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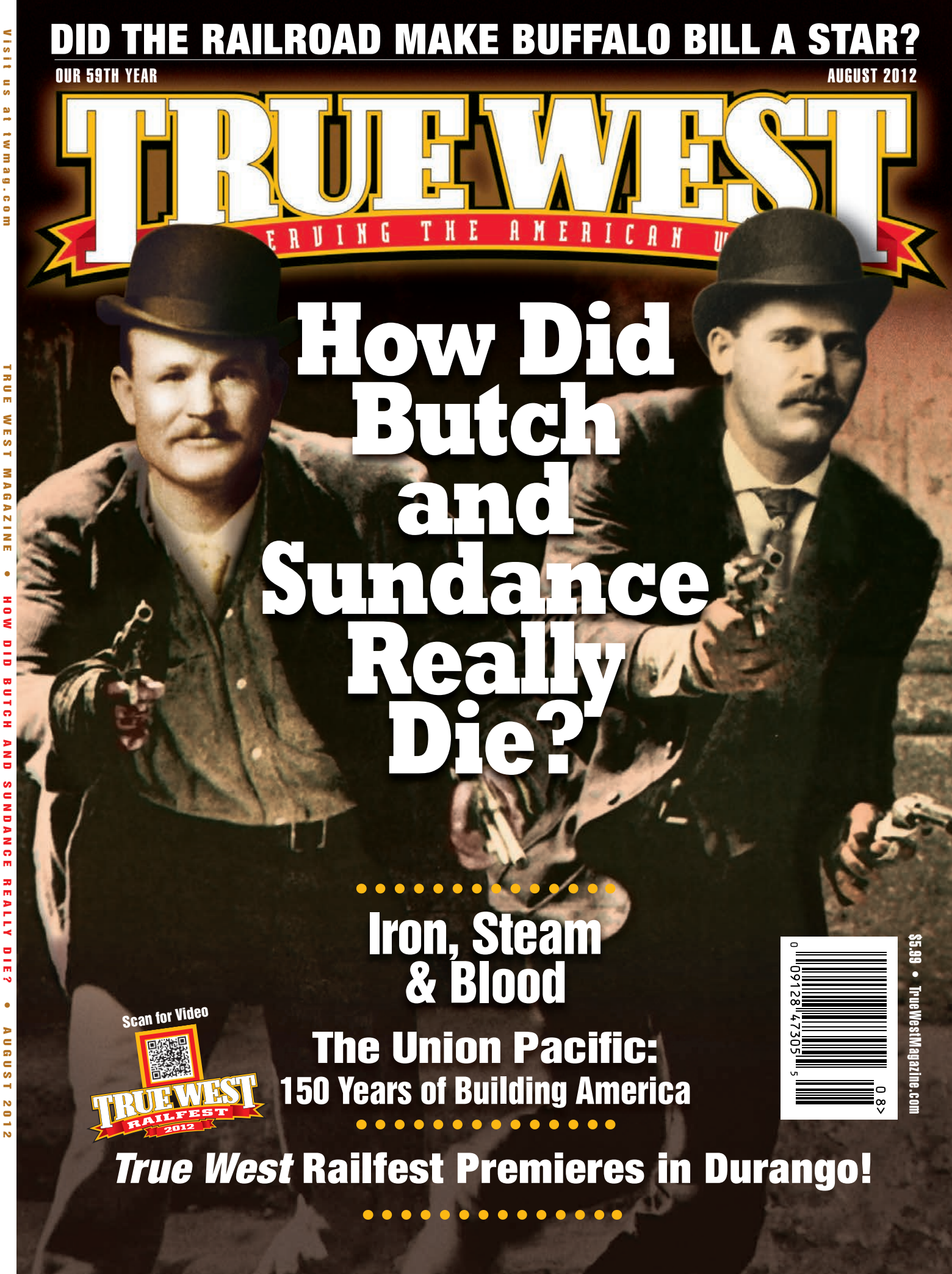

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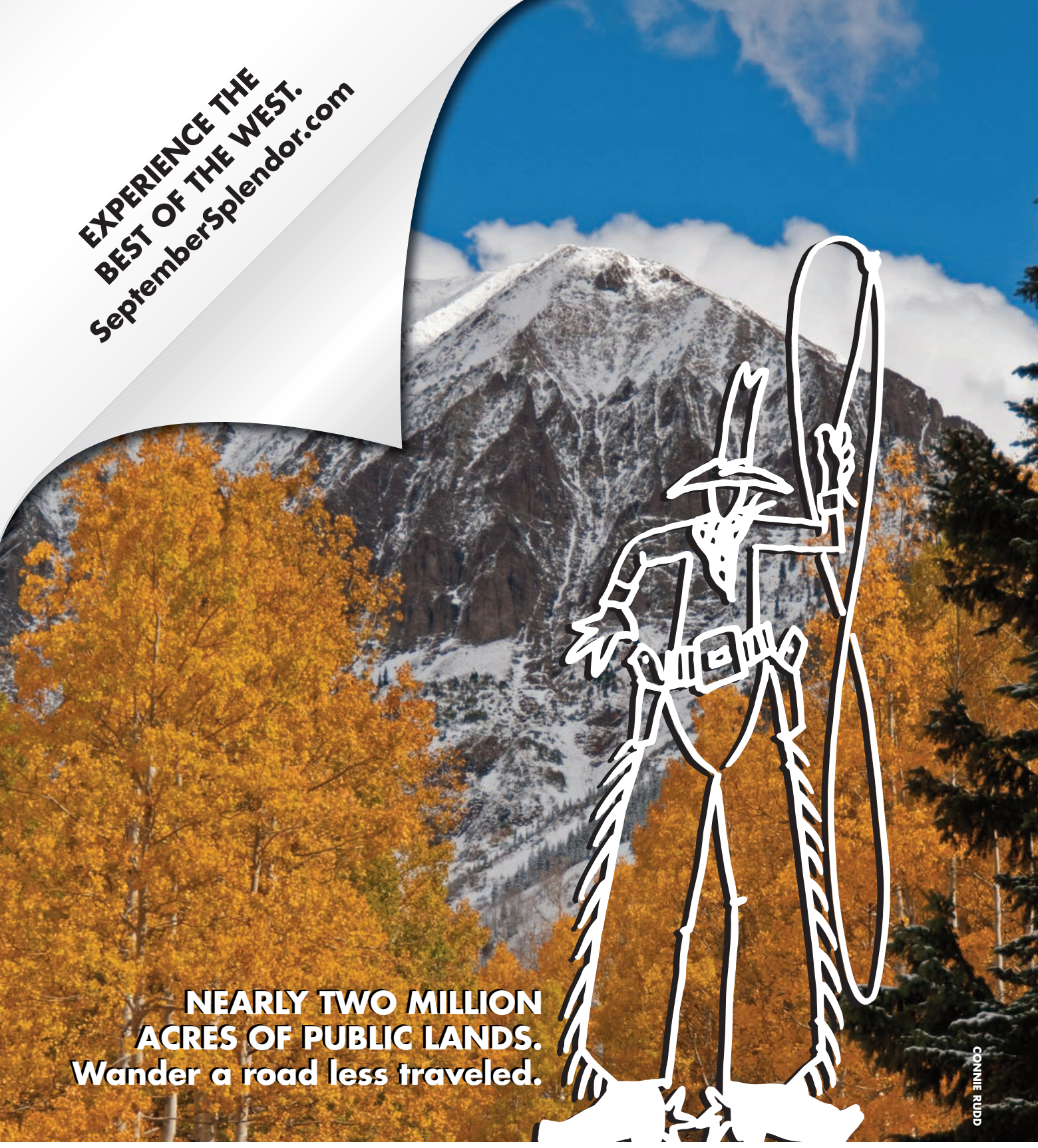

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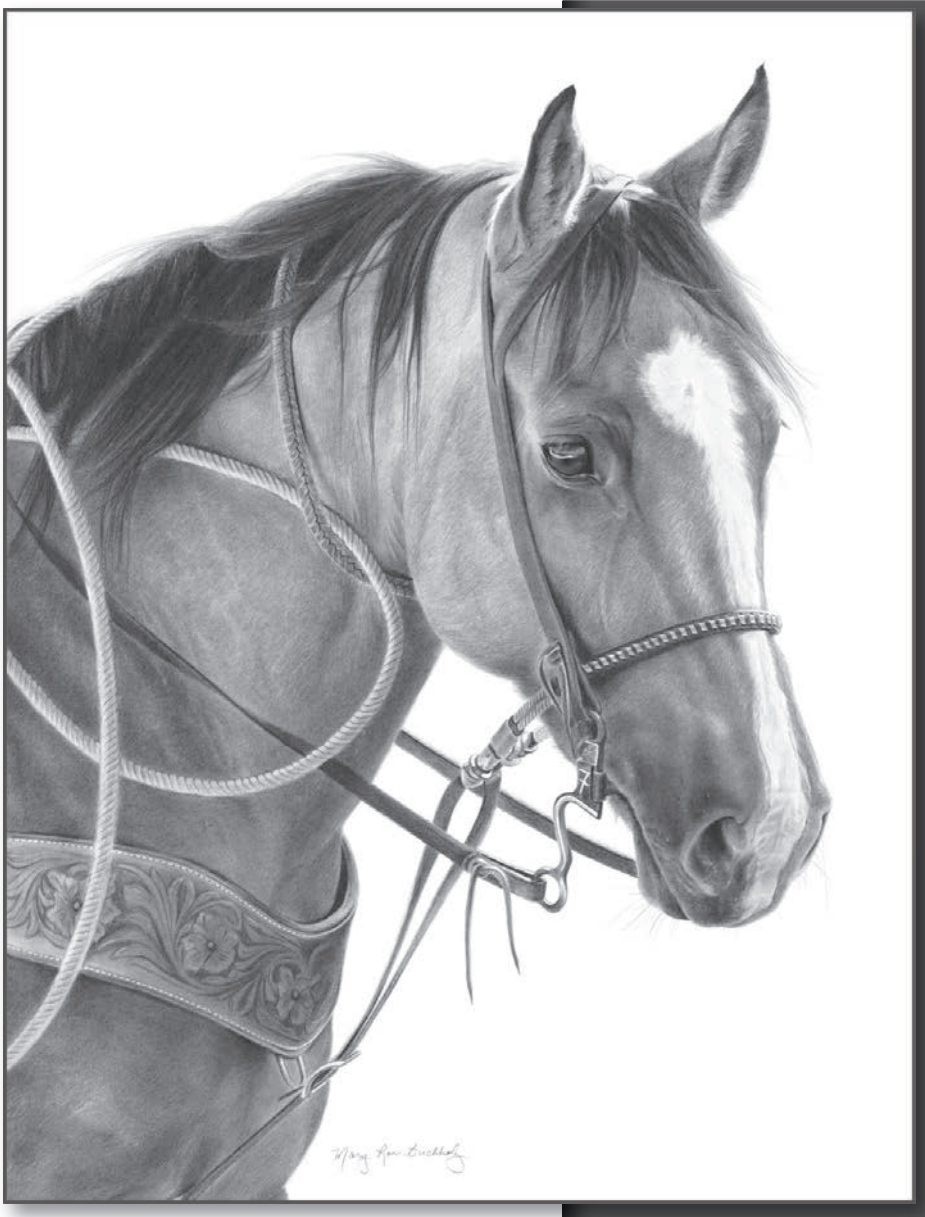

HE KNOWS HIS JOB by Mary Ross Buchholz

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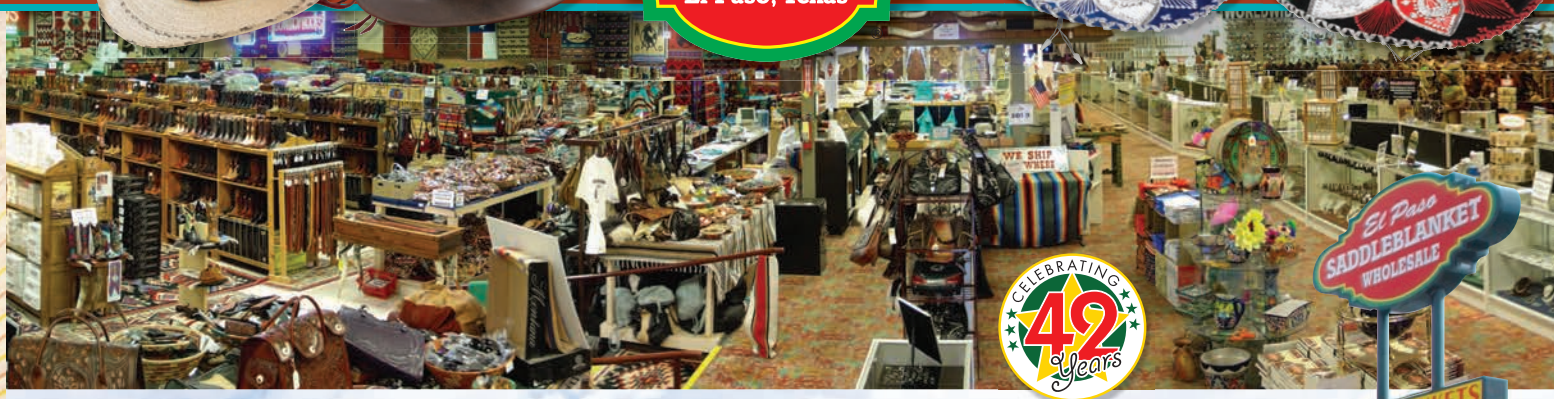

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The Union Pacific Railroad's official photographer, Andrew J. Russell, captured this iconic photograph of the Central Pacific's engine *Jupiter* nearly touching cowcatchers with the Union Pacific's engine No. 119 at Promontory Point, Utah, on May 10, 1869. Railroad promoters upset by the display of drinking evident in this picture released a "clean" copy without the presence of bottles.

– True West Archives –

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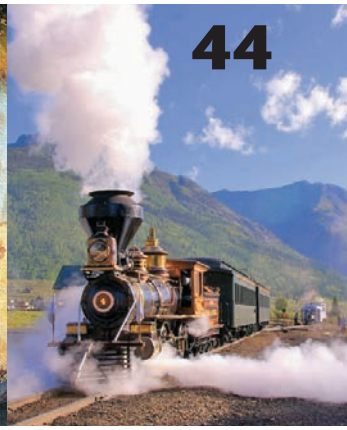

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OUR COVER

How did Butch and Sundance Really Die?

– Cover design by Daniel Harshberger; Twentieth Century-Fox Film Corp. art paired with faces of the real-life outlaws –

Correction: On p. 59, June 2012, the location of the Rochester Hotel should be listed as Durango, Colorado.

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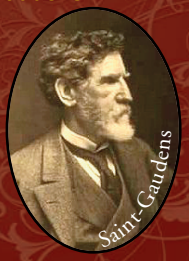

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Old Hats Forgotten

The amazing cowboy hats of Promontory Point.

The following is old hat to most of the readers of *True West* magazine: in the mid-1960s keen-eyed researchers and history buffs interested in authentic portrayals of cowboys and Western characters in movies pointed out, correctly, that the cowboy hat—with the wing-swept sides—is conspicuously absent from actual photos of cowboys in the 1876-85 time frame.

The premise that the winged cowboy hat style didn't appear on cowboy heads until the 1890s gained traction, and by the 1990s, Hollywood wardrobe types steered away from this hat style, and re-enactor types banned it as inauthentic (unless someone was portraying a 1950s movie cowboy).

Today most Westerns are plagued with flat-brimmed hats (or, even worse, the true detective fedora with its down sweep in the front), and the winged cowboy hat has virtually been banished. Think about it: the cowboy hat has been banned from cowboy movies. Is this the most ridiculous thing you have ever heard? If you love Westerns, it should be.

Okay, so while the cowboys of that era did gravitate to flat-brimmed hats, the idea that the cowboy hat as we know it today did not exist in the real Old West is patently false, and one famous photograph proves it.

Taken in 1869, the Promontory Point photo (see p. 6-7) is full of cowboy hats. This photo predates the legendary cattle drives and the rise of the boomtowns of Dodge City and Tombstone. I count at least a half-dozen "cowboy" style hats.

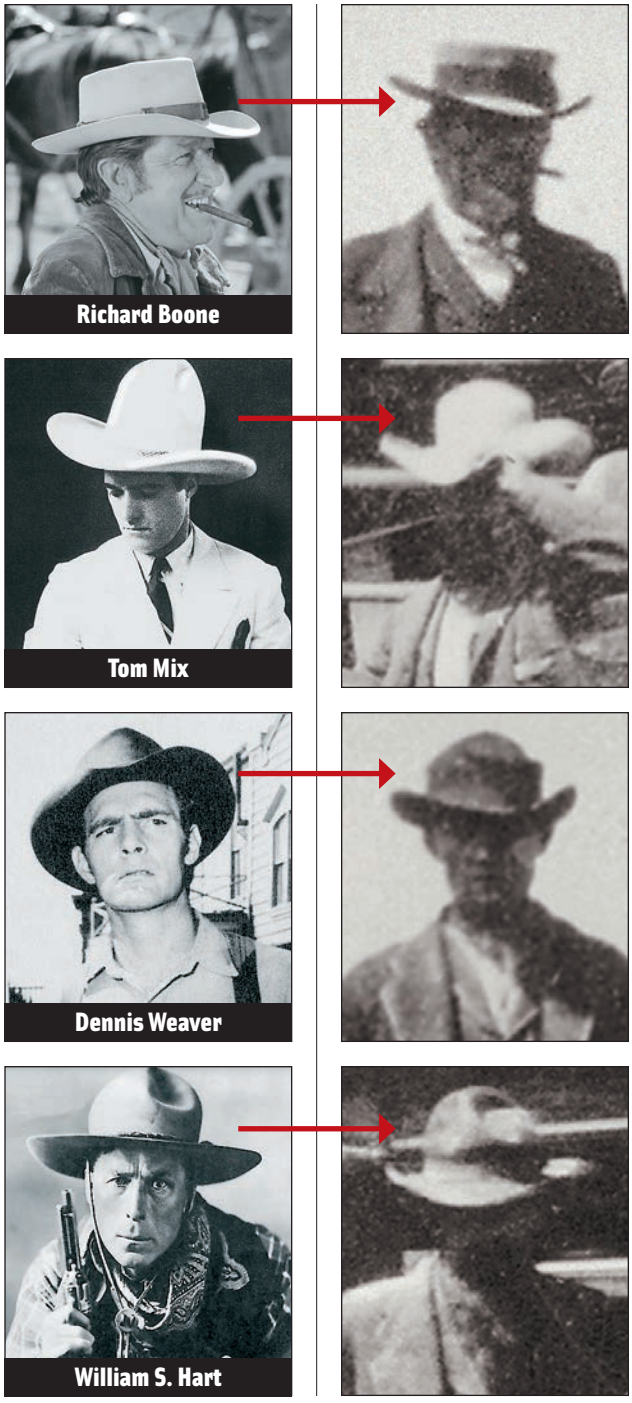
The moral is this: there are no new hats, just old hats forgotten. Remember this the next time you criticize someone for wearing a hat with curled up sides and pronounce it as "not historically accurate to the times."

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

The Promontory Point photo contains at least five examples of cowboy hats, including one that appears to be straight off the head of Hoot Gibson. Take a look at the hats on the gents at far right; they look pretty much like those donned by their Hollywood counterparts. Eventually, the overwhelming proof of photos like these will carry the day.

– Courtesy Bostwick-Frohardt Collection / Durham Museum –

BOGUS MOVIE HATS? **JUST COMPARE!**



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Quotes

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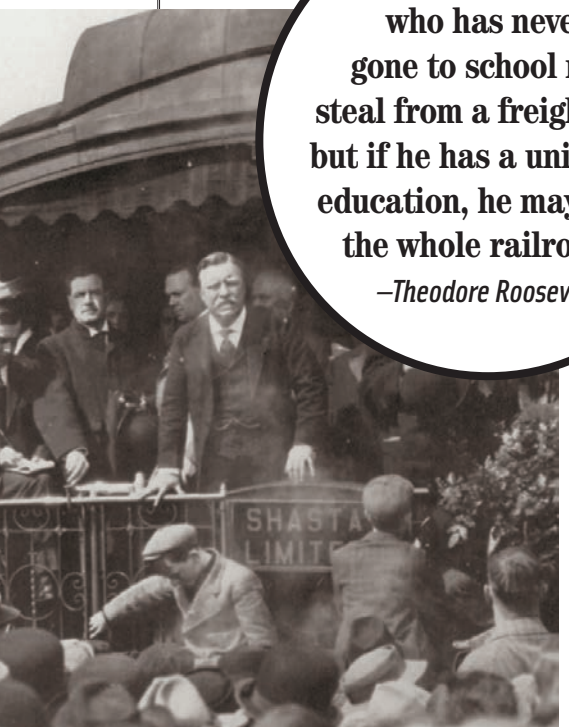
–Henry Ellsworth, 1838, commenting on Samuel Morse's telegraph

"It's very hard to be surprised on the desert. You can see for tomorrow and the next day."
–Kelly Reichhart, director of Meek's Cutoff

"It is tough to make predictions, especially about the future."
–Yogi Berra, Baseball Hall of Famer

"A man who has never gone to school may steal from a freight car; but if he has a university education, he may steal the whole railroad."
–Theodore Roosevelt

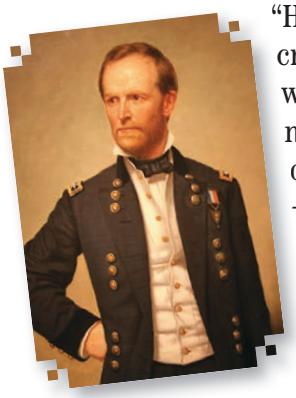


Bizarro BY DAN PIRARO

"The principal office of history I take to be this: to prevent virtuous actions from being forgotten, and that evil words and deeds should fear an infamous reputation with posterity."
–Roman historian Tacitus

Old Vaquero Saying

"Life is a short ride, so don't dilly on the dally."



"He stood by me when I was crazy, and I stood by him when he was drunk. And now, sir, we stand by each other always."
–General William Tecumseh Sherman, commenting on his relationship with Gen. Ulysses S. Grant. The two of them are generally credited with winning the Civil War.

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Growing up with Roy was a special time for many of us, and his films and television shows bring back fond memories. As you know, his dynasty is built on fine films, great music, and family values, and his reign brought joy to millions of fans. Roy Rogers shared with us not only entertaining adventures in the fictional West, but real-life inspirational messages that came straight from the heart.

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BY MARK BOARDMAN

A *Bonanza* Paradise

The quirky tale of how two Ponderosa Ranches came together as one for fans of the TV Western.

On occasion, *Bonanza* TV movies and a short-lived prequel series were filmed at the real-life Ponderosa Ranch owned by the Anderson family. Over nearly 40 years, Royce Anderson guesses the ranch probably sold three million "Hoss burgers" to fans who likely discovered the ranch through souvenirs like the one shown here.

– Courtesy Ponderosa Ranch/Anderson –

"Fortune smiled the day we filed the Ponderosa claim" was one of the coolest introductions to a TV show ever.

Backed by the galloping theme song, a map came on the screen, showing the 600,000-square-acre Ponderosa Ranch at the north end of Lake Tahoe, south of Virginia City, Nevada. "Bonanza" appeared in front of the map. Suddenly, the document burst into flame, revealing three (originally four) horsemen galloping in a pasture framed by mountains. As they approached, you could make them out—Ben, Hoss and Little Joe: the Cartwrights.

By the end of the 35-second presentation, you wanted to grab a hat and a horse, and ride with those guys.

Of course, *Bonanza* was just a TV program (albeit a long-running one, from 1959 to 1973). But there was a real Ponderosa—one that became a hugely popular tourist attraction, even years after the series had become just a memory.

The story goes like this.

Californian Bill Anderson, who made his living renting out machinery, was working with a Lake Tahoe development in the late 1950s. Bill had some cowboy in him, and he envisioned the possibilities of a ranch.

At 570 acres, the property Bill bought wasn't as big as the TV ranch, but it was good sized and in a prime area. The Andersons built a home there and ran a small horse operation. It was a paradise.

In 1961, *Bonanza* creator David Dortort saw the land and thought it offered some perfect scenery shots for the series, which was mostly filmed at Paramount Studios in Hollywood. He was thrilled to discover Bill could also provide horses. Bill's son Royce remembers a childhood peopled by actors Michael Landon (Little Joe), Dan Blocker (Hoss) and Lorne Greene (Ben); he sometimes played with their kids.

Over the years, viewers of the series began showing up, wanting to see the Ponderosa that came into their living rooms each week. The real ranch wasn't quite the same, of course, but it seemed to satisfy.

The fan interest gave Bill an idea. If people wanted to see *Bonanza's* ranch, why not give it to them? He could build a replica of the Cartwright homestead and barn, and a version of the Virginia City set. The show's producers loved Bill's idea. They provided the cast to appear in ads for the ranch.

You know that line, "If you build it, they will come?" That was just what happened at the Ponderosa in 1967. Thousands of people flocked to the place.

This theme ranch became the Anderson family business. Everybody worked at the park, even Royce, who took charge of the horses at the tender age of 10 in 1971. They made big money—even after the TV show went off the air in 1973, roughly half a year after actor Dan Blocker had died. Overall, an estimated eight million people came to the Ponderosa over a 37-year span.

The family sold the ranch in 2004, but not because folks had lost interest in it; about 250,000 people came to the Ponderosa between April and September 2004. "It was time to move on," Royce says, so the Andersons sold the ranch to a software billionaire.

Supposedly, the new owner plans to reopen the Ponderosa theme park, but he hasn't publicly talked about it. For now, we'll just have to live with *Bonanza* re-runs—with the coolest intro ever on TV.

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BY JANA BOMMERSBACH

Singing for His Supper

Cy Scarborough is living out his dreams while operating and performing at his chuckwagon dinner theatre.

Cy Scarborough sits with his Bar D Wranglers, with the lead vocalist Richard Lee Cody on the left and guitar player Gary Cook and fiddler Matt Palmer standing behind them.

– Courtesy Bar D Chuckwagon Suppers –

Cy Scarborough's heart never was in the "Natural State," even though he was born and raised in Arkansas 85 years ago.

"As a kid, I dreamed of going West and becoming a singing cowboy," he says with a laugh, and darned if that's not exactly what he did.

In his mid-20s, in 1953, he had found employment in Colorado Springs, Colorado, at the Flying W Ranch chuckwagon supper theatre. For the next 15 years, he served as many as 1,200 people a night. Then he moved his family a few miles north of Durango and opened his own business, the Bar D Chuckwagon.

"We offer a family-type evening of delicious food and Old West entertainment," he says. "I want people to go away saying, 'Boy, we had a great time.' And they don't have to worry about drunks because we don't serve or allow alcohol."

What they do serve is a heaping plate of food—with lots of seconds—to as many as 700 people a night. The menu includes barbecue roast beef or chicken, or a 12-ounce Rib-eye steak; beans (with 13 ingredients), chunky applesauce, homemade biscuits and old-fashioned spice cake. "We don't serve soy burgers, but we have lots of vegetarians, so we don't put bacon fat in the vegetables anymore," he notes.

> "I want people to go away saying, 'Boy, we had a great time.'"

Dinner starts promptly at 7:30 p.m. nightly from Memorial Day through Labor Day, followed by a stage show of Western poetry, comedy, harmony singing and lots of music. One of the Bar D Wranglers who joins the guitar-playing Scarborough on stage is Gary Cook, a two-time National Flatpick Champion guitar player who also sings tenor.

The setting is nothing short of gorgeous, with a stage nestled among the beautiful pine trees and rugged mountain slopes of Colorado. "If the weather's nice, we're under the stars, but if not, we've got a convertible tarp top that we can put over the audience—there's only one other one like it in the country," he says.

But it wasn't long ago that this ranch was almost lost forever. The Durango fire of 2002 scorched some 78,000 acres. "We were closed for a week, and when we reopened, stumps were still smoking," he recalls.

Back in the groove now, he hopes for as many as 50,000 people this summer. "Eighty to 90 percent of our customers are repeats," he says with pride. (During the Colorado Statehood Centennial in 1976, he served 72,000 people—an all-time high.)

The chuckwagon sits amidst a Western village located on part of the Dalton Ranch (when asked if it's *the* Daltons, Scarborough laughs: "They claim to be descendants of the old gang, but I think every Dalton does."). With shops, an ice cream parlor and train rides, the village offers "something for everybody," Scarborough says.

For nearly 50 years, lots of everybodys have come this way to spend an evening filled with fun, laughter and good food—and they haven't had to take out a loan for the experience. "We try to be as thrifty as we can be," stresses Scarborough, noting the dinner and show costs $22.

Since attendance is by reservation only, the crew knows exactly how many to cook for every night. The Bar D also collectively buys its food through an association with six other chuckwagons around the West.

Growing up in Arkansas eight decades ago, Scarborough never dreamed that life could be this good. He is not only saving pieces of the Old West, he is also saving pieces of his childhood dreams.

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

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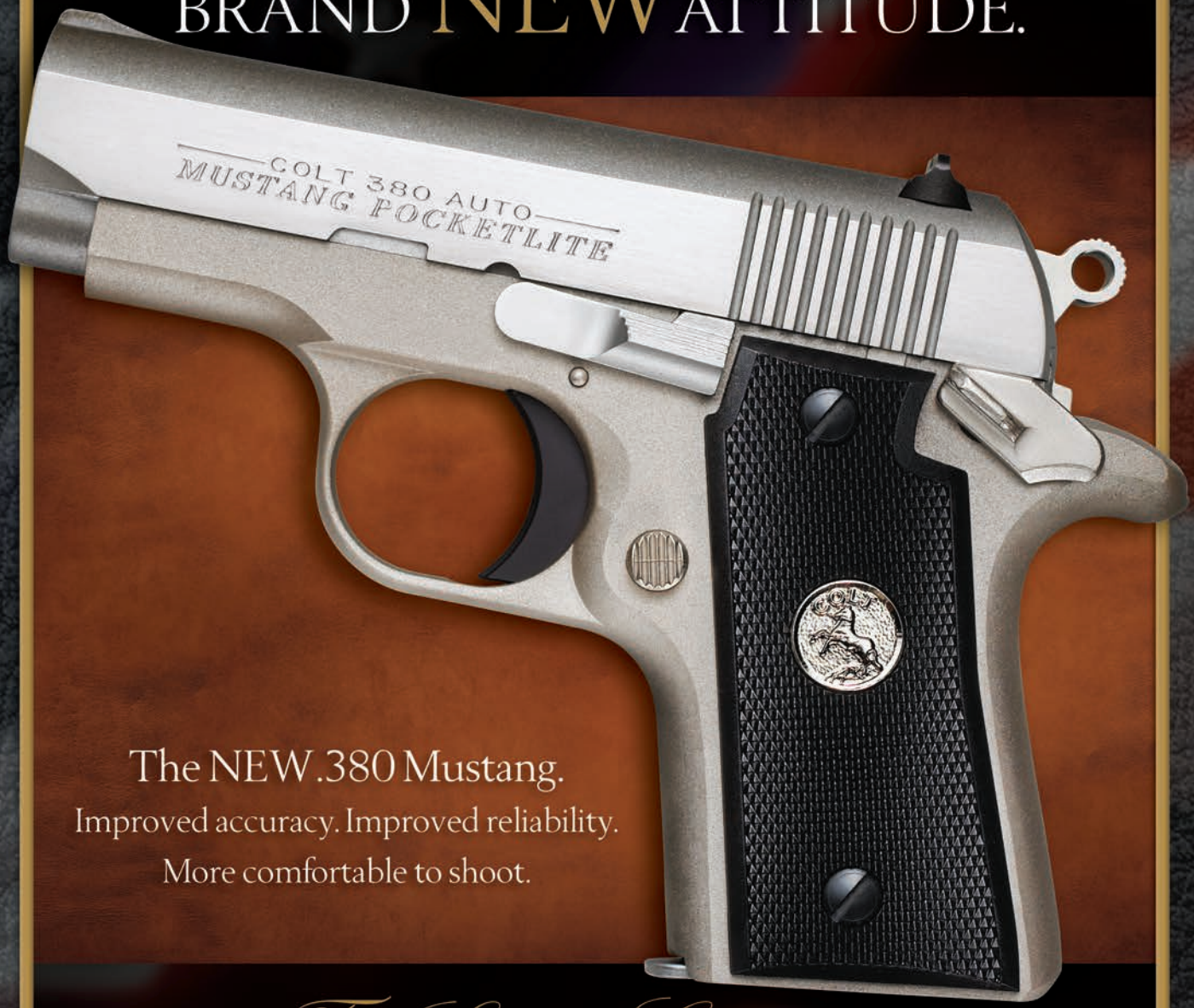

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The Mini "Buffalo Gun"

The big Sharps is back as a little rifle.

When most people think of the Sharps rifle, it's a good bet they probably think "Buffalo Gun." The "Old Reliable" Sharps single-shot rifle was generally the first choice with hide hunters of the late 1860s through the 1870s. These big, heavy rifles—some weighing over 12 pounds and chambered for some of the biggest blackpowder cartridges of the day such as the .44-77, .45-70, .45-110, .45-120, .50-90 and .50-140—were certainly the big guns of the buffalo-hunting era. The romance of these powerful, straight-shooting rifles lives on today with collectors of original arms and through high-quality replicas with modern shooters.

However, there's a new kid on the range, and it looks just like the old-time 1874 Sharps buffalo guns, with one exception—it's a lot smaller. That's right, Lyman now offers a spittin' image of the legendary Sharps buffalo rifle, but in a reduced size that is ideal for hunting medium-sized game, varmints or just fun plinking. In fact, it's called the Lyman "Ideal Model" Sharps. This scaled-down Sharps replica weighs in at just around eight pounds and has an overall length of 42 inches with its 26-inch octagon barrel that uses a fast one-in-18-inch rate of twist—perfect for the .22 Hornet or .38-55 cartridges the Ideal Model requires.

Manufactured in Italy by Chiappa Firearms, Lyman's Ideal Model Sharps sports a blued barrel, a bright finish receiver, hammer, lever and double-set triggers, as well as a brightly-finished, shotgun-style butt plate. The rifle is fitted with Lyman's famed globe front and adjustable tang rear sight. Additionally, this elegant little rifle has a handsome European walnut stock and schnabble-type forearm. The handy mini-Sharps is also attractively decorated on the receiver with laser-engraved artwork that is somewhat reminiscent of the buffalo hunting era, while the butt plate bears an attractive laser engraving of the Lyman bighorn sheep circular logo with the legend "Lyman, 1878."

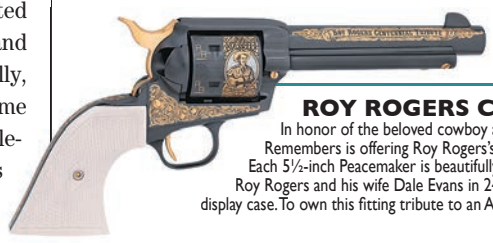
Although Lyman's little Sharps looks just like a full-sized 1874 Sharps, the rifle's reduced size and weight give it a perfect heft for hunting varmints or deer-sized game. It only weighs about eight pounds and measures 42 inches overall, compared to a 12-pound, 47-plus-inch Sharps. (Inset) The Ideal Model features a bright metal receiver, decorated with attractive vintage style laser engraving, and double-set triggers, plus Lyman's famed globe front and adjustable tang rear sight.

– Courtesy Lyman –

Of course, this famous old reloading and shooting accessories company offers the perfect complements for the Ideal Model mini-Sharps with its loading tools and die sets for both the .22 Hornet and the .38-55 caliber rifles.

I had the opportunity to handle one of Lyman's Ideal Model Sharps rifles and found it to be a well-made, handsome and handy rifle with a comfortable heft that should give good service. Reduced in size and weight from the big Sharps rifles of yesteryear, the new Ideal Model should appeal to lots of shooters and hunters. Pardon the pun, but I have to say it's a really sharp-looking gun!

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.



ROY ROGERS CENTENNIAL REVOLVER

In honor of the beloved cowboy actor who would have turned 100 last November, America Remembers is offering Roy Rogers's favorite six-gun, the Colt Single Action Army, in a limited run of 100. Each 5½-inch Peacemaker is beautifully blued with checkered faux ivory grips and decorated with scenes of Roy Rogers and his wife Dale Evans in 24-karat gold and nickel. Each Colt comes cased in a luxuriously-lined display case. To own this fitting tribute to an American icon: ***AmericaRemembers.com*** • **800-682-2291**

BY MEGHAN SAAR

A Tale of Two Shirts

Nez Perce collectors get the chance to own a shirt off Chief Joseph's back.

On June 20, 1905, "one of the greatest affairs of the kind" took place, a potlatch feast-giveaway of the belongings of Nez Perce Chief Joseph, who had died on September 21 in Nespelem, Washington, on the Colville Reservation.

"Nearly every Indian present was given something," reported the *Seattle Post-Intelligencer*. "The great war bonnet and war clothing went to three nephews."

This year, 135 years after Chief Joseph famously surrendered 40 miles from the Canadian border and freedom, two war shirts with claims to the Nez Perce leader have made their way to the auction block.

One has sold at Sotheby's New York, on May 16, for a $400,000 bid. The other will be up for sale at the Coeur d'Alene Art Auction in Reno, Nevada, this July 21. Its reserve price is $800,000 to $1.2 million.

The variance in value relates to how the provenance connects each shirt to the chief. The Sotheby's shirt carries a letter of support from Stephen D. Shawley, the first curator of the Nez Perce National Historical Park. He stated Peopeo Tholekt received the shirt during the funeral giveaway, and that it was last seen in the possession of Jesse Redheart, Tholekt's nephew.

Tholekt was likely among the potlatch attendees in 1905. Under the leadership of Looking Glass, he fought for the Nez Perce cause in 1877, dismantling the U.S. Army's mountain howitzer during the Big Hole Battle and fighting near Bear Paw before the chief gave his surrender speech on October 5, discouraged by the deaths of Looking Glass and others, concluding: "From where the sun now stands, I will fight no more forever."

Even more, Tholekt accompanied Chief Joseph in 1899 and 1900, when the chief unsuccessfully attempted to convince the government to make his birthplace, the Wallowa Valley in Oregon, into a reservation for his people.

At the same time, only oral history ties this shirt to Chief Joseph. That comes from Tholekt's nephew, Jesse Redheart, whose home the warrior passed away at in 1935. Redheart participated in the 10th National Appaloosa Horse Show in August 1957, dressed up in this shirt, which *Sports Illustrated* reported as "attire inherited from his ancestor, Chief Joseph, leader of the Nez Perce Indians who developed Appaloosa." He passed away in October 2010.

The Chief Joseph shirt being sold at Coeur d'Alene will likely meet, if not exceed, its higher reserve because it has the best kind of provenance—photographic proof. After Chief Joseph surrendered, he and his Nez Perce were force marched to Fort Keogh in Montana, where, sometime between their arrival on October 23, 1877, and their departure on October 31, he sat in John Fouch's studio for a photo, which shows him wearing the shirt. We also know

Sotheby's New York sold its Chief Joseph war shirt (opposite page, top) for a $400,000 bid. Coeur d'Alene will throw its hat in the ring with a Chief Joseph war shirt (opposite page, bottom) that the Nez Perce chief is seen wearing in the 1877 photograph and 1878 oil portrait.

During an "Appraisal Day" hosted this year by Bonhams in Los Angeles, a couple discovered their "print" was actually an original painting and a newly discovered masterwork by Henry F. Farny (1847-1916). Revealing the same background glow and lavender color often seen in Farny's artworks, this painting of a Southern Plains Indian warrior sold on May 1, 2012, for a $290,000 bid.

this was not a studio prop because, during his 1878 stay at Fort Leavenworth in Kansas, he sat for Cyrenius Hall, who created an oil portrait of him wearing the same shirt.

The tail wisps on the bib of the shirt match up perfectly with the wisps in the photograph, and the beaded pattern in the shirt is exact, says Stuart Johnson, owner of Settlers West in Tucson, Arizona, and a partner at the Coeur d'Alene auction house. He also adds that it's physically impossible to duplicate the 30 or 40 hairlocks on the shirt so they'd be exactly the same.

When Johnson showed the shirt to Mike Miller, a restorer of Indian artifacts in Kalispell, Montana, Miller told him, "If I had all the items, all the particular pieces that went into making this shirt—the hairlocks, the beads—I could not put together a shirt that looks like this. The techniques they used have been lost in time."

Unlike the Sotheby's shirt though, no one was claiming this shirt was Chief Joseph's. A collector purchased it at an Indian relic show in the 1990s and then sold it to another collector, who ultimately connected it to the shirt worn by Chief Joseph in the Fouch photo.

"The shirt is in remarkably good condition, because this would have been like his tuxedo; it was only worn at special times," Johnson says. "It's why he was so proud of his portrait being taken and the painting being made, that he would wear his very best garb."

Known as a prestigious auction house for selling Western artworks, Coeur d'Alene is not about to add Indian artifacts to its catalogues, Johnson admits, but the partners also couldn't pass up on the opportunity to sell such an important piece of history.

"If you gave me all the money in the world, I don't think I'd be able to come up with an item of more historical and cultural value than this shirt has," Johnson says. "If you picked the most famous Indians who ever lived, Joseph certainly stands at the head of the list, and here is his most famous prized possession, after one of the most famous Indian wars in American history. There just couldn't be a more important item from that whole Indian War period."

For American Indian artifact collectors, the chance to bid on two Chief Joseph shirts in the same year is incredible luck.

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The Iconic Duo

The 1969 Western that launched Butch Cassidy & the Sundance Kid into popular culture.

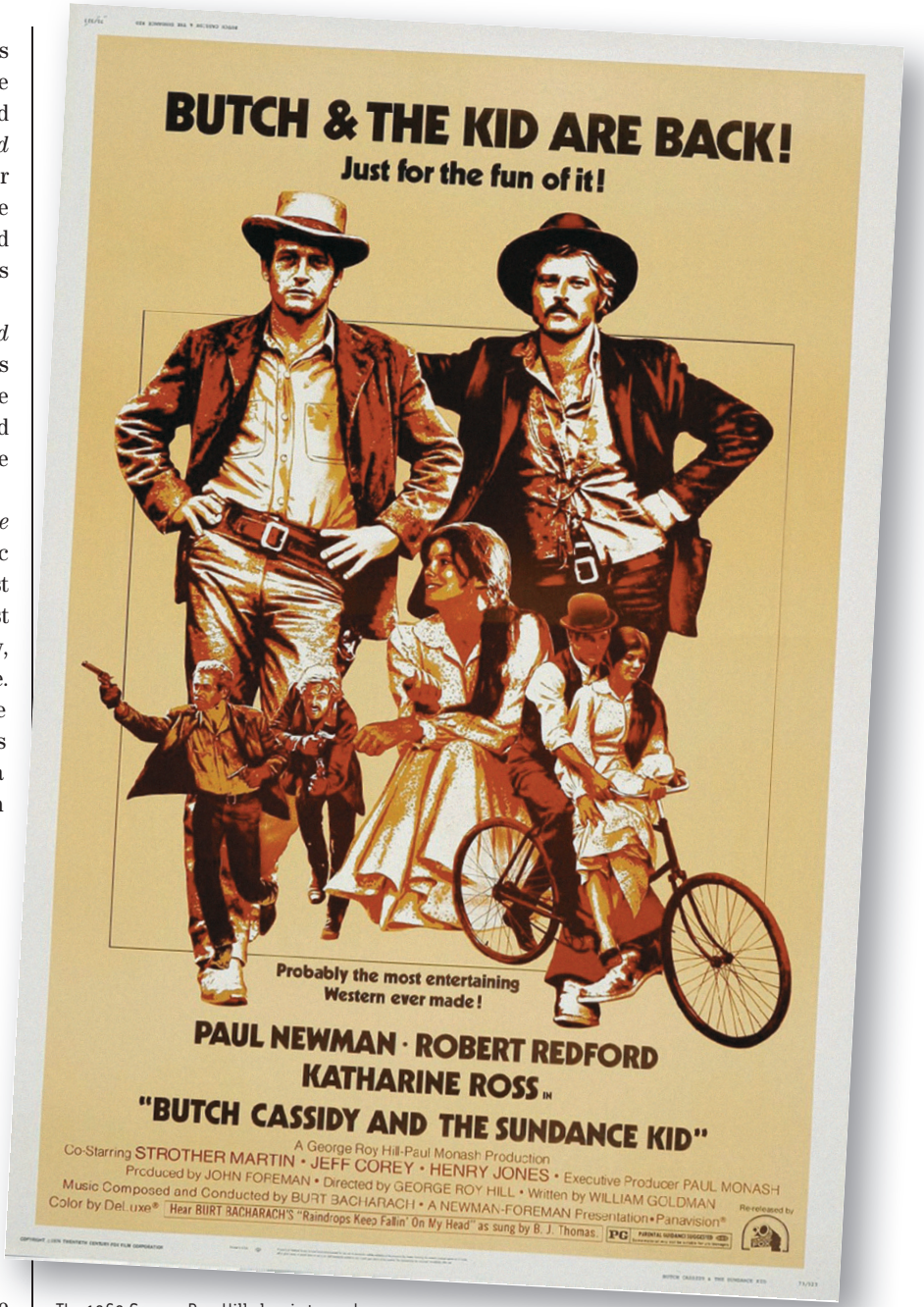
The last great year for Western movies was 1969, which saw the release of three classics: *The Wild Bunch*, *True Grit* and *Butch Cassidy and the Sundance Kid* (all three films feature actor Strother Martin in memorable roles). Getting three terrific Westerns in the same year seemed exceptional at the time, and it now seems beyond imagination.

Butch Cassidy and the Sundance Kid tells the story of two real-life outlaws who were members of the Hole in the Wall Gang, otherwise known as the Wild Bunch, in the late 1890s. No doubt these men had grit—true grit.

The film *Butch Cassidy and the Sundance Kid* was an instant classic nominated for seven Oscars, including Best Picture, then went on to win four: Best Original Screenplay, Best Cinematography, Best Original Song and Best Original Score.

Nevertheless, a lot of movies have been nominated for, and won, Oscars that were completely forgotten within a couple of years. That's not the case with *Butch Cassidy and the Sundance Kid*; it's a truly beloved movie that never stops being shown, and in 2003, it was selected for preservation in the United States National Film Registry by the Library of Congress for being "culturally, historically and aesthetically significant."

So what is it about this film that makes it so significant? Historically, it's not all that accurate; culturally, it's about outlaws who terrorized the West (and South America) for nearly 20 years, robbing banks and trains, and killing any number of innocent people; aesthetically, it's a beautiful piece of filmmaking, but so are a lot of films that are quickly forgotten. Honestly, I don't think any of those



The 1969 George Roy Hill classic turned regional folk heroes into outlaw hall of famers.

– All images courtesy Twentieth Century-Fox Film Corporation unless otherwise noted –

reasons answers the question of why this film remains so popular.

First, it's funny, and consistently so from the beginning to the end. The film has an amused, almost joyous tone, incongruously set against the milieu of robbing banks and trains. Second, such amazingly strong chemistry exists between Paul Newman's Butch and Robert Redford's Sundance Kid that it's a pure delight to be in their company. Although the characters as written completely complement each other—Sundance is a great shot, Butch isn't; Sundance has killed a lot of men, Butch hasn't; Butch is an idea man, Sundance isn't; Butch is upbeat, Sundance is rather serious—in both cases each one appears to reserve an unshakable respect for the other's capabilities.

The part of the Sundance Kid, a man of few words, was originally offered to Steve McQueen, an actor I think would have been a good choice. But Paul Newman and McQueen couldn't settle on the billing. (This issue would reemerge six years later when the two actors co-starred in *Towering Inferno*. They solved the problem by putting McQueen's name first and Newman's name higher.)

The part was next offered to Jack Lemmon, of all people, and thankfully he turned it down because he didn't like riding horses.

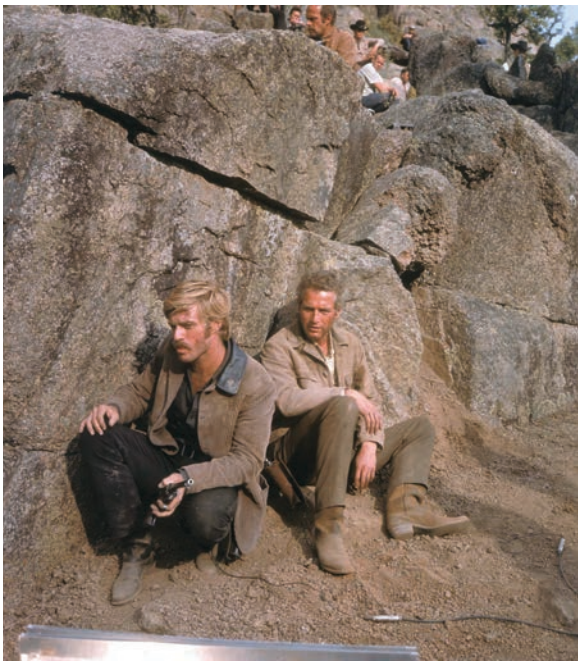
So the part of the Sundance Kid was finally offered to the up-and-coming young actor Robert Redford. But Redford was anything but an overnight sensation. For seven years his career had been a series of false starts, with him starring or co-starring in one stinker after another, like *Situation Hopeless–But Not Serious*, *Inside Daisy Clover*, *The Chase* and the particularly dreadful *This Property is Condemned.* The fact that he didn't become a star after the hit 1967 film *Barefoot in the Park* (a part he'd already played on Broadway) was almost inexplicable. That film did, however, ultimately lead to him getting the part of the Sundance Kid, and the rest, as they say, is history.

Newman, co-executive producer of the film, made a number of inspired choices, first and foremost being the hiring of director George Roy Hill. Hill was an interesting man: a Navy fighter pilot in both WWII and Korea, he retired from the military with rank of major, went into directing TV and theatre, then made his movie directorial debut at the age of 40. Although none of the films he'd made prior to *Butch Cassidy and the Sundance Kid* even hint at how good he would soon become, he had received good reviews and made money with silly nonsense like *Thoroughly Modern Millie.* With *Butch Cassidy and the Sundance Kid*, however, Hill really exerts a strong cinematic influence throughout the film,

"Use enough dynamite, Butch?" Arguably one of the funniest scenes in the film is when Butch uses a little too much force to blast open a safe–the result of which is money raining down from the sky. Shown below is the Union Pacific railcar after the real-life Wild Bunch dynamited it in a 1900 holdup near Tipton, Wyoming (in the center, check out the payroll safe with the door blown off).

– Union Pacific Railcar courtesy Robert G. McCubbin Collection –

It looks here as though the crew is taking a break just before Butch and Sundance jump off the cliff (filmed in Durango, Colorado) to escape the posse.



using interesting angles and compositions, slow motion, long telephoto lenses and one lengthy montage done entirely with sepia-toned still photos.

The incredibly talented cinematographer Conrad Hall had already worked with Paul Newman on *Harper* and *Cool Hand Luke*. Newman knew a talented person when he saw one, and Hall was the perfect man for the job; his photography is absolutely gorgeous and deservedly won him the Oscar. Mr. Hall would win the Oscar again 30 years later for *American Beauty*.

But as great as Newman, Redford, Hill and Hall all were, the key aspect of the whole film was William Goldman's brilliant original screenplay, for which he won his first Oscar (the second was for *All the President's Men*). Goldman, the guru and old man of the sea of screenwriters, and the author of the standard text about what it's like to be a screenwriter in Hollywood, *Adventures in the Screen Trade*, became interested in *Butch Cassidy and the Sundance Kid* in the late 1950s. In a burst of inspiration in 1966, he knocked out the script in four weeks, then was paid the astounding sum of $400,000 for the script (that'd be equal to $2.77 million today).

Goldman's script creates a relationship between the inspired, indefatigable, idea-ridden Butch, and the tight-lipped, stoic, crack-shot Sundance—while they're being chased by a posse all over hell and

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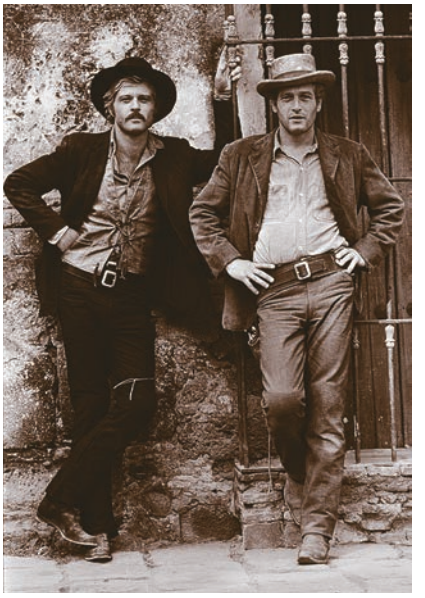
creation—that's extremely funny, highly enjoyable and ultimately moving. As top-notch as the entire production was around it, Goldman's script was the core of the whole project. Everyone knew it, then did him the great service of not screwing it up.

In the last shot, as Butch and Sundance are both wounded several times each and, unbeknownst to them, are being surrounded by hundreds of Bolivian soldiers, Hill, Hall and the famous special effects man Albert Whitlock pull off an astounding, completely unnoticeable effect. Butch and Sundance step forward out of a doorway, each with two guns blazing, and this scene freeze frames into the shot that would become the movie poster. But then our view of the two men begins to pull back and back and back until we're watching them from across the whole town. Well, if the film were rolling and it wasn't a freeze frame (or they had gone and bothered to invent digital effects), then they could have just used a giant zoom lens and zoomed back as far as they wanted. However, since we're starting on a freeze frame of the two men filling the frame, what are we pulling back to? How can there be so much image all around them to reveal? The film is only 35mm wide after all.

What Whitlock did was photograph the two men exiting the doorway from across the town with a large-format 8x10 still camera. The photograph was put on an animation stand, and the animation camera was zoomed all the way in to the shot of the two men holding their pistols. But since it's such a high-quality photo, the image is reasonably sharp, and the pull-back is finished on the photo. It's an incredibly clever, subtle effect and a powerful finale.



This photo of the stars captures the nonchalant yet confident camaraderie that Butch and Sundance exhibit in the film. The poster on page 22 was obviously made from this photo–it's interesting that they flopped the two stars.

Shot up, tired and desperate, Butch and Sundance discuss their options just before rushing through the door and into film legend (inset).

Sadly, however, the scene is flatly untrue. Instead of hundreds of Bolivian soldiers there were in fact three, plus their commander, who enlisted the aid of several local townspeople in surrounding the boarding house where the bandits were hiding. The two outlaws, who were never officially identified as Butch and Sundance, proceeded to have a protracted shoot-out that lasted well into the night. Finally, after the shooting had stopped, a scream was heard from within the boarding house, followed by a single gunshot. Moments later there was another gunshot. When the dead bodies of the two men were inspected, both with many bullet wounds and each with a bullet wound to the head, the assumption was that one of the men shot the other man, possibly to put him out of his misery, then subsequently

committed suicide by shooting himself in the head. The unidentified dead bodies were buried in unmarked graves in the town of San Vicente.

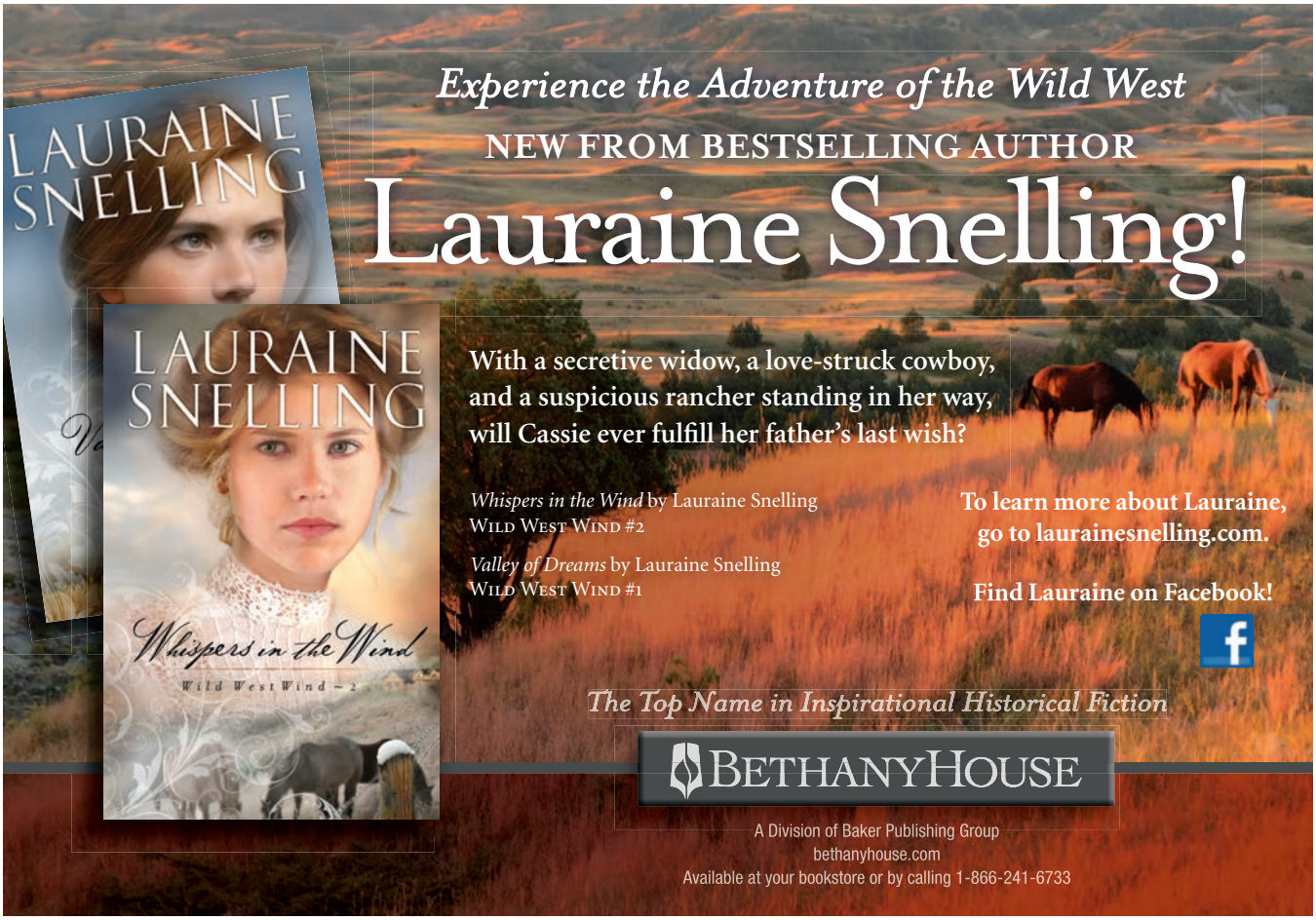
As they say in *The Man Who Shot Liberty Valance*, "When the legend becomes fact, print the legend." Goldman wrote the legend, not the facts, and it plays beautifully. This is a Hollywood Western after all, so I don't think anyone really expects all (or any) of the facts to be true anyway.

The film's ending, though, is spectacular, violent and highly amusing, not an easy trio of emotions to juggle. Not only do Butch and Sundance get shot hundreds of times—at least, that's what it sounds like—but they're funny right up to the last second. This is a magical balancing act that only the very best in the business could possibly get away with, and they do, brilliantly. Even though Butch and Sundance are anti-hero outlaws, the film manages to build up a tremendous sense of empathy for them. When the picture freezes and we hear volleys of rifle fire, we sort of feel like we've just lost two of our best friends.

The best DVD edition of *Butch Cassidy and the Sundance Kid* is the "Ultimate Collector's Edition" from 20th Century Fox. We love it for the "making of" documentaries (that's where we found out how George Roy Hill shot the cliff jump scene).

My only real gripes with the movie are Burt Bacharach's silly, dated Oscar-winning score and the overly-cute, utterly extraneous Oscar-winning song, "Raindrops Keep Fallin' On My Head." However, since the music is so typical of the time, 1969 (Woody Allen's movie that year, *Take the Money and Run*, has a similar score), I'm nostalgically transported back to a time when they actually made three great Westerns in one year.

Josh Becker is the internationally-known director of *Xena: Warrior Princess* and *Hercules*, has directed seven feature films and has been a proud member of the Directors Guild of America for 19 years. His latest book is *Going Hollywood* by Point Blank.



BY LYNN BRITTNER

The People of the Horse

THE ESSENTIAL ROLE OF THE HORSE HAS STOOD THE TEST OF TIME FOR THE UTES.

The Utes call themselves the people of the horse. As the first unconquered tribe to obtain horses and livestock, they became respected warriors of the Southwest.

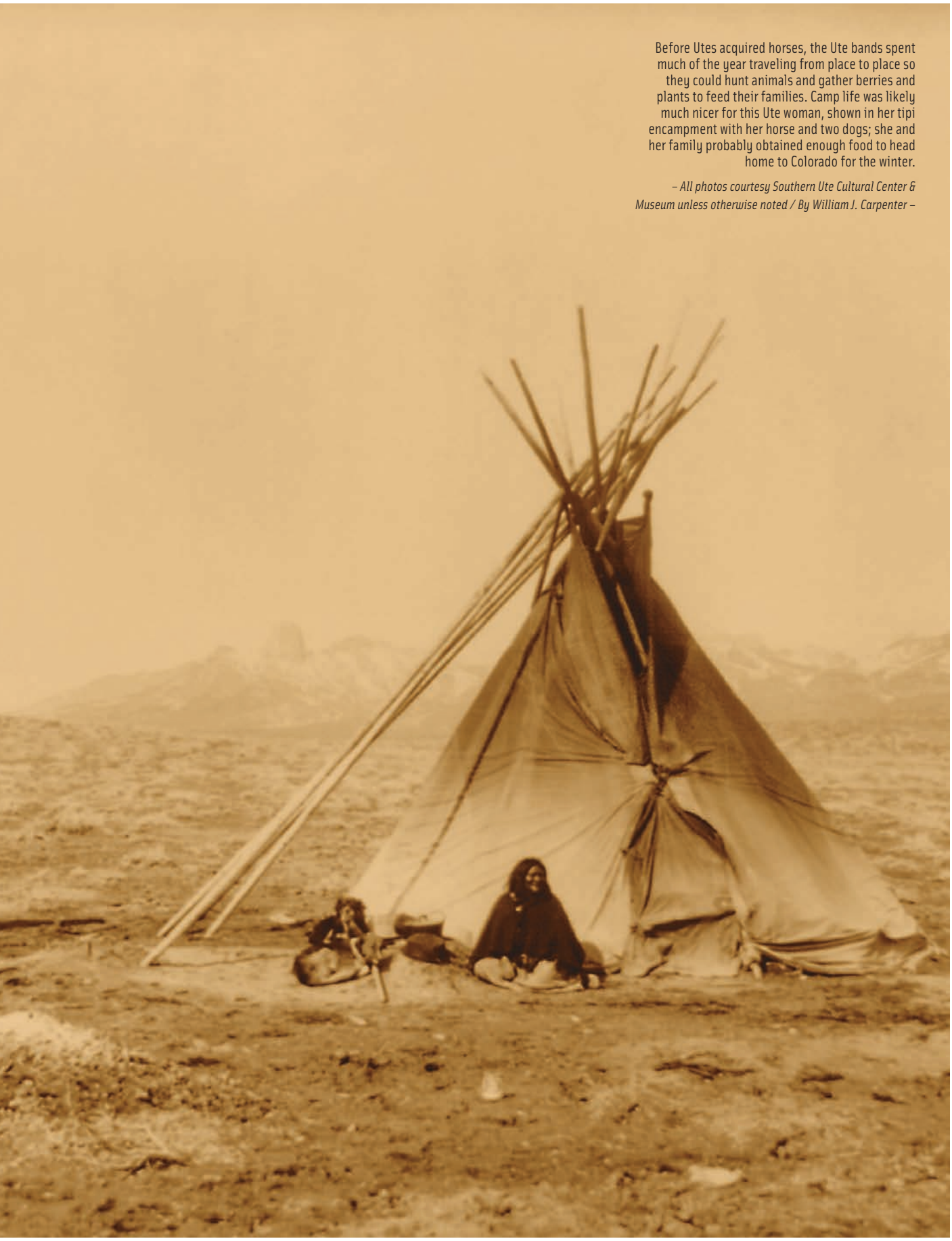
Acquiring the horse around 1640 soon changed their lifestyle. Now that they could hunt more efficiently from horseback, the Utes could pursue their game in the summer and early fall, and return home in early winter. The Utes hunted elk, deer and buffalo, and they became famous for processing hides, which at first they traded to Mountain Men and the Spanish. These hides became one of their most important trading commodities. Hunting soon expanded to the eastern slope of the Rocky Mountains where buffalo became one of their main resources, providing the Utes with many useful products such as meat for food, hides for tipis, blankets, clothing, moccasins and bags of all kinds, sinew thread for sewing, bowstrings and other utilitarian objects.

The Utes quickly became known for their great horsemanship skills and were responsible for spreading horses among other tribes in the Plains, Plateau and the Great Basin. At one time every child growing up on the reservation knew how to ride a horse; it was a point of pride. Handling horses was both a tradition, a survival skill and a practical way of transportation.

Nestled between the La Plata and San Juan Mountains, the Southern Ute Cultural Center & Museum in Ignacio, Colorado, transports visitors back to the early 17th century, when the Utes first acquired the horse from the Spanish, to the 1870s, when the U.S. government placed the Utes on the reservation where they reside today, and to present-day Ute horse culture, expressed in everything from rodeo riding to Utes on horseback in Western movies. Although the Utes' way of life changed, their traditions and heritage have survived, all of which you can experience during a visit to the museum. Displays of rare artifacts, historical photographs and flat-screen interactive and video presentations tell the story of the Ute people from their own perspective.

The horse and its essential role in the history, culture and economy of the Ute people are revealed in these historical photos from the museum's permanent exhibit. They tell the stories of how the horse transformed Ute peoples from hunter-gatherers living in small family groups to tribes that moved at will over hundreds of miles, trading, hunting, raiding and growing stronger.

Lynn Brittner has been executive director of the Southern Ute Cultural Center & Museum since 2000. In 2011, a new $38 million museum opened in Ignacio, Colorado.



Before Utes acquired horses, the Ute bands spent much of the year traveling from place to place so they could hunt animals and gather berries and plants to feed their families. Camp life was likely much nicer for this Ute woman, shown in her tipi encampment with her horse and two dogs; she and her family probably obtained enough food to head home to Colorado for the winter.

– All photos courtesy Southern Ute Cultural Center & Museum unless otherwise noted / By William J. Carpenter –

The Pikes Peak region is Ute Country. The Utes passed along the Garden of the Gods in the foothills of Pikes Peak, which they called Tava (Sun Mountain), as they traveled to and from their summer and fall hunting grounds to their winter campgrounds. Migration to summer and winter camps was essential for good irrigated pastures for horses and other animals.

– Courtesy Special Collections Pikes Peak Library District, Tod Powell –

The Ute Pass Trail originated just below the springs of Manitou, Colorado, through Ute Pass and into the White River country of Utah. With the Indians dragging their travois along this trail, the route became easier to follow and eventually became a safe route to the Colorado gold fields. Starting in 1860, the mineral rushes to Colorado resulted in large settler migrations that began the first major threat to the Ute way of life. These Ute men pose on horseback as part of the marking ceremony for the Ute Pass Trail on August 29,1912.

The gift of Spanish horses meant the Utes could raise horses, cattle and sheep. Occupying a fraction of their former territory, the Ute Mountain Utes live on a reservation near Towaoc, Colorado. Shown here are some of their sheep herders in 1932.

The Utes found new identity and purpose from the back of the Spanish horse. The efficiency of hunting via horseback allowed scattered families to group together in larger bands. Surrounded by aspen trees, Ute Captain Jinks journeys on horseback with these women in Atchee, Colorado.

John Wesley Powell first became acquainted with the Utes along the White River in northwestern Colorado in the fall of 1868. During his expedition five years later, his photographer, Jack Hillers, captured this great photograph of a young girl accompanied by a warrior, whose body, painted with yellow and black stripes, is marked for battle.

Before the horse, moving from camp to camp was distressing. These women must have counted themselves lucky to have their own horse travois to carry their belongings.

– Courtesy Library of Congress –

At one point, every child growing up on the Ute reservation knew how to ride a horse; it was a point of pride. These mounted Ute youths are adorned in typical fashion, with a breastplate of long hair pipes, usually two, but in some cases three, in width and generally with more than 40 pipes per row. The Ute at left also has his hair styled in the common fur-covered braids.

– Courtesy Special Collections Pikes Peak Library District, Horace S. Poley –

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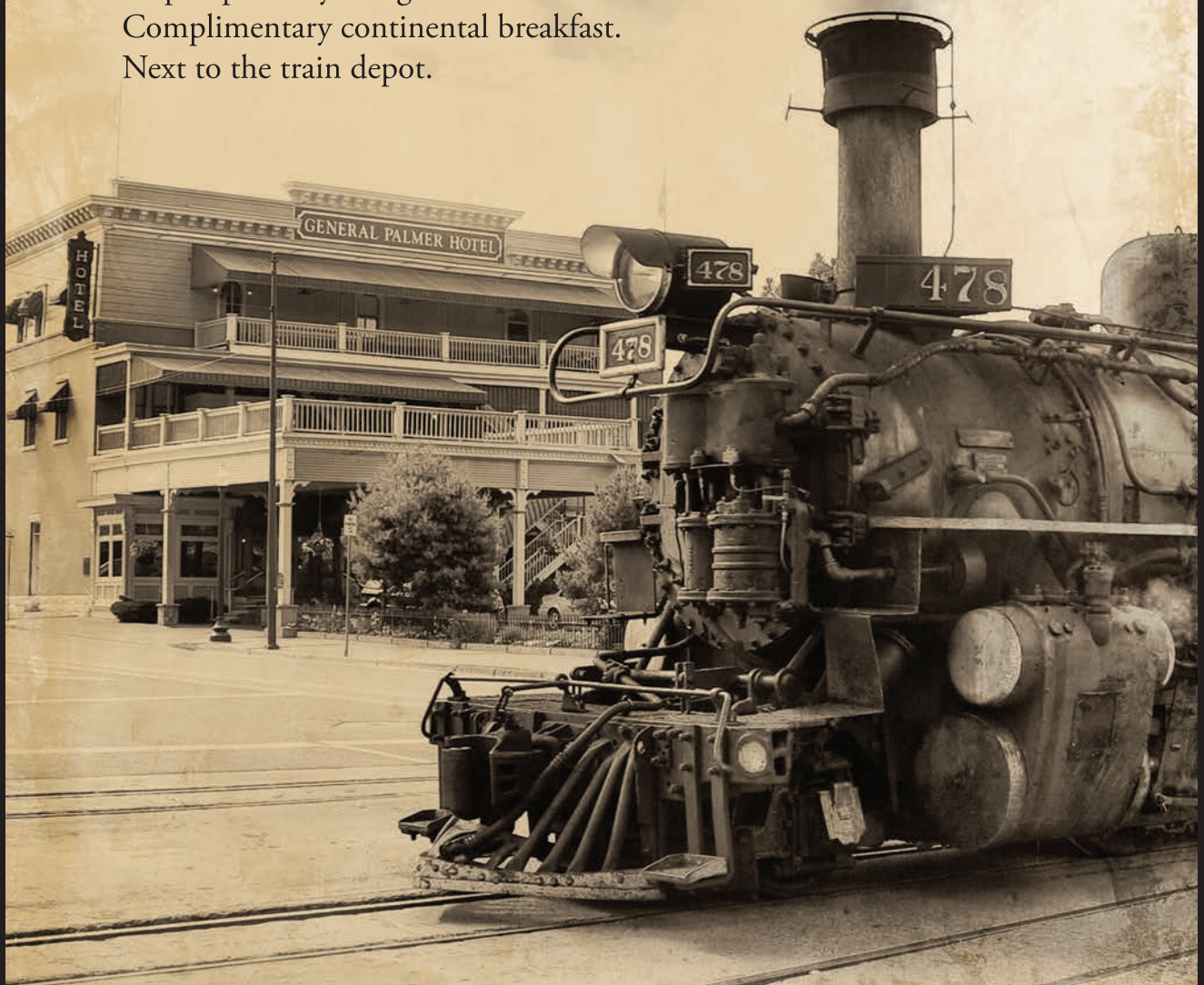

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When the Union Pacific celebrated reaching the 100th Meridian, its train was festooned with elkhorn antlers. That tradition continued when this train rolled into the Laramie station; the Union Pacific first reached the Wyoming tent city on May 10, 1868.

– Courtesy Union Pacific Railroad Museum –

"One of the most valuable forces during the building of the [Transcontinental Railroad] was a battalion of four companies of Pawnee Indians mustered into the United States' service under the command of Major Frank J. North...," wrote W.F. Bailey in his classic work *The Story of the First Transcontinental Railroad*.

That's no overstatement. During this 150th anniversary year of the Pacific Railway Act that commissioned a transcontinental railroad to be built by the Union Pacific and Central Pacific, the significance of the Union Pacific stands out in the pantheons of Old West history. Not only did the Union Pacific make railway history by helping to connect the nation from the Missouri River to the Pacific, it also paved the way for a frontier entertainer who came to be known around the world as Buffalo Bill.

THE UNION PACIFIC'S JOURNEY

December 12, 1863
Ground for the Union Pacific Railroad was broken in Omaha, Nebraska

July 10, 1865
First Union Pacific rail was laid in Omaha

September 22, 1865
Four Union Pacific locomotives enter service

October 5, 1866
Construction completed to the 100th Meridian just west of present-day Cozad, Nebraska

August 29, 1867
Union Pacific crews complete tracks in Kimball, Nebraska

November 18, 1867
Union Pacific crews finish in Cheyenne, Wyoming

December 10, 1868
Union Pacific crews lay rails in Wahsatch, Utah

May 9, 1869
Union Pacific crews reach Promontory Summit, Utah, to join up with the Central Pacific

In this circa 1885 photo of a Buffalo Bill Wild West show troupe, Buffalo Bill Cody stands flanked by some of his Indian performers. Shown in this portion of the photo are the Pawnee Indians (from left) Eagle Chief, Knife Chief and Young Chief, next to Cody. To view the full photograph, purchase the impressive book by Steve Friesen, the director of the Buffalo Bill Museum & Grave in Golden, Colorado: *Buffalo Bill: Scout, Showman, Visionary*.

– Courtesy Buffalo Bill Museum & Grave –

Iron, Steam & Blood

Buffalo Bill Gets on Track

Buffalo Bill owed his Wild West show to an Army officer, an Indian fighting unit and the Union Pacific Railroad.

BY MARK BOARDMAN

In the year 1869, dime novel king Ned Buntline aspired to write one of his corkers about Frank North, the famed scout and Indian fighter who was known as the "white chief of the Pawnee." The two met to talk it over. North turned down the exposure: "If you want a man to fit that bill, he's over there sleeping under the wagon."

The snoozer was Buffalo Bill Cody.

If anybody was the anti-Cody, it was North. He usually dressed in cowboy duds or business suits or military uniform, not buckskin. He was a successful merchant in addition to his frontier exploits. And, as the story (which may or may not be true) suggests, he wasn't a publicity hound.

But if not for a show North and his Pawnee friends had organized on behalf of the Union Pacific Railroad in 1866, Cody might have been little more than a second-rate actor, telling whoppers on stages across America.

The Union Pacific's Monumental 100th Meridian Excursion

North and his family moved from the East to Nebraska when he was 16. A quick study, he learned the Pawnee language and, in 1860, became a clerk and interpreter at the tribal agency near his home in Columbus. The Indians, who had always been friendly toward the U.S., trusted him—so much so that at the Army's request, he formed a company of Pawnee scouts in 1864. Scouting was only part of the duty; North's group also fought other Indians, mostly Cheyenne and Sioux, traditional enemies of the Pawnee. (The scouts were so successful that the military would call on their services through 1877.)

In 1866, North and his Pawnee were given a special job. The Union Pacific was going to reach the 100th Meridian—247 miles west of Omaha, Nebraska—on October 5, ahead of schedule by a year. As stipulated in the Pacific Railway Act of 1862, passing the 100th Meridian gave the Union Pacific the irrevocable right to continue westward as part of the Transcontinental Railroad project. Union Pacific mastermind Thomas Durant felt the Pawnee could help make the commemoration of the early achievement of this milestone monumental.

To show off his new toy to various powers-that-be, Durant put together an excursion of dignitaries from government, business and society (including railroad coach magnate George Pullman, future President Rutherford B. Hayes and several U.S. senators and congressmen) to ride the rails from Chicago west to the 100th Meridian. Durant planned nothing short of a traveling party with plush accommodations, the finest of wines, gourmet meals, lively entertainment—the works. What better way to entertain his privileged guests than to showcase performances by the very same Pawnees who were helping to build the railroad?

On October 23, the visitors settled just west of North's home base of Columbus, where a huge tent city had been erected. Each tent was comfortably furnished with hay mattresses, buffalo robes, homespun blankets and lighting. Another gigantic tent served as a dining hall.

As evening approached, the lady and gentlemen spectators moved a short distance from the camp to observe a group of Pawnee, performing what was described as a war dance. They witnessed "wild and hideous yells, grotesque shapes and contortions that have ever been witnessed by a civilized assemblage in the night-time upon the plains...," wrote Union Pacific Consulting Engineer Silas Seymour.

The excursionists were suitably impressed. But even more amusements awaited them.

John Carbutt's photograph of the Union Pacific Railroad directors standing at the 100th Meridian inspired a woodcut illustration of the October 1866 excursion that was used to generate worldwide interest in the Union Pacific.

– All images True West Archives unless otherwise noted –

Thomas C. Durant invited more than 200 distinguished guests with their wives and daughters to take part in his grand excursion. Shown above is a group of some of the excursionists. At right is a photo showing Durant on the tracks with the heads of various departments at the Union Pacific.

The next morning's wake up call consisted of war cries and yells, again courtesy of a number of North's Pawnee braves who were running through the tent city. A little later, the dignitaries watched a mock battle between Pawnee and "Sioux" (other Pawnee dressed as their enemies). The combatants shot off firearms with blank cartridges and arrows with blunted tips. Observers were astounded by Indian horsemanship and courage.

Most talked about the Union Pacific excursion for years afterward, and newspapers carried stories covering the affair. North and his Pawnees had clearly left a good impression on the railroad. The next year, the Pawnee were promoted from day laborers helping to build the tracks to guards hired as scouts. Thanks to the act of 1866 authorizing President Andrew Johnson to "enlist and employ in the Territories and Indian country a force of Indians, not to exceed one thousand, to act as scouts...," Gen. William Tecumseh Sherman could hire more effective manpower to guard the Transcontinental Railroad. As a result, Col. Christopher C. Augur had called on North in February 1867 to organize the new Pawnee battalion.

The superintendent of the Union Pacific, C.G. Hammond, also wanted to hire the Pawnee to guard the railroad against Sioux and Cheyenne war parties who were firing on his trains and piling ties on the tracks to block passage. He wrote to House Representative Oakes Ames of his belief that the Pawnee "will go where white soldiers cannot, and have so much experience that they can

trace the most intricate movements of the enemy and give notice of hostile parties, always in advance of any information otherwise obtained." For Hammond, these Pawnees were the most cost-effective means of controlling hundreds of miles of railroad.

The Inspired Showman

No one can say for sure if Cody ever read any accounts of that unique excursion. What we do know is that, over the years, North and his scouts continued to perform similar exhibitions for other dignitaries, hunting parties and even Union Pacific construction workers. By 1869, Cody and North had become friends and were serving together as scouts and Indian fighters. Over an evening campfire, North likely shared with Cody his story of that first excursion featuring his impressive and entertaining Pawnees.

In any case, Cody was present on June 8 at Fort McPherson when Maj. Eugene Carr's companies of the Fifth Cavalry, including the Pawnee, performed a military drill. "They were well mounted," Cody said of the Pawnees, "and felt proud of the fact that they were regular United States soldiers."

At the dance held later on that night, Cody remarked at how "accomplished" the Pawnee danced, compared to dances he had seen by other Indian tribes.

Within two years, Cody was ready to see if he could make an even bigger show out of these Indian amusements. Cody solicited Pawnee scouts to "ambush" him

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The Pawnee warriors, whose elaborate sham battle likely inspired the creation of Buffalo Bill's Wild West show, pose in front of the Union Pacific's palace cars. In his condescending account of the 1866 excursion, Silas Seymour felt "no better illustration could have been given of the extremes of civilized and savage life, standing face to face with each other," than the Union Pacific train and these "uncouth savages."

and a client during a buffalo hunt. The joke almost backfired; the frightened hunter ran to a nearby Army outfit for help, and Cody had to stop the troops from attacking the friendlies.

But Cody was not discouraged. Dressed in his buckskin costume, as he had on that hunt, he continued to tell stories that amused his clients. By the next year, Cody had acquired the skills needed to stage Indian shows across the country.

Cody's friendship with North continued. In 1877, the two partnered in a Nebraska ranch (it lost money, and they sold it a couple of years later). Ranch life didn't suit Cody: "There is nothing but hard work on these round-ups," he noted. But he observed a number of cowboy competitions along the way—roping, bronc and steer riding, shooting and more, and he saw how entertaining these displays of skills could be for an audience.

The pure genius idea of combining Indian exhibitions with cowboy competitions would take six years to develop before Cody brought his show to the arena. In 1883, he unveiled "Buffalo Bill and Dr. Carver's Wild West, Rocky Mountain and Prairie Exhibition." That first show program included an account of the 100th Meridian excursion undertaken by the Union Pacific in 1866.

North again had played a major part in Cody's creation. He had rounded up the 36 Pawnee performing the Indian roles, he displayed his own riding and shooting talents, and he offered up his home in Columbus to host the rehearsals. In addition, he was undoubtedly responsible for hiring the Pawnee interpreter from the Indian Territory reservation: Gordon Lillie, a 23 year old from Illinois. (This man would soon be dubbed "Pawnee Bill" and put on his own Wild West show; he would even briefly join forces with Cody in 1908.)

The 1883 exhibition didn't go over so well. Neither Cody nor Carver were businessmen, and several of the performers (including the namesakes) missed gigs because of drunkenness. However, North stuck by his old friend. They got rid of Carver, brought on manager Nate Salsbury, got sober (for the most part) and Buffalo Bill's Wild West moved into the realms of fame, fortune and legend.

Losing Their Allies

Alas, North's time spent enjoying the successes of the show was relatively short. In July 1884, while the Wild West was playing in front of a sellout crowd in Hartford, Connecticut, North was performing with several Pawnee when he was suddenly thrown from his horse. An Indian riding behind him tried to veer off, but there wasn't enough time. The mount stomped on North's back, breaking seven ribs and causing severe internal injuries.

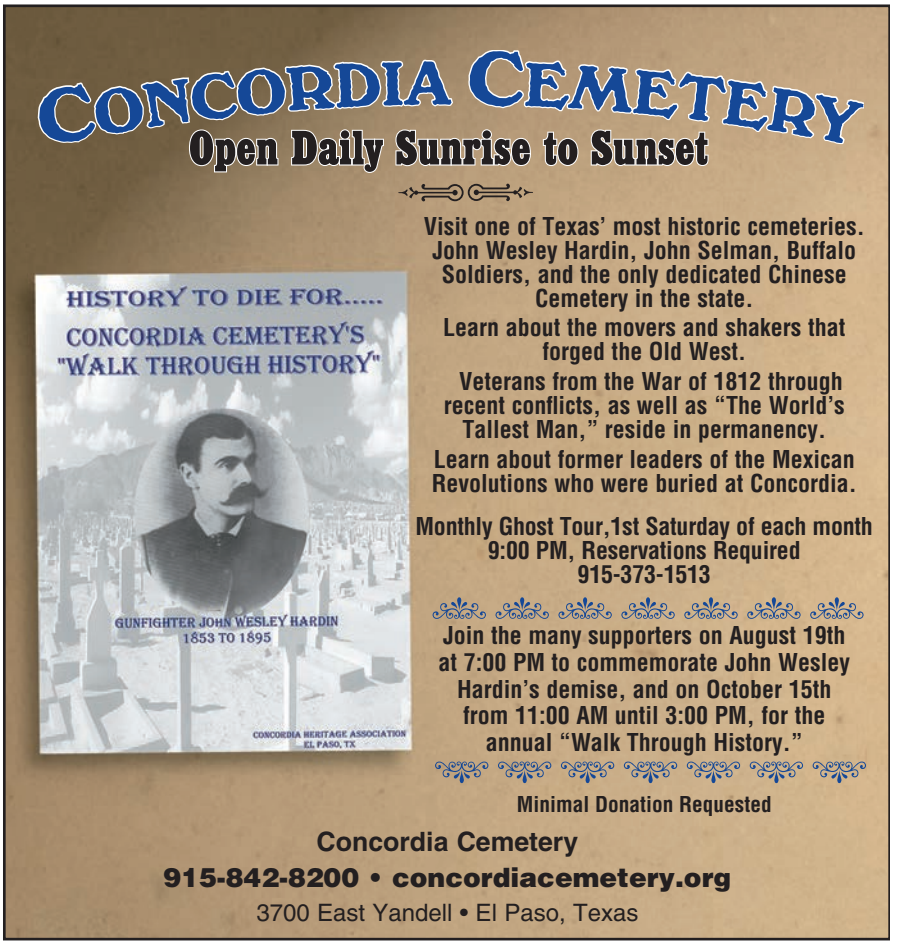
For days, doctors believed North was on death's door—but he fooled them. He not only survived the incident, he went back to work for Cody (behind the scenes only; his performance days were over).

But the injuries had weakened his system. In early March 1885, North became ill in St. Louis, Missouri. By the time he returned home to Nebraska, he was suffering severe asthma attacks. In the late afternoon of March 14, a few days after his 45th birthday, Maj. Frank North shuffled off this mortal coil.

Life with the show took a turn for the worse for the Pawnee as well. Within three months of North's death—maybe it was coincidence, maybe not—Cody hired famed Lakota Sioux Chief Sitting Bull for the show. The aged warrior only spent one season with Cody, but the experience marked a shift in the program: the showman began replacing the Pawnee performers with Sioux. In Cody's mind, why not showcase real Sioux in "re-creations" of famous Indian battles that involved the Sioux?

Within 15 years, the Pawnee population had shrunk to 633 as the tribe was decimated by disease and poor living conditions. That would have bothered North—a lot. He probably wouldn't have cared that Cody's historical star eclipsed his own. But without North, his Pawnee scouts and especially the 1866 excursion performances hosted by the Union Pacific, William F. Cody might have been stuck telling stories around campfires.

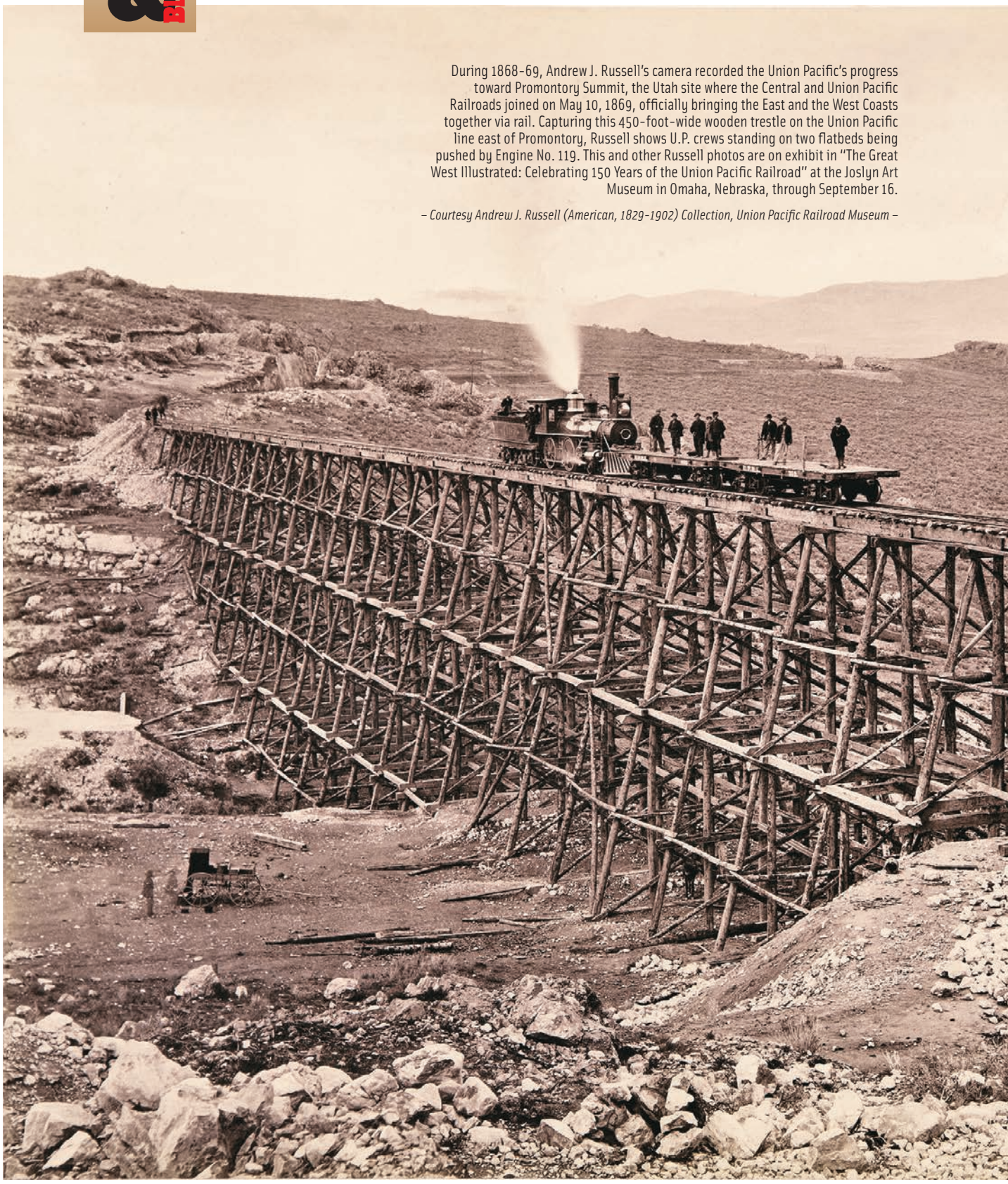
Additional reading: Mark van de Logt's *War Party in Blue* (University of Oklahoma Press) tells the story of Frank North and the Pawnee Scouts.



Iron, Steam & Blood

During 1868-69, Andrew J. Russell's camera recorded the Union Pacific's progress toward Promontory Summit, the Utah site where the Central and Union Pacific Railroads joined on May 10, 1869, officially bringing the East and the West Coasts together via rail. Capturing this 450-foot-wide wooden trestle on the Union Pacific line east of Promontory, Russell shows U.P. crews standing on two flatbeds being pushed by Engine No. 119. This and other Russell photos are on exhibit in "The Great West Illustrated: Celebrating 150 Years of the Union Pacific Railroad" at the Joslyn Art Museum in Omaha, Nebraska, through September 16.

– Courtesy Andrew J. Russell (American, 1829-1902) Collection, Union Pacific Railroad Museum –



SIDETRACK

Union Pacific Steams Ahead 150 Years Later

The date was July 1, 1862, and the country was consumed by the blood and thunder of the Civil War. Almost lost in the news of the day: President Abraham Lincoln signed the Pacific Railway Act, which set in motion the construction of the Transcontinental Railroad.

The Act also incorporated the Union Pacific Railroad, which means the Union Pacific is celebrating its 150th birthday this year. Most of the commemorative events will be held in towns west of the Mississippi, where the bulk of the railroad's operations still run.

Museums are taking notice too. This year, the entire first floor of the Union Pacific Railroad Museum in Council Bluffs, Iowa, has been transformed into an exhibit sharing the building of the Transcontinental Railroad. The museum is also hitting the rails with a traveling exhibit that will share the passenger experience through artifacts and a 65-inch touch video screen with a map showing the Union Pacific system from 1869 to the present. Meanwhile, photographs by the man who was present at the launch, A.J. Russell, are on exhibit at the Joslyn Art Museum in Omaha, Nebraska, through September 16.

Shared here is a calendar of towns celebrating the Union Pacific's 150th birthday:

July 6: Pocatello, ID
July 8: Boise, ID
July 10: Spokane, WA
July 13-14: Portland, OR
July 13-19: Omaha, NE (screenings of 1939 film *Union Pacific*)
July 18-29: Cheyenne, WY (Cheyenne Frontier Days)
July 24: Salt Lake City, UT (Days of '47 Parade)
July 24: Omaha, NE ("Great Big Rollin' Railroad" Competition Judging; contest ends July 1)
Aug. 9-19: Des Moines, IA (Iowa State Fair)
Aug. 24-Sept. 3: Grand Island, NE (Nebraska State Fair)
Sept. 7-8: Boone, IA (Pufferbilly Days)
Sept. 9: Ames, IA (Ames Whistle Stop)
Sept. 14-16: North Platte, NE (North Platte Rail Fest)
Sept. 22: Ogden, UT
Sept. 23: Elko, NV
Sept. 26: Sparks, NV
Sept. 28-30: Sacramento, CA
Oct. 27-28: Houston, TX

Visit *UP150.com* for the updated calendar

BY BOB BOZE BELL & ALLISON CARLTON

RAILFEST

The birth of the Transcontinental Railroad comes full circle with *True West's* first Railfest celebration and 18 other sidetrack excursions for railfans.

Almost a year-and-a-half ago I headed into the *True West* World Headquarters on my day off, a Sunday. It was a pretty, spring day, and since I planned on only being there for a short time, I left the back door open. (Hey, Cave Creek is a small town.) As I was tweaking an article on the server, I heard someone bellowing from the back door, "Anybody here?"

I walked around the corner to meet a stocky guy with a big smile and a bigger attitude. It was Jon Schuetz, a man who informed me this was my lucky day.

Jon introduced me to his wife, Marsha, and they then proceeded to buy 200 magazines for her two stores in Durango, Colorado. He also insisted I visit Durango and see the town he loves.

Last August, my crew and I did just that. As soon as we hit town, Jon introduced us to Al Harper, the owner of the Durango & Silverton Narrow Gauge Railroad. That's when the sparks really began to fly. A treasure to his community and a genuinely kind man, Al has kept alive this fabulous 1881 railroad, one of only two narrow gauge empires built by Gen. William Jackson Palmer that still remain in operation (the other is the Cumbres & Toltec Scenic Railroad, which runs between Chama, New Mexico, and Antonito, Colorado; just last winter, Al announced he will also manage this 1880 railroad).

After giving us a tour of the railroad, Jon and Al drove us down to the Ute Reservation where Lynn Brittner, the director of the Southern Ute Cultural Center & Museum, had scheduled a traditional native dance in my honor. We were blown away by this brand new museum that shares the history of the tribe through battles waged and land taken, and through the Utes' reclaimed identities as great hunters and horsemen.

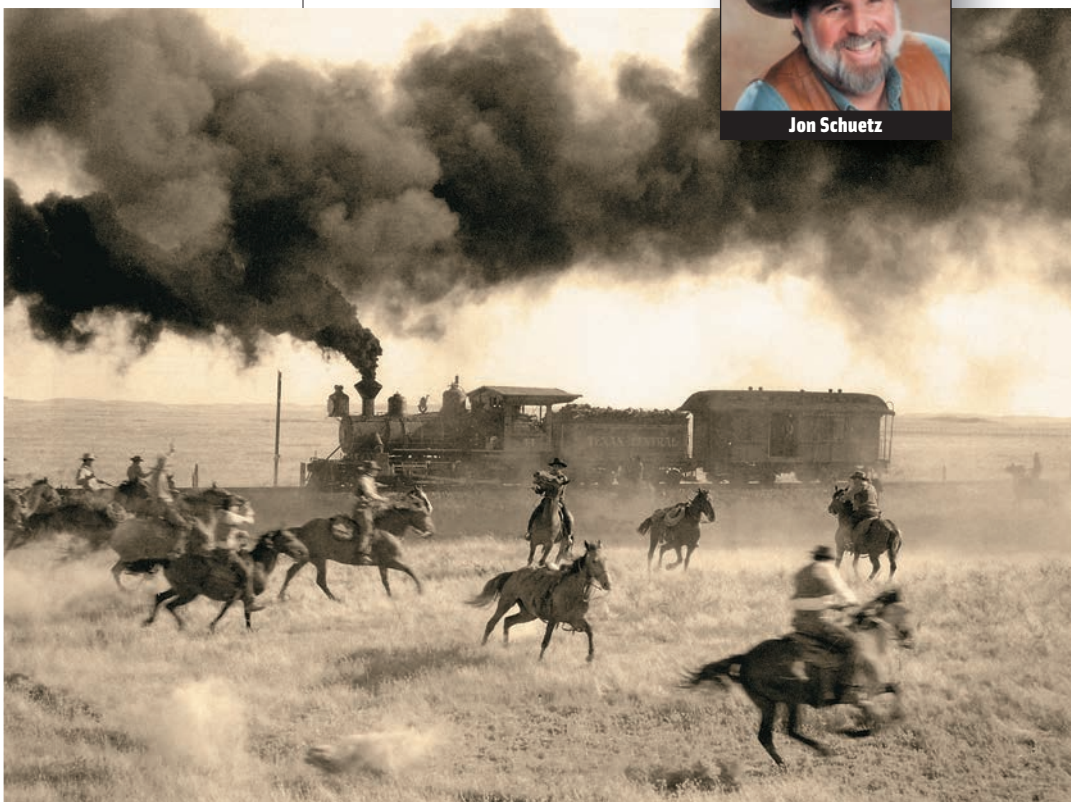
Fast forward to this summer, and we are launching our first "*True West* Railfest" to be held in Durango from August 16-20. Our festival combines spectacular scenery with a historic train, a storied Indian tribe known for amazing feats of horsemanship and the oldest, most respected American West history magazine in the United States.

On Saturday evening, August 18, Dr. Paul Andrew Hutton, the distinguished professor at the University of New Mexico and a History Channel regular, will join me at the historic Strater Hotel for an intimate talk on the making of *Butch Cassidy and the Sundance Kid*. Even more, we'll be discussing Wyatt Earp in Hollywood, the untold story. The only uncertainty is whether I will get a word in edgewise.

Oh, and Jon Schuetz was correct. It was my lucky day.

—Bob Boze Bell

Jon Schuetz



This is the dream behind the "*True West* Railfest": match a historic steam train with today's historians and re-enactors to tell a story that threads Durango's railtown heritage to an iconic movie that catapulted Old West outlaws Butch and Sundance out of the history books and into popular culture.

– *1951's* The Texas Rangers *movie still courtesy Columbia Pictures* –

DURANGO
Rocky Mountain Movie Town

As far back as the early 1900s, Durango, Colorado, has been featured in movies. One of the most popular, *Butch Cassidy and the Sundance Kid*,was filmed there in 1968. Other scenes were shot in the western U.S., and as far south as Mexico, which stood in for South America.

Filmed in Durango

1917	*Small Town Vamp*	1954	*Run For Cover*
1918	*Snow Wonderland*	1955	*Great Day in the Morning*
1920	*Burlesque Bull Fight*	1955	*The Maverick Queen*
1920	*Love of a Navajo*	1955	*Around the World in 80 Days*
1925	*The Scarlet West*	1956	*Night Passage*
1948	*Colorado Territory*	1957	*These Thousand Hills*
1948	*Sand*	1962	*How the West Was Won*
1949	*A Ticket to Tomahawk*	**1968**	***Butch Cassidy and the Sundance Kid***
1949	*Spy Hunt (Panther's Moon)*	1969	*"Lassie" TV series*
1950	*Across the Wide Missouri*	1970	*Support Your Local Gunfighter*
1950	*The Secret of Convict Lake*	1970	*Lock, Stock and Barrel*
1951	*Denver & Rio Grande*	1971	*The Cowboys*
1951	*The Outcasts of Poker Flat*	1971	*When the Legends Die*
1951	*Lone Star*	1972	*"Cannon" TV Series*
1951	*Viva Zapata!*	1974	*Winterhawk*
1952	*The Naked Spur*	1978	*Avalanche*
1952	*The Lone Hand*	1983	*National Lampoon's Vacation*
1953	*Three Young Texans*	1987	*The Tracker*
1953	*Gatling Gun (Siege at Red River)*	1999	*Durango Kids*

"TRUE WEST RAILFEST" 2012 SCHEDULE OF EVENTS

Durango & Silverton Narrow Gauge Railroad

Thursday Aug. 16:

6 pm-8:15 pm Opening reception: American Indian Blessing with food & entertainment (Durango & Silverton Narrow Gauge Railroad Museum)

8:30 pm *A Ticket to Tomahawk* Movie—Salute to the *Emma Sweeny* (Front Lawn)

Friday Aug. 17:

9:30 am-3:15 pm *Goose #5* excursions to Cascade Wye

9:45 am -3:45 pm *Eureka* excursions to Cascade Wye

2 pm-4 pm World Fast Draw Celebrity Shoot & Western Entertainment (Downtown Durango)

8:30 pm *Butch Cassidy and the Sundance Kid* movie showing (Front lawn)

Saturday Aug. 18

6 am-9 am NARCOA excursion: Silverton to Rockwood and back

8 am-7 pm Railroadiana showcase at Durango & Silverton train museum

9:30 am-3:30 pm Presidential Special train to Cascade Wye

9:45 am, 11:45 am & 1:45 pm *Goose #5* one-hour excursion

10 am, 12pm & 2 pm *Eureka* one-hour excursion

10 am-4 pm World Fast Draw Shoot competition (Depot)

12 noon & 7 pm Silverton Brass Band Festival (Kendall Mtn. Comm. Ctr.)

7-8 pm VIP Reception with Bob Boze Bell (Strater Hotel)

8 pm *True West* Moments Performance with Bob Boze Bell & Paul Andrew Hutton (Strater Hotel Pullman Room)

Sunday Aug. 19

6 am-9 am NARCOA excursion: Silverton to Rockwood and back

8 am-8:45 am Cowboys for Christ Fellowship Service (Depot)

9 am-4pm World Fast Draw Shoot competition (Depot)

9:30 am-4 pm *Goose #5* Excursion to Silverton & Tacoma Power Plant Tour

9:45 am-4:15 pm *Eureka* Excursion to Silverton & Tacoma Power Plant Tour

10 am American Indian dancers perform at train station

10:30 am-4 pm American Indian Train to Cascade Wye

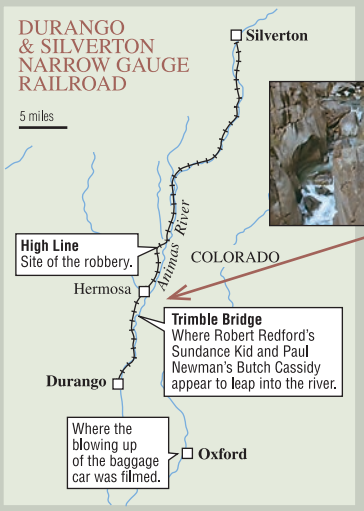
Opens at 4:30 pm: Bar D Chuckwagon Dinner/Show

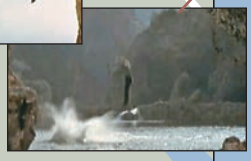
Monday Aug. 20

6 am-9 am NARCOA excursion: Silverton to Rockwood and back

9 am-3:25 pm *Goose #5* Excursion to Silverton & Tacoma Power Plant Tour

10 am-5:45 pm *Eureka* Excursion to Silverton & Tacoma Power Plant Tour





They jump in Colorado and land in California.

SIDETRACKS

Durango & Silverton Narrow Gauge Railroad

General William Jackson Palmer got inspired to build his Denver & Rio Grande Railway as a narrow gauge railroad after seeing one in action during his 1870 honeymoon in the British Isles, just a few months after the Denver Pacific had connected with the recently completed transcontinental Union Pacific in Cheyenne, Wyoming. Today, most of the former Denver & Rio Grande lines are owned and operated by the Union Pacific, with several branch lines operated as heritage railways. Offering a grand adventure in Victorian splendor, this 1881 heritage railroad's steam train will also host *True West* Magazine's first Railfest this August 16-20.

Durango, CO • 888-872-4607 • DurangoTrain.com

Abilene & Smoky Valley Railroad

Traversing a Plains Indian hunting ground, the Smoky Hill Trail provided a quick route for Pikes Peak gold rush emigrants during 1858-61. Around the end of the Civil War, the Butterfield Overland Despatch shipped goods and mail along the trail. During 1885-88, the Rock Island rail system built nearly all of its Kansas tracks. The railroad's still-standing 1887 depot is across the way from where today's locomotive departs, journeying through colorful grass prairies and over a steel bridge crossing the Smoky Hill River that explorer Zebulon Pike made note of during his 1806 expedition to visit the Pawnee Nation.

Abilene, KS • 888-426-6687 • ASVRR.org

"It was a very hilarious occasion, everybody had all they wanted to drink all the time. Some of the participants got 'sloppy' and these were not all Irish and Chinese, by any means."

–Eyewitness Alexander Toponce, on the Golden Spike Ceremony

Grand Canyon Railway

The man who pioneered the Grand Canyon Railway was Rough Rider Buckey O'Neill; he unfortunately never had the chance to take a ride before his death during the Spanish-American War of 1898. He'd be proud to know that more than 200,000 people take this vintage steam train

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The Union Pacific operates most of the main lines originally built by the Denver & Rio Grande Railway. One notable exception is this heritage railway, the Durango & Silverton, which was built by the railway in 1881; today the narrow gauge railroad is owned and operated by Al Harper as part of his American Heritage Railways family.

– Courtesy Durango & Silverton Narrow Gauge Railroad –

to the Grand Canyon every year, peering out the windows of what his commander Teddy Roosevelt said "every American should see."

Williams, AZ • 800-843-8724 • TheTrain.com

Mount Rainier Scenic Railroad

Dubbed as the longest, continuously-operating steam train railroad in the Pacific Northwest, these preserved locomotives roll along the foothills of Mount Rainier, which was designated a national park at the tail-end of the Klondike gold rush in 1899. The century-old route whisks riders through a landscape once inhabited by Indian hunters and gatherers before being transformed into a bustling timber and logging community. Prior to the first laying of tracks, early exploration of the region included American and British fur traders and Oregon Trail emigrants hoping to settle on a piece of this rugged land.

Elbe, WA • 888-783-2611 • MRSR.com

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www.DurangoCowboyPoetryGathering.org

SIDETRACKS

Nevada Northern Railway

Established in 1905, these steam and diesel trains carry the legacy of being part of the last bonanza railroad. Over four million passengers ride the route between Ely and Cobre that once connected with the Southern Pacific Railroad during Nevada's copper mining boom. The mining town of Ely was a stagecoach station during the days of the Pony Express and Central Overland Route before the completion of America's first Transcontinental Railroad. Although some tracks have since disappeared, the heritage railroad preserved a section known as the Ore Line, which takes passengers on an excursion into the Great Basin's mining history.

Ely, NV • 866-407-8326 • NNRY.com

"The day was ushered in by a salute of 100 guns. All the federal forts of the harbor fired a salute, the city bells were run and steam whistles blown...."

–May 8, 1869, report from San Francisco in New York Herald *on May 10. The Central Pacific had reached the destination, but the Union Pacific had not yet arrived.*

Virginia & Truckee Railroad

As the reigning queen of the short lines—and the wealthiest at one point—this 1870 rail line hauled ore mined from the Comstock Lode to cities with processing mills in western Nevada. The railroad expanded through the years, and the section from Carson City to Virginia City gained the reputation as the crookedest in the world as it wound and curved its way across the open West. Today, the steam and diesel trains depart Virginia City, once the richest city in the world, to embark on a route passing many Comstock mines, including Yellow Jacket, Crown Point and the Ward Bullion.

Virginia City, NV • 775-847-0380 • VirginiaTruckee.com

This 75th anniversary stamp, issued on May 10, 1944, commemorated the completion of our nation's first Transcontinental Railroad. The U.S. Postal Service authorized First Day Covers to be canceled in three cities: San Francisco, California (starting point of the Central Pacific), Omaha, Nebraska (starting point of the Union Pacific), and Ogden, Utah (closest city to Promontory Point, where the trains met).

– Courtesy United States Postal Service –

Omaha's Union Pacific Railroad inspectors and car cleaners sit with their wisp brooms and sticks that they used to beat out the dust. By May 1892, the *Sanitary Era* was reporting the Union Pacific's hygienic upgrade—these tools were being replaced with a flexible rubber hose that shot out a compressed stream of air.

– Courtesy Bostwick-Frohardt Collection / Durham Museum –

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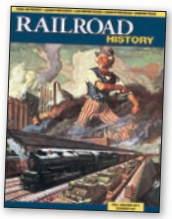

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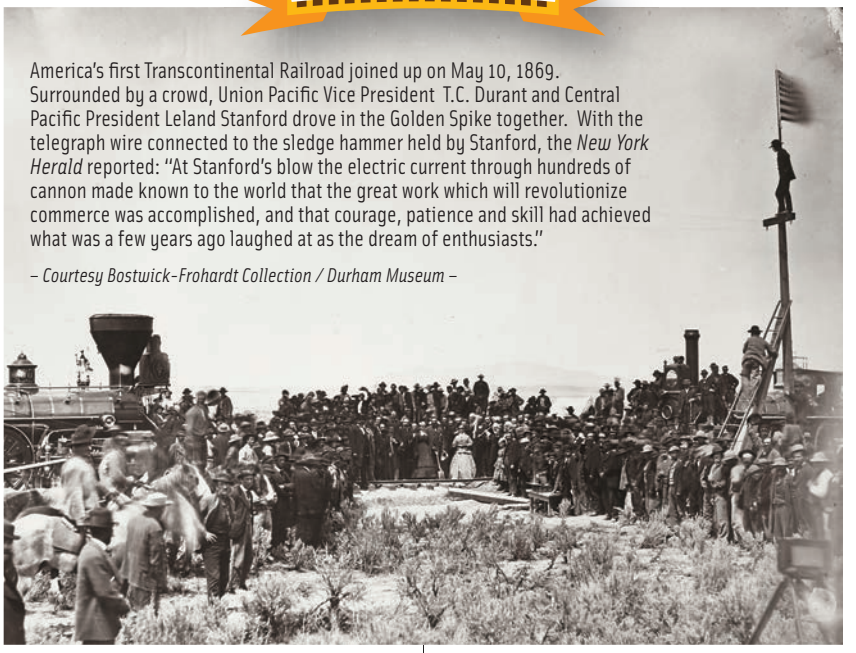
SIDETRACKS



America's first Transcontinental Railroad joined up on May 10, 1869. Surrounded by a crowd, Union Pacific Vice President T.C. Durant and Central Pacific President Leland Stanford drove in the Golden Spike together. With the telegraph wire connected to the sledge hammer held by Stanford, the *New York Herald* reported: "At Stanford's blow the electric current through hundreds of cannon made known to the world that the great work which will revolutionize commerce was accomplished, and that courage, patience and skill had achieved what was a few years ago laughed at as the dream of enthusiasts."

– Courtesy Bostwick-Frohardt Collection / Durham Museum –

Austin Steam Train

Take a ride through the Texas Hill Country, land formerly ruled by Comanches. This division of the Southern Pacific Railroad was completed in 1871, with the first train arriving on Christmas Day. The pink granite that was used in the construction of many government buildings in Austin, including the capitol, was transported via the rail line. Although the steam locomotive is sidelined for an overhaul, today's passengers can still enjoy the 66-mile round-trip excursion aboard the diesel Hill Country Flyer.

Cedar Park, TX • 512-477-8468 • AustinSteamTrain.org

Georgetown Loop Railroad

In the wake of the Colorado gold rush, this rail line of the Colorado Central Railroad was constructed to haul silver ore from the mines at Silver Plume and Georgetown, and never quite reached its Leadville destination due to the area's steep grade. Considered an engineering marvel for its time, this stretch of narrow gauge railroad was completed in 1884. Its corkscrew route traveled twice the distance, complete with 30-degree horseshoe curves and four rail bridges crossing Clear Creek. Today, the train roars across a replica of one of those bridges, the Devil's Gate High Bridge, which was rebuilt in 1984 to celebrate the railroad's 100th anniversary.

Georgetown, CO • 888-456-6777 • GeorgetownLoopRR.com

Of his Chinese workers, Central Pacific Railroad President Stanford told Congress in 1865: "A large majority of the white laboring class on the Pacific Coast find more profitable and congenial employment in mining and agricultural pursuits, than in railroad work. The greater portion of the laborers employed by us are Chinese, who constitute a large element in the population of California. Without them it would be impossible to complete the western portion of this great national enterprise, within the time required by the Acts of Congress."

– True West Archives –

These Union Pacific railroad workers were intent on locating the paymaster's car. Even San Francisco took note of this, on May 8, 1869: "Despatches from Promontory say that several hundred men had seized a train at Piedmont, on which was President Durant, telling him they were hungry and must have their money, and that they would detain him until it was forthcoming. The non-arrival of Mr. Durant is alleged to be the principal cause for postponing the ceremony of joining the roads until Monday next."

– *True West Archives* –

Texas State Railroad

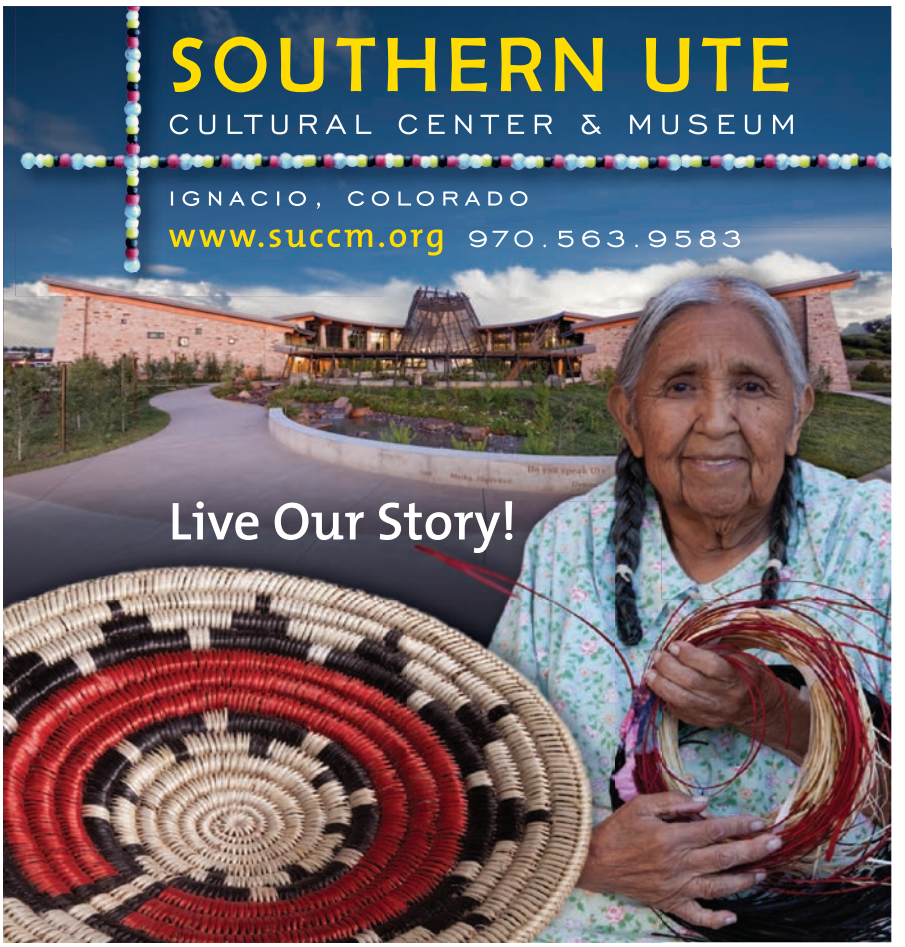
Deemed the official railroad of Texas, this 1881 system of tracks was built by Rusk Penitentiary inmates and offers steam or diesel train trips. (Some reformers complained the railroad was "stained with the blood of some helpless convict man or boy lashed cruelly by a savage prison guard or sergeant.") Part of Al Harper's family of heritage trains, this rail excursion follows winding streams that bear the names of a few leaders of Spanish expeditions that took place between the 1600s–1700s, prior to the 1830s Texas Revolution that preceded a population growth in the region.

Rusk, TX • 888-987-2461 • TexasStateRR.com

1880 Train Black Hills Central Railroad

Aboard an 1880 steam locomotive, tourists travel throughout South Dakota's scenic Black Hills, the site of the 1874 gold discovery that sparked a fever among miners. To assist in hauling cargo, the line was extended throughout the hills during the mining boom, and riders will get to see a few of the mines during their journey, including the Holy Terror and Good Luck Tungsten Mines.

Hill City, SD • 605-574-2222 • 1880Train.com



SIDETRACKS

Charlie Russell Chew-Choo

Ride through 56 miles of the Judith Basin, home to the famed pioneer cowboy artist Charles M. Russell, aboard this 1950s-era dinner train pulled by a diesel locomotive. The spur tracks are strewn across hills and ranchlands that once inspired Russell. It was this big sky and open land that the artist captured in many of his 2,000-plus pieces of art that preserved the image of the Old West.

Lewistown, MT • 866-912-3980 • MontanaCharlieRussellChewChoo.com

Heber Valley Railroad

In 1858, a few months after President Buchanan's blunder to utilize the Army to quell a supposed Mormon rebellion in Utah, Brigham Young's settlers completed a road through Provo Canyon. When the Transcontinental Railroad went through Weber Canyon in Ogden, that did not deter this region's rail dreams. By 1899, the Rio Grande Railway had completed its branch line from Provo Canyon through Heber Valley, a route which you can travel today, in true pioneer style, aboard a steam train.

Heber City, UT • 800-888-8499 • HeberValleyRR.org

White Pass & Yukon Route Railroad

The Panama Canal, the Eiffel Tower and the Statue of Liberty all have one thing in common with this narrow gauge "railway built of gold" constructed by tens of thousands of men using 450 tons of explosives in 1898. They are considered landmarks of international historic civil engineering. Living up to the title, this 110-mile railroad was completed in only 26 months during the Klondike gold rush. Set in the harsh climate and mountainous region of Alaska, the train provided the necessary transportation services for the booming mining industry; today, it's Alaska's most popular shore excursion.

Skagway, AK • 800-343-7373 • WPYR.com

Stepping out of his portable darkroom, the Omaha, Nebraska, photographer William Henry Jackson is shown here at the Union Pacific right of way at Utah's Weber Canyon in 1869. The following year, Gen. William Palmer would begin building his Denver & Rio Grande Railway Company. In 1886, the same year the original company foreclosed and became known as the Denver & Rio Grande Railroad, Jackson captured the above view of a Denver & Rio Grande train crossing the cañon of Rio de las Animas in Colorado.

– Jackson courtesy Bostwick-Frohardt Collection / Durham Museum; Rio Grande courtesy Library of Congress –

Golden Spike NHS

In Utah Territory, on May 10, 1869, the nation's first Transcontinental Railroad was completed when the Union Pacific and Central Pacific Railroads met at Promontory Summit. At this historic site, visitors can watch a re-enactment of the ceremonial last spike being driven into

the ground during the summer season, as well as see steam demonstrations of the Central Pacific *Jupiter* and Union Pacific No. 119 locomotives.

Brigham City, UT • 435-471-2209 • NPS.gov

Kettle Valley Steam Railway

What began as a vision to save British Columbia's sovereignty and stream of revenue during an 1887 silver mining boom became a reality in 1910 when a survey built this railway. With construction completed in 1915, the trains began hauling ore from Kootenay, fruit and forestry products from Okanagan, and passengers between the provinces of British Columbia and Alberta. Currently, passengers travel the heritage railway via a diesel locomotive while the steam is under repair.

Summerland, BC, Canada
877-494-8424 • KettleValleyRail.org

Building America's first Transcontinental Railroad took a lot of hard work. The surveyors planned the route, the tunnelers and bridgers built the pathways, grading crews leveled the grade with shovels and pickaxes, the tie layers installed roughly 2,400 ties per mile. Before them, tie hacks cut the trees for those ties, and miners stoked coal to fuel the locomotives.

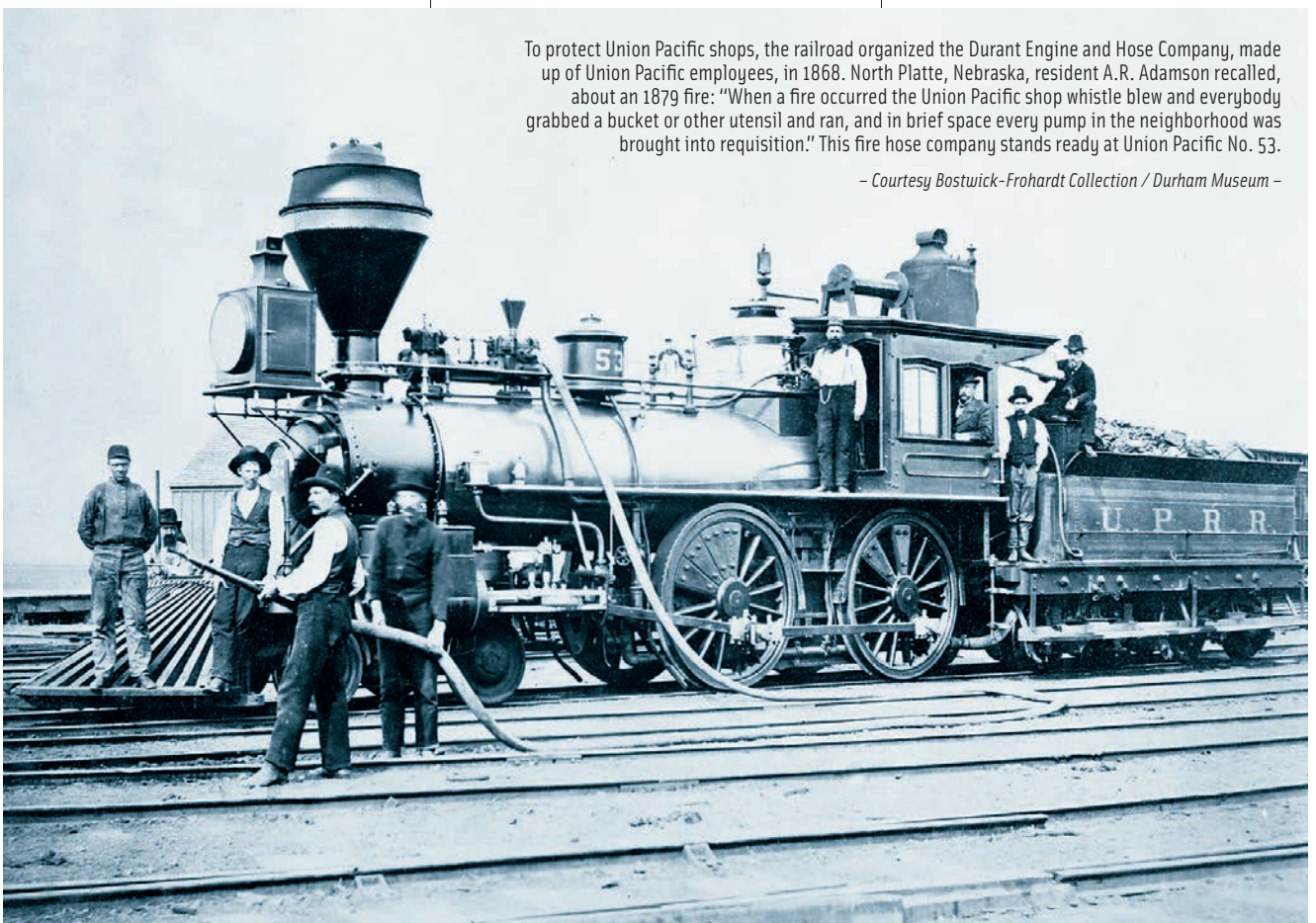
– True West Archives –

Yosemite Mountain Sugar Pine Railroad

Two steam locomotives operate daily during the summer months on narrow gauge tracks originally carved into the mountain by the Madera Sugar Pine Lumber Company in 1874. Remnants of this company's logging history can be seen in the large stumps from old-growth timber that line

To protect Union Pacific shops, the railroad organized the Durant Engine and Hose Company, made up of Union Pacific employees, in 1868. North Platte, Nebraska, resident A.R. Adamson recalled, about an 1879 fire: "When a fire occurred the Union Pacific shop whistle blew and everybody grabbed a bucket or other utensil and ran, and in brief space every pump in the neighborhood was brought into requisition." This fire hose company stands ready at Union Pacific No. 53.

– Courtesy Bostwick-Frohardt Collection / Durham Museum –



Durango & Silverton

August 16–20, 2012
Durango, Colorado

The Durango & Silverton Narrow Gauge Railroad and True West Magazine have planned a five-day festival celebrating the area's rich and colorful history. There will be western activities, entertainment and special railroad excursions sure to make some True West vacation memories!

True West Railfest 2012

-Special Rail Excursions-
Take a ride with the Eureka, a rare wood-burner that dates back to 1875.
The Rio Grande Southern Galloping Goose Motor #5 dates back to 1933.

Book your room reservations early. Ask for the discounted Railfest rate.

Log onto **www.durangotrain.com** for a complete schedule of events.

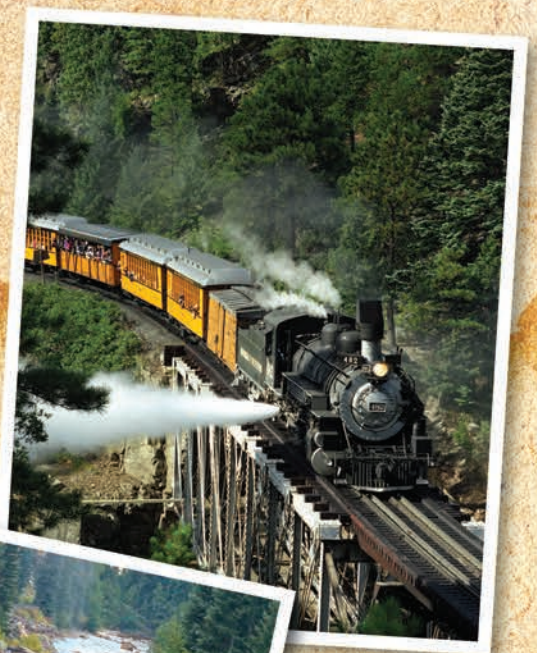
Durango, "One of the top 10 Western Communities, 2011"

~ True West Magazine

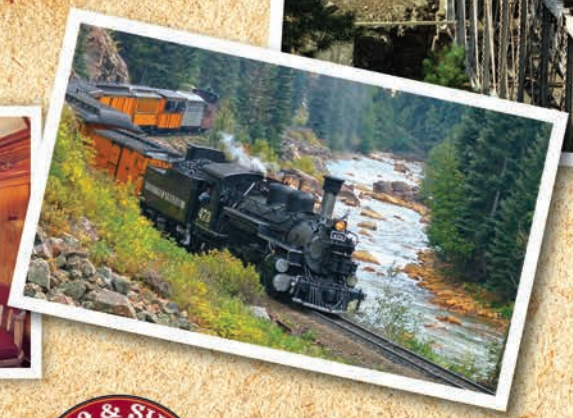
Native American Heritage Train to Cascade Canyon with dance presentations.

"I hope to see you in Durango!" – Bob Boze Bell

- VIP Presidential Train with vintage first-class cars, lunch, and entertainment.
- Enjoy an evening performance with Bob Boze Bell and Sourdough Slim.
- Railroadiana and Western memorabilia exhibits and sales.
- World Fast Draw Association Shootout and Competition and other cowboy events
- B-Western costume contest
- Call the train's reservation line to see about Early Bird Discounts.



Presidential Special



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the tracks, although, thankfully, the forest itself is beautifully thick with timber. Located near Yosemite's south entrance, the railroad sends travelers deep into regional beauty, discovered by folks like naturalist John Muir, that inspired the 1890 creation of the national park.

Fish Camp, CA • 559-683-7273 • YMSPRR.com

Great Smoky Mountain Railroad

Another Al Harper heritage railroad, this one offers a scenic trip through a time when the train first transported mountaineers from the hills. As the Murphy Branch line extended its way through the mountains by the hands of convicts, the rails brought salesmen to towns, introducing goods the locals never had access to before, and eventually shipped copper ore from the mines. The pioneer spirit that's celebrated full force in Durango is also present on this rail adventure.

Bryson City, NC • 800-872-4681 • GSMR.com

Grapevine Vintage Railroad

After Gen. Sam Houston signed a treaty with Texas frontier Indian leaders in 1843, residents of Grapevine enjoyed agricultural prosperity that was aided by the trade the Cotton Belt Railroad brought their way in 1888. Pulled by an 1896 steam locomotive (currently under repair) and a diesel, this preserved vintage railroad offers excursions to the Fort Worth Stockyards on part of the former track owned by the Cotton Belt.

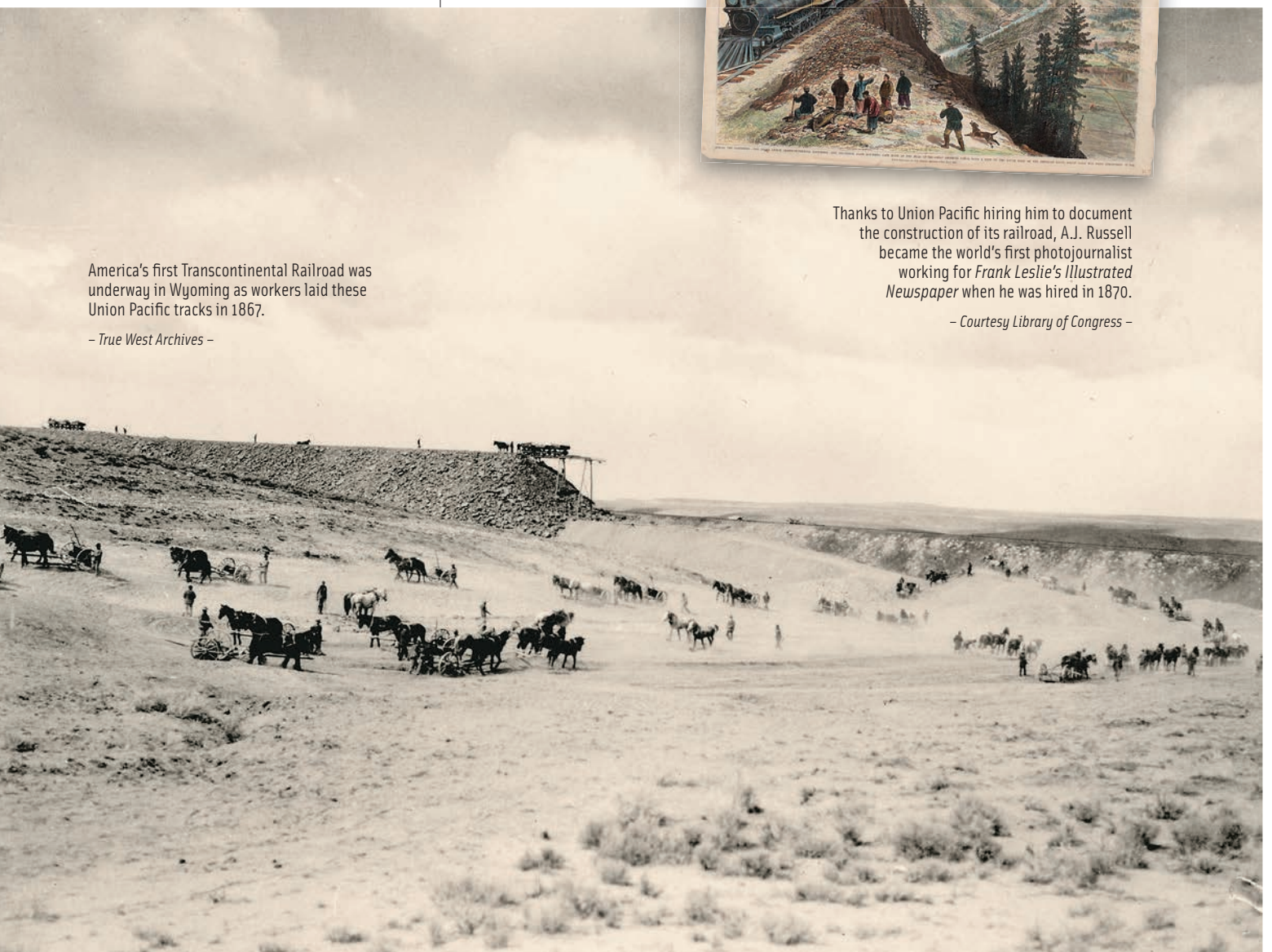
Grapevine, TX • 817-410-3557 • GVRR.com

Thanks to Union Pacific hiring him to document the construction of its railroad, A.J. Russell became the world's first photojournalist working for *Frank Leslie's Illustrated Newspaper* when he was hired in 1870.

– Courtesy Library of Congress –

America's first Transcontinental Railroad was underway in Wyoming as workers laid these Union Pacific tracks in 1867.

– True West Archives –



Alder Gulch Short Line Railroad

Construction of this narrow gauge railroad was underway in 1964, nearly a century after the first major gold strike occurred in this historic region of Virginia City and Nevada City in 1863. To pay tribute to Charles Bovey, the man credited with the "second discovery" of the city, the railroad named its diesel tourist train the C.A. Bovey. During this train trip, you'll get to witness Bovey's numerous preservation efforts, not only the region's historic buildings but Virginia City itself, which, because of his efforts, landed on the list of National Historic Landmarks in 1961.

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When the railroad was completed on May 10, an eight-man Chinese crew was selected to place the last section of the rail, to pay tribute to the hard work of the Chinese laborers. A.J. Russell photographed the only known record of the Chinese role in the "Last Rail" ceremony.

– True West Archives –

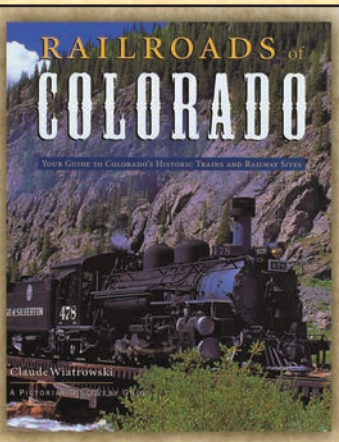
Shown here is a reproduction of a poster printed in Chicago advertising the opening of Union Pacific's Platte Valley railroad route in May 1869: "Omaha...through to San Francisco, in less than four days, avoiding the dangers of the sea!"

– Courtesy Golden Spike National Historic Site –

With the completion of the railroad in 1869, towns across the West still had to wait some time before the railroads reached them. Folks continued to haul their freight via mule teams and transport passengers via stagecoaches. McCammon, Idaho, finally got its link to the Union Pacific in the fall of 1882, when the Oregon Short Line Railway connected it to the Union Pacific main line in Granger, Wyoming. Shown here is Union Pacific No. 998, hauling livestock cars on the tracks near the station in McCammon.

– Courtesy Bostwick-Frohardt Collection / Durham Museum –

ALL ABOARD!



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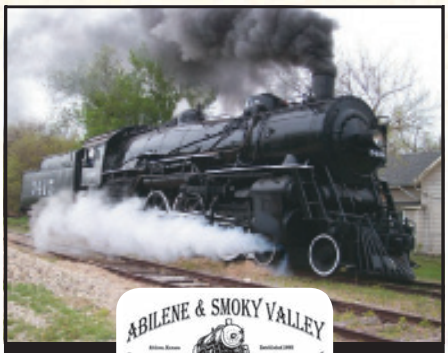

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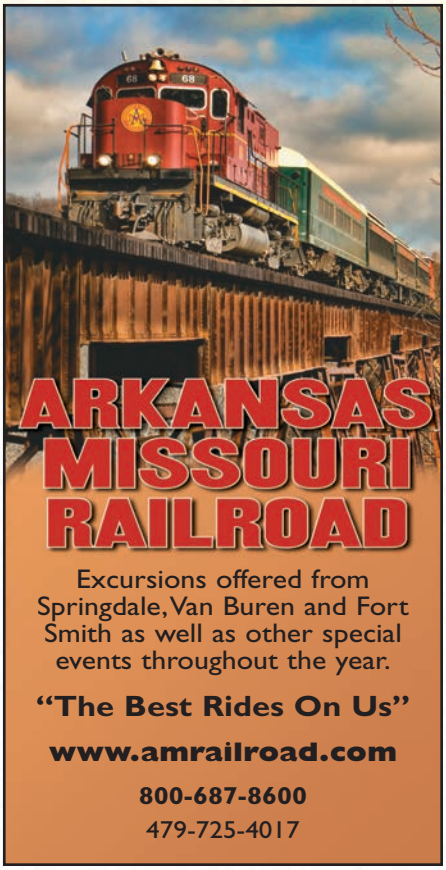

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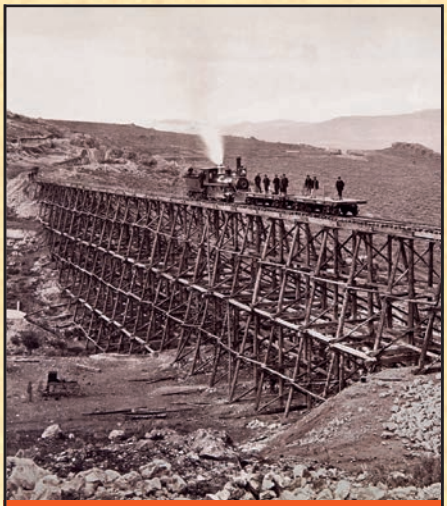

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8 CLASSIC TRAIN WESTERNS

From the pre-nickelodeon era to the IMAX era.

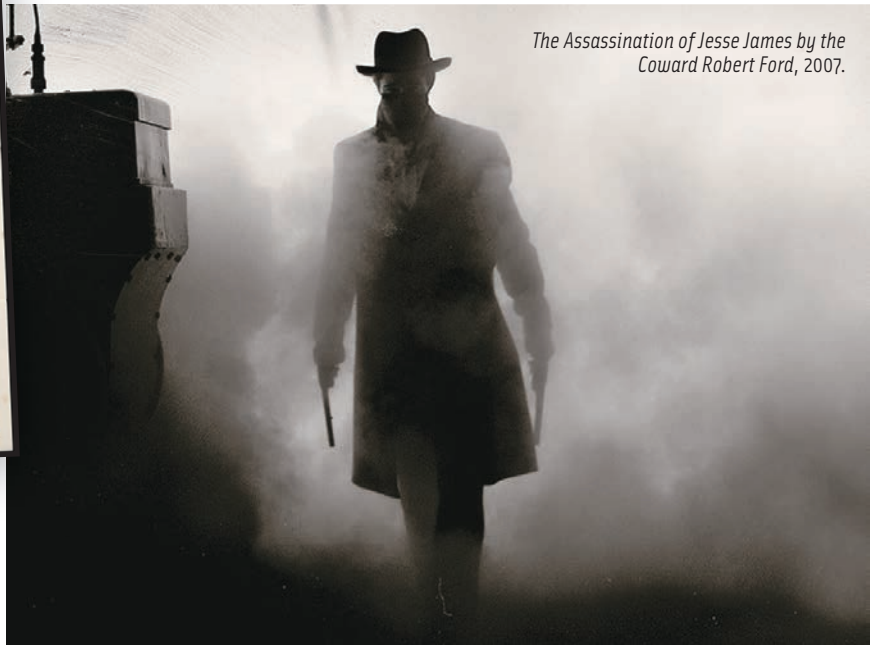
That the train would inspire the world's first narrative film, Edwin S. Porter's 1903 Western *The Great Train Robbery*, makes complete sense to us.

Trains and Westerns go together like, well, trains and Jesse James. Speaking of which, *The Assassination of Jesse James by the Coward Robert Ford* has one of the most authentic train robberies ever captured on film (obstruct the tracks, wait for the train, then rob everyone on board).

From *Breakheart Pass* to the forthcoming *Lone Ranger* (which allegedly will have three spectacular train sequences engineered without CGI) the train in Westerns is a staple. If you love Westerns and you love trains, here are eight movie classics you have to see. All aboard!

The Great Train Robbery, 1903. The first narrative film, and the first to include parallel editing, cross-cuts and the very first pan shot. Throw in that the film is based on a 1900 Union Pacific train robbery committed by Butch Cassidy's Hole In the Wall gang *and* that he and the Sundance Kid possibly saw this film during their time in New York, well, what more can we say?

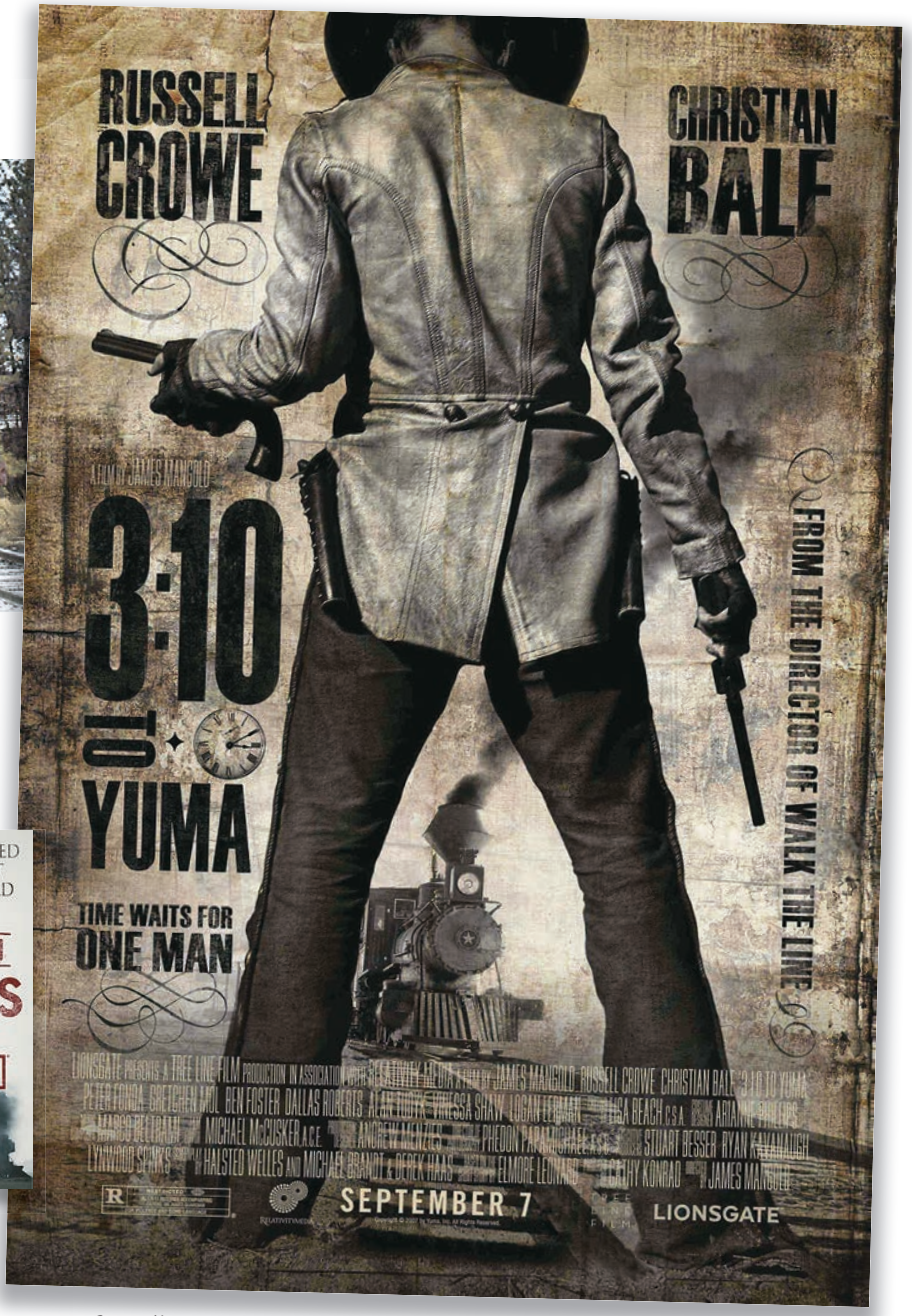
Last Train from Gun Hill, 1959. A sequel, or a rip-off (depending on your point of view), of the Glenn Ford vehicle *3:10 to Yuma*, this one stars Kirk Douglas who is always good, especially when he's bad.



The Assassination of Jesse James by the Coward Robert Ford, 2007.

Breakheart Pass, 1975. Charles Bronson. Ben Johnson. Lots of sweet train scenes in the snow, although the ending is notorious for having alternating scenes of clear and overcast skies. It's worth watching just for that. Based on the novel by Alistair MacLean, it was filmed on the Camas Prairie Railroad out of Lewiston, Idaho.

Hell on Wheels, 2011-Ongoing. Building the Transcontinental Railroad is the beating heart of this AMC series, and we're excited to see how the story will move forward in Season Two, which fires up August 12.



3:10 to Yuma, 2007. Great poster, good actors, overcooked ending. Still worth watching.

Rocky Mountain Express, 2011-Ongoing. Spectacular images, like this one, make this a beautiful piece of work. And did we mention it's in IMAX?

The Iron Horse, 1924. John Ford's epic silent Western features a cast of thousands, authentic steam locomotives, and it all climaxes at Promontory Point with a re-enactment of the famous photo that introduces our train coverage.

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True West Exclusive

Classic Gunfights

High Doom in the Andes

Butch and Sundance vs An Uyuni Posse

Two Mules for Aramayo

Butch and Sundance, high in the Andes.

– Illustrations by Bob Boze Bell –

By Bob Boze Bell & Dan Buck

Based on the research of Dan Buck, Anne Meadows and Donna Ernst.

This classic *Classic Gunfights* article first appeared in the November/December 2002 edition of *True West* Magazine.

November 6, 1908

Two heavily armed "Americanos on jaded mules" ride into the high mountain village of San Vicente, Bolivia. As the sun is setting, Butch Cassidy and the Sundance Kid rein in at the home of Bonifacio Casasola. A village official, Cleto Bellot, approaches the strangers and asks what they want.

"An inn," they tell him.

Bellot informs the strangers there are no inns in San Vicente, but that Casasola can put them up and sell them fodder for their mules.

After tending to their animals and unloading their gear, Butch and Sundance join Bellot in their room, which opens onto Casasola's walled patio. The Americans ask Bellot about the road to Santa Catalina, an Argentine town just south of the border (this was probably a ruse to throw off any pursuing posses) and the road to Uyuni (their real path), located about 75 miles north of San Vicente. They also ask where they can get sardines and beer; Bellot sends Casasola to buy some.

After more small talk, Bellot leaves and goes to the home of Manuel Barran, where a four-man posse from Uyuni is staying. The posse rode in that afternoon, warning Bellot and other locals to be on the lookout for two Yankees with a mule belonging to the Aramayo mining company, whose payroll was recently robbed.

The posse consists of Capt. Justo P. Concha, two soldiers from the Abaroa Regiment and Uyuni Police Inspector Timoteo Rios. Captain Concha is unavailable when Bellot arrives. After Bellot tells his news to Inspector Rios and the two soldiers, they immediately load their rifles.

Accompanied by Bellot, the three posse members march to Casasola's home and enter the patio. As the Bolivians approach the bandits' room, Butch appears in the doorway, draws his Colt and fires, hitting lead soldier Victor Torres in the neck. Torres gets off a shot with his rifle, then runs out the patio door and collapses at a nearby house. He dies within minutes.

The other soldier and Inspector Rios also return fire, before they scurry out with Bellot. After retrieving more ammunition, the two return and fire into the house through the patio door.

By now, it's dark. Captain Concha runs up and commands Bellot to find some locals who can watch the roof and the back of the adobe house so the bandits don't punch a hole and escape. As Bellot rushes to comply, he hears "three screams of desperation" coming from the bandits' room.

The San Vicenteños are finally at their posts, but the firing has ceased and all is quiet. Minutes turn into hours,with no response from the fugitives. The guards remain at their stations throughout the bitterly cold and windy night.

The next morning, Bellot and others enter the room and see Butch's lifeless form stretched out on the floor, one bullet wound in the temple and another in the arm. Sundance's corpse sits on a bench behind the door, hugging a large ceramic jar. He has been shot once in the forehead and several times in the arm. According to one report, the bullet removed from Sundance's forehead came from Butch's Colt.

From the positions of the bodies and the locations of the fatal wounds, the witnesses conclude that Butch put his partner out of his misery, then turned his gun on himself. ★

The Last Supper: Sardines & Beer.

Tupiza policeman makes an arrest (above left). A Bolivian miner (above right) shows off his hardware. These are the types of brave Bolivians Butch & Sundance run into while in San Vicente.

– Photos courtesy Daniel Buck and Anne Meadows –

As the three Uyuni posse members approach the Casasola home, Butch Cassidy suddenly appears in the doorway and begins firing.

Patio of house, circa 1922, where Butch and Sundance die.

– By Victor J. Hampton –

Aftermath: Odds & Ends

The bodies of Butch Cassidy and the Sundance Kid were buried in the local cemetery that afternoon. The Aramayo payroll was found intact in their saddlebags. Captain Justo P. Concha absconded to Uyuni with the lot, leaving the Aramayo company to battle for months in court to recover its money and mule.

Two weeks after the shoot-out, the bandits' bodies were disinterred, and Carlos Peró (the Aramayo manager) identified them as the same pair who had held him up. Tupiza officials conducted an inquest of the robbery and shoot-out, interviewing Peró, Bellot and several others, but were unable to ascertain the dead outlaws' names.

In July 1909, Frank D. Aller, the American vice-consul in Chile who knew Sundance, wrote the American legation in La Paz, requesting the death certificates for Frank Boyd or H.A. Brown and Maxwell. Boyd had been Sundance's alias in Chile; Brown and Maxwell were aliases that he and Butch had used in Northern Bolivia. The legation forwarded his request to Bolivia, stating that the Americans had "held up several of the Bolivian Railway Company's pay trains, and also the stage coaches of several mines, and . . . were killed in a fight with soldiers that were detached to capture them as outlaws."

Numerous stories circulated about Butch cheating death in Bolivia and returning to the States. The most persistent tale was put forth by Lula Parker Betenson, one of Butch's sisters, who insisted Butch had visited the family in 1925. Others in the family disagree, saying that Butch never returned, but Lula still has her believers.

In 1937, an elderly Matt Warner, a former member of the Wild Bunch, scribbled a note to historian Charles Kelly: "Forget all the reports on Butch Cassidy, they are fake. There is no such man living as Butch Cassidy. His real name was Robert Parker, born and raised in Circle Valley, Utah and killed in South America, he and a man by the name of Longwow *[sic]* we[re] killed in a soldier post their *[sic]* in a gun fight. This is straight."

Recommended: *Digging Up Butch & Sundance* by Anne Meadows, published by University of Nebraska Press; *Sundance, My Uncle* by Donna Ernst, published by The Early West.

THOM ROSS

NAMED BEST ORIGINAL PERIOD WESTERN PAINTER AND BEST WESTERN ART GALLERY BY TRUE WEST MAGAZINE

"Leaving Roswell" *48" x 72", acrylic on canvas*

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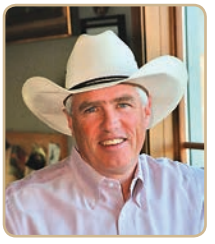
BY ALLISON CARLTON

Bill Anton's Packing the Superstitions.

– Courtesy Bill Anton –

BILL ANTON



"They're all real folks," says Bill Anton, referring to the cowboys and ranchers he depicts with his oils. Most of his work—if not all—evokes the traditional working cowboy on his trusted horse surrounded by mountains and the open sky.

Anton's passion for plein air painting mirrors the ideals of frontier illustrators and other cowboy artists who produced work in the vast outdoors. His work is in the vein of Albert Bierstadt's landscape sketches and George Catlin's collection of American Indian paintings.

"They saw the importance of working in the field and had the skills to do it," Anton says. "The flavor of a place has to be gleaned on the spot."

Anton's role is capturing the aspect of cowboys hard at work along with the time and place of the moment. "Sunlight on horsehide, bouncing off rope-burnished chaps and gilding distant mesas are everyday miracles in ranch life, then and now," he says. "The fundamental elements haven't changed in 150 years. That is the essence of my work."

Anton considers the man on horseback in the open country as the "most noble subject in the world," and his work reflects the balance of man and nature, whether in pure daylight or enveloped within the shadows of dusk.

"I've always considered the cowboy as a part of the landscape of the West," he says. "Putting 'air' into the painting sets the mood as much as the set of a horse's ears or the way the puncher sits on his horse."

His focus on today's cowboy lifestyle reflects the artist's deep desire to see what is real in the American West, which goes beyond what one could read in the pages of a dime novel or history book.

However, he still hopes that the Old West can be seen in his work. "There's no substitute for leather and I haven't seen any plastic spurs yet, thank heavens," Anton says. "A good horse is still prized, as are good custom saddles."

"You don't mind working hard at something you find infinitely valuable," he adds. "I wanted to be a good painter. I still want to be a good painter. After 30 years, my goals haven't changed."

UP-AND-COMERS

"Josh Elliott [of Helena, Montana] is an accomplished outdoor painter who can assimilate various complex elements into pleasing, well-understood compositions," Anton says. Shown here is his oil, *Man vs. Desert*.

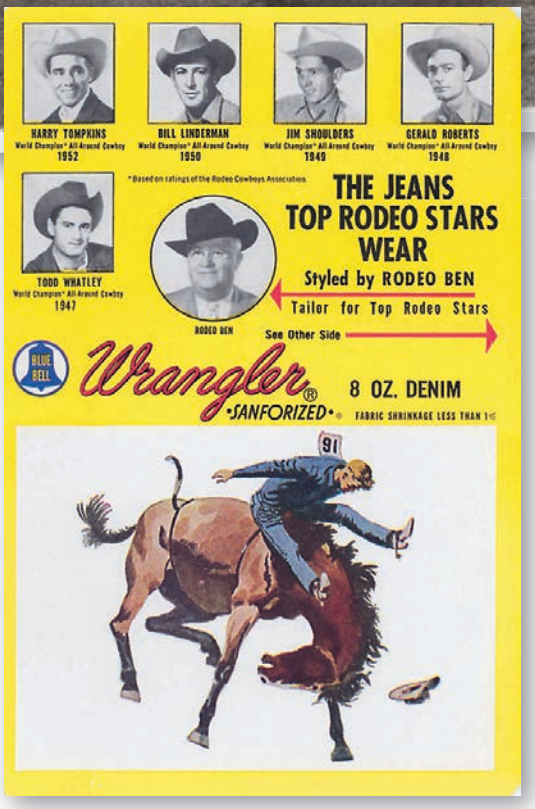
"Logan Hagege

[of Los Angeles, California] has an evolving style, both graphic and painterly," he adds. Shown here is his oil, *The Sun and the Clouds*.

BY G. DANIEL DEWEESE

Rodeo Ben's Jeans

A popular Western wear jean today owes its origins to a cowboy tailor.



In 1948, Blue Bell signed Jim Shoulders (above) as an endorsee. Shoulders was one of the winningest cowboys in the history of rodeo and set records that remained unbroken for decades. He won 16 world championship buckles: seven for bull riding, four for bareback bronc riding and five as all-around cowboy. He was a Wrangler endorsee for 58 years—the longest-running endorsee in professional sports. The rodeo star passed away in 2007, sixty years after he helped put Wrangler on the map.

– Courtesy Wrangler –

You might be a Redneck if...you prefer to walk the excess length off your jeans rather than hem them.

–Unknown

Western wear as a separate apparel category got its start in the 1940s after WWII ended. Rockmount Ranch Wear, Westmoor (Panhandle Slim), Miller and Karman (Roper) initially catered to ranchers, farmers, cowboys and tourists living in or visiting the American West.

In 1947, Blue Bell, a North Carolina manufacturer of denim dungarees and overalls, hired Philadelphia tailor "Rodeo Ben" Lichtenstein to design denim pants for cowboys. Rodeo Ben already had a steady clientele of cowboys on the rodeo circuit. They came to him for flashy yet comfortable clothes to wear while they roped calves, wrestled steers and bucked bulls and horses in front of enthusiastic crowds of city slickers at New York City's Madison Square Garden and other sports arenas along the Atlantic seaboard.

Blue Bell commissioned Rodeo Ben to work directly with famous rodeo cowboys like Jim Shoulders, Freckles Brown and Todd Whatley to develop trousers that would stand up to the rigors and needs of a man who spent a lot of time in and out of a saddle. The company also had a brand name for the new pants: Wrangler.

Rodeo Ben's denim trousers were an early example of technical sportswear. Among his innovations was slimmer, proportioned fit with a longer rise that gave the cowboy more room

Pair your rodeo and cowboy belt buckles with Ariat's M2 relaxed fit jeans in a whiskered dark-stonewash denim. The low rise and boot cut jeans feature deep front pockets, a smartphone stash pocket, reinforced belt loops and chafe-free inseams; range from $64.95 to $79.95.

The relaxed label is the most popular fit of Cinch brand jeans from Miller International. Shown here is the original Green label pair selling for $46.

to bend and twist at and above the pelvis. The rise also allowed the back pockets to be raised so the cowboy didn't sit on his wallet while in the saddle. The rivets on the pockets and seams were smoothed so they wouldn't catch on or scratch the saddle leather. His signature watch pocket was located just below the waistband at the top of the right front pocket—a design that became a fashion trend.

He lengthened the belt loops for the wider, heavier belts cowboys preferred, and he widened the space between the front loops to allow room for big trophy buckles. He designed a slim and fitted silhouette that was flattering to the body. Below the knee, the pant legs flared enough for cowboys who preferred to wear their pant legs bunched or "stacked" over their boot tops so the hems wouldn't ride up and expose the shafts of the boots.

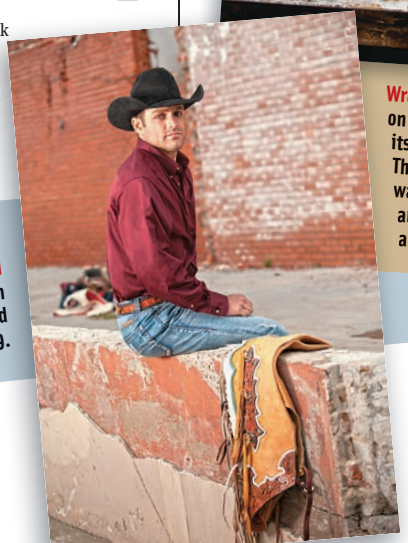
Perhaps his most radical feature was installing a zippered front closure. The metal zipper eliminated the gaps between buttons that might catch on a saddle horn.

His original pants were labeled 11MWZ, production shorthand for 11-ounce denim, Men's Western Zipper. That look was dubbed "Cowboy Cut," a trademark now known worldwide. The 11MWZ was replaced by 13MWZ when the weight of the denim increased to 14¾ ounces in 1951. Style numbers changed as more silhouettes and fits became available. Wrangler's new Cowboy Cut jeans are labeled 47MWZ in a nod to the year Blue Bell launched the Wrangler pants Rodeo Ben designed.

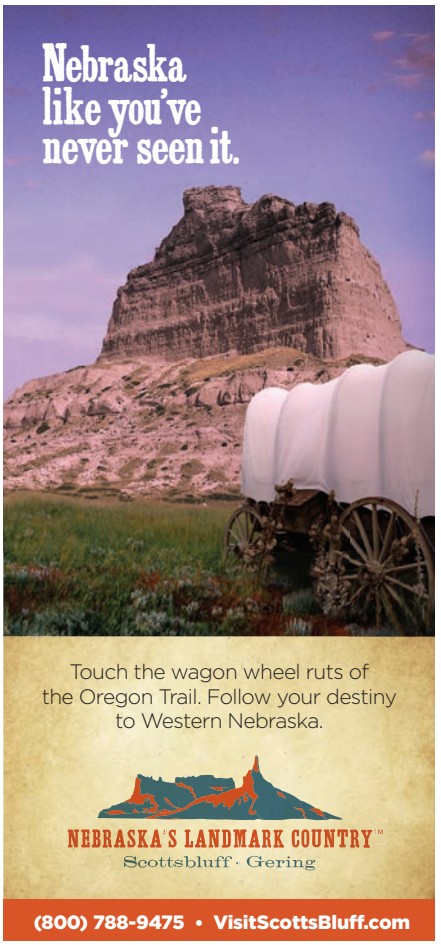
Rodeo Ben's style of jeans was an immediate hit with rodeo and working cowboys, and it inspired other brands to experiment with new designs in denim. These days, brands craft their popular relaxed-fit Western jeans for a market wider than the working and rodeo cowboys who originally inspired the style.

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 more than 25 years.

Wrangler offers a new twist on the relaxed-fit style with its Retro boot cut jeans. These sit lower on your waist with a relaxed seat and thigh for extra room and comfort; $55.



Hit the trail with these relaxed-fit jeans by Cowgirl Tuff Company. The lightwash denim features distressing and cream stitching; $89.99.



Pizza in the Old West

And other tomato delicacies enjoyed by our pioneers.

– By Sherry Monahan –

"My wife has been in the habit for several years of putting up tomatoes for winter use…. She says they must be stewed a long time..," penned a reporter for the *Arkansas State Gazette* in Little Rock in 1847. She also sun-dried tomatoes to preserve them. Who knew they were sun-drying tomatoes in the Victorian West?

In early America, tomatoes were thought to be poisonous because they resembled the deadly nightshade plant. They were planted in Colonial gardens, but only as ornamentals. A few theories have circulated about who turned Americans on to tomatoes (possibly Thomas Jefferson?). Regardless of the source, the tomato became one of the most canned and cooked products in the nation.

As early as the mid-1800s people cooked with tomatoes, but few recipes called for fresh tomatoes. Most of the recipes used cooked or canned tomatoes; salads and fresh tomatoes did not gain popularity until the late 1800s.

By 1850, agricultural farmers in California were producing tomatoes in large quantities. John M. Homer of San Jose cultivated 50,000 pounds of tomatoes in one season. In Missouri, in 1851, Western Spice Mills placed an ad for 2,000 bushels of tomatoes.

Cooks used tomatoes to make pickles, jelly, sauces and catsup. Catsup has been a popular condiment for centuries. One Nevada man apparently loved it so much, he carried it with him. I bet he never guessed carrying catsup would get him mixed up with a murder accusation!

While traveling on a train in 1874, this man carelessly placed his corked catsup bottle upside down in the overhead storage area. He and another passenger soon engaged in a political conversation. The friend, who was suggesting Grant should be given a third term, was also cleaning his nails with a knife. As the conversation got heated, the nail-cleaning man agitatedly waved his arms. As he did this, the cork dislodged from the catsup bottle and the liquid began dripping over its owner's head and coat.

A nervous older lady saw the red all over the man and screamed, "Murder!" She grabbed her umbrella and began wielding it, "Arrest that man there! Arrest that villain! I see him do it. I see him stab that other one with his knife until the blood spurted out…. I see you punch him with the knife…and I'll swear it [against] you in court, too, you audacious rascal."

Her fellow passengers took the lady to the rear of the car to calm her down as

NEAPOLITAN PIZZA

Dough
Tomatoes
Oregano
Mozzarella cheese
Parmesan cheese

Thirty minutes before baking the pizza, preheat the oven to its highest setting, like 550 degrees.

Lightly coat a large mixing bowl with olive oil, add the dough and turn to coat the other side. Cover with a warm, damp towel and let rest until double in size—about an hour in a warm place.

Punch the dough down, then stretch it using the palm of your hand on a lightly floured surface to desired thickness. Place dough on a pizza paddle (or a greased pizza pan). Spread sliced or grated mozzarella cheese over the crust. Next, top with fresh sliced tomatoes and oregano, then sprinkle grated Parmesan cheese over the top.

Bake on a pizza stone or in the lowest part of the oven for about five to seven minutes or until the crust is crispy and the cheese is melted. Makes one 12-inch pizza.

Adapted from the *San Francisco Evening Bulletin*, March 11, 1861

the catsup's owner cleaned himself up from his "murder."

Besides its use in catsup, tomatoes were also popularly featured in pizzas. If you think pizza is a fairly new item to the West, think again—the pioneers were aware of it as early as 1861. "'The pizza! What do you mean by the pizza?'" asked one reader of the *San Francisco Evening Bulletin*. The newspaper responded by describing the Neapolitan Pizza as a delicacy that "is only made and eaten between sunset and two and three in the morning, and it must be baked in five minutes in the oven; at the very moment when it is ordered it is pulled out of the oven and served up piping hot…."

Get creative and make your own pizza. If they could do it in the Victorian West, then you surely can with all the modern conveniences.

Sherry Monahan has penned *Taste of Tombstone*, *Pikes Peak*, *The Wicked West* and *Tombstone's Treasure*. She's appeared on the History Channel in *Lost Worlds*, *Investigating History* and *Wild West Tech*.

Tailor-Made Re-enactor

Jack Pruett keeps the art of tailoring alive and well.

Jack Pruett of Topeka, Kansas, gives Old West tailors their due. Here, he holds up a false-front period shirt that, when paired beneath a formal coat, allowed lower-class men to look dressed up.

– By Johnny D. Boggs –

As I walk across the grounds of the John Brown Museum in Osawatomie, Kansas, during the annual Freedom Festival, I am surrounded by re-enactors.

By grab, I just talked to Theodore Roosevelt and John Brown, and I'm waiting for a slew of folks in period attire to start the 1856 Battle of Osawatomie all over again. Then I'm invited inside Jack Pruett's tent.

Pruett—alias Boilerplate Jackson—is a re-enactor too, but not like any I've come across. You won't find him armed with an 1851 Navy Colt, replica or antique. His weapon of choice is an 1865 Singer sewing machine.

His weapon of choice is an 1865 Singer sewing machine.

Pruett has zero interest in playing abolitionist John Brown or President Teddy R. or Missouri pro-slavery militia leader John Reid. All he wants to do is champion an unheralded Western hero—the tailor.

"Many people today find it an oddity to find a man behind a sewing machine," he says.

Don't knock it. Tailors helped win the West. Well, they helped dress the Wyatt Earps and Buffalo Bills anyway.

Pruett, who hails from Topeka, was interested in re-enacting, but needed a wardrobe. "My wife said, 'We've got three kids. If you want it, you're going to have to make it yourself.'"

That's what he did. He taught himself how to sew, how to cut out patterns and how to turn three yards of calico cotton into a shirt. Collarless, of course. Pullover. Period-correct.

He eventually lost interest in playing a Kansas Jayhawker and became obsessed

with tailors, and telling their story at events like Freedom Festival.

"Tailoring was kind of a craft," he says, "and then you made it your business. But it was kind of like an artist. What type of livelihood depended on what you made."

The same, of course, was true for seamstresses and dressmakers. "For some reason, the seamstress did a lot more elaborate jobs than a tailor," Pruett says. "But many seamstresses barely scratched out a living."

Pruett prefers the role of a "mudsill" tailor, that guy who plied his trade in a shop with a dirt floor. Maybe that's why he works in a tent. Don't knock it. When Andrew Johnson was only 10 years old, his mother apprenticed him to a mudsill tailor. Johnson would end up being president of the United States. After that little impeachment thing, though, he might have wished he were back in Tennessee sewing on buttons.

Period shirts hanging in Pruett's tent flap in the wind, but Pruett isn't selling his clothes. They are merely props he can use to educate passersby.

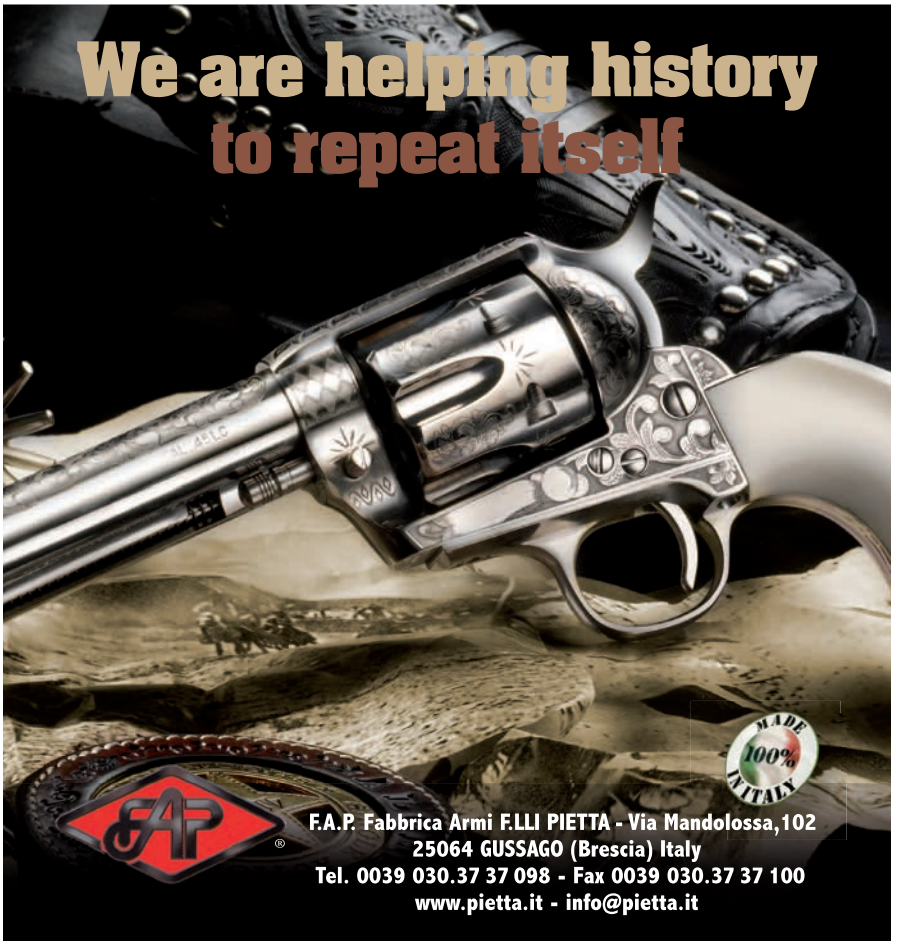
Take that false-front shirt, with the pleated and ruffled white inset on the chest of an otherwise calico cotton shirt. That style was popular for the lower class, Pruett tells me. Going to a party? Once you put on your coat, the bib would look as if you were wearing a tuxedo shirt—only you wouldn't have to spend a fortune to buy a formal shirt.

Go figure. I always thought they were just cool-looking duds.

No pretending here. Pruett is an old-school tailor teaching the ways of the West. He doesn't have to act as if he's someone else. He has an important goal too. "I'm keeping the art of tailoring alive," he says.

That's a good thing. After all, how many more Doc Hollidays does the West really need?

Johnny D. Boggs has been known to sew on buttons, but getting them to stay on is a skill he has yet to master.



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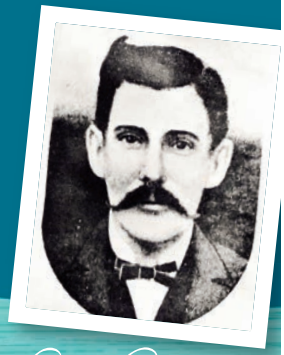

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BY ANNE PETERSEN

10 for 10: Santa Barbara, CA

Touring our #6 town of the year, from the historic presidio to Rancho la Patera.

1. Santa Barbara was founded at **Presidio de Santa Bárbara** in 1782 when the Spanish established the last of four fortresses in Alta California to defend the area from foreign invasion. Explore the exhibits, exposed archaeological excavations and the atmospheric adobe buildings.

2. The **Santa Barbara Historical Museum** houses the city's presidio and mission artifacts, plus the decorative arts and personal possessions of many prominent Californio families. Next door are two adobes dating to 1817 and 1836.

3. Sit on the outdoor porch, with a view of the presidio, and enjoy Mexican fare at **Playa Azul Café**. Pearl Chase, who began the presidio restoration project, had her office here during the 1960s.

4. A feast for the eyes and the imagination, the **Carriage and Western Art Museum** houses over 50 spectacular saddles, many with famous former owners, and dozens of carriages, from mud wagons to Army wagons.

5. Casa de la Guerra was built between 1818-28 by José de la Guerra, the fifth commandant of the presidio and a successful merchant and trader. The fully-restored adobe home offers furnished rooms and exhibits sharing the history of this remarkable family.

6. Pick up the **Red Tile Walking Tour** map at the Santa Barbara Visitors Center. The tour starts at the County Courthouse and covers a 12-block area featuring 22 pre-1900 adobes.

7. Still an active church parish, the **Old Mission Santa Barbara** is one of a string of 21 California missions built by Spanish Franciscans to convert native people to Catholicism. You can attend a service or spend a few peaceful hours exploring the historical exhibits on mission life and the beautiful gardens.

This Old Mission Santa Barbara postcard shows performers from Fiesta Days, a traditional holiday celebrated this August 1-5.

– True West Archives –

8. Tucked into Mission Canyon, the **Santa Barbara Botanic Garden** offers vast open spaces that conjure a feeling of what Santa Barbara looked and felt like before today's urban core was developed. The garden also contains the dam and aqueduct, built in 1806 to supply water for the mission.

9. Near Old Mission Santa Barbara, the **Santa Barbara Museum of Natural History** includes a state-of-the-art exhibit on the Chumash, who historically occupied the California Coast from Malibu to San Luis Obispo and who remain active, treasured members of the community.

10. The Stow family constructed **Rancho la Patera** in the 1870s. In one afternoon, tour the 1873 Carpenter Gothic home, wander the ornamental gardens and visit the ranch outbuildings, one of which holds exhibits on the history of Goleta Valley.

Anne Petersen is associate director for historical resources at the Santa Barbara Trust for Historic Preservation.

BY CANDY MOULTON

Following the Santa Fe Trail

Traveling this "highway between nations" from Franklin, Missouri, to Santa Fe, New Mexico.

Trail ruts and swales are readily seen at Fort Union as they cross the broad New Mexico plain where the 1851 fort is situated. These ruts are remnants of wagons like those shown in the historic photograph.

– All photos by Candy Moulton; Historical photo: True West Archives –

When first opened to traffic in 1821, the Santa Fe Trail linked the American markets along the Missouri River with the long-established Mexican trade center of Santa Fe, New Mexico. The culturally diverse points supported a commercial road that not only connected those two nations, but also crossed the sovereign lands of the Kansa, Osage and other tribes.

The ethnic and landscape diversity of the early 19th century remains pronounced in the early 21st century. In Santa Fe the soft sounds of Spanish and Indian languages, and the sights of men and women trading jewelry in front of the Palace of the Governors are reminders of the long-standing customs and culture of this four-centuries-old Southwestern city. The hustle-bustle of the Kansas City metropolitan area in Missouri has seemingly swallowed up the historic locations where the Santa Fe Trail originated, but deep down you can find remnants and reminders of it.

The Trail Genesis

Although American Indians undoubtedly used segments of the route for generations, likely the first white man to follow the Santa Fe pathway was Frenchman Pierre Vial, who traveled from St. Louis to Santa Fe in 1792. In 1806, American Capt. Zebulon Pike ventured up the Arkansas River on a portion of the route.

The trail genesis occurred when Mexico won its independence from Spain in 1821, setting up the possibility of trade relations with the United States. William Becknell pioneered the commercial road to Santa Fe. Even before actual word of the Mexican independence reached St. Louis, he had organized a trading company and advertised in Franklin's *Missouri Intelligencer* for men. In his ad Becknell stated: "Every man will fit himself for the trip, with a horse, a good rifle, and as much ammunition as the company may think necessary for a tour or 3 months trip, & sufficient cloathing *[sic]* to keep him warm and comfortable. Every man will furnish his equal part of the fitting out of our trade and receive an equal part of the product."

Becknell and three or four companions left Arrow Rock on September 1, 1821, traveling west with their pack animals on what became the Mountain Branch of the Santa Fe Trail and arriving in Santa Fe in November 1821. There they traded American goods for money, which they brought back to Missouri. As observer Robert Duffus later recalled: "My father saw them unload when they returned, and when their rawhide packages of silver dollars were dumped on the sidewalk one of the men cut the thongs and the money spilled out and clinking on the stone pavement rolled into the gutter. Everyone was excited and the next spring another expedition was sent out."

That same year, not long after Becknell arrived in Santa Fe, trappers Jacob Fowler and Hugh Glenn, and traders Thomas James and John McKnight also entered the settlement. In the spring of 1822 Col. Benjamin Cooper and his 15 men left Missouri before Becknell could make his second venture. The race was on to capture the lucrative Santa Fe trade goods that included silver, furs and mules.

ROADSIDE MARKER

In New Mexico, you'll find the "End of the Santa Fe Trail" marker on the southeast corner of the Santa Fe Plaza. As far as the trail ruts go, the best marker to locate these is the *Journey's End* sculpture by Reynaldo Rivera at the entrance to Museum Hill in Santa Fe. This larger-than-life-sized tribute to the Santa Fe Trail is placed just off Old Santa Fe Trail Road near the corner of Camino Lejo. It is best viewed in early morning or late afternoon.

Journey's End, by Reynaldo Rivera, is a predominant public art sculpture along Old Santa Fe Trail Road in Santa Fe.

Movin' in Missouri

Though the recognized eastern terminus of the Santa Fe Trail is in Franklin, Missouri, I start my trip in the Kansas City area with a visit to the *Arabia* Steamboat Museum. The goods that sunk to the bottom of the Missouri River when the *Arabia* went down in 1856 are admittedly of later vintage than those first carried over the Santa Fe Trail. Nevertheless the museum provides a good sense of trade items available during the 19th century.

The trade goods that did travel over the trail can be credited to a Missouri senator who sponsored legislation in 1824-25 that authorized a survey to establish the route. The survey goal, Sen. Thomas Hart Benton wrote, "Is thoroughness for it is not a County or State road which they have to mark out but a highway between Nations."

The senator's great-nephew, also named Thomas Hart Benton, became a well-known painter and sculptor. In Kansas City, visit that Benton's home, which features a carriage house he converted into an art studio.

While in Kansas City, you should also make stops at the Alexander Majors House, the Harris-Kearney House, which now houses the Westport Historical Society, and the Seth Ward Home.

Crossing Kansas

From the Kansas City metro area, continue west to Council Grove, the heart of the beautiful Flint Hills of Kansas.

At the Council Oak in 1825 the Osage negotiated a treaty granting a right-of-way and safe passage to travelers on the Santa Fe Trail. The Kansa granted similar concessions in the Dry Turkey Creek Treaty of August 16, 1825. That treaty called for payment of $300 to the tribe and stipulated that the Indians would "render such friendly aid and assistance as may be in their power, to any of the citizens of the United States, or of the Mexican Republic,

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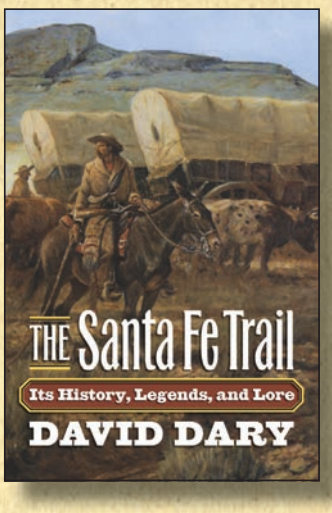
David Dary



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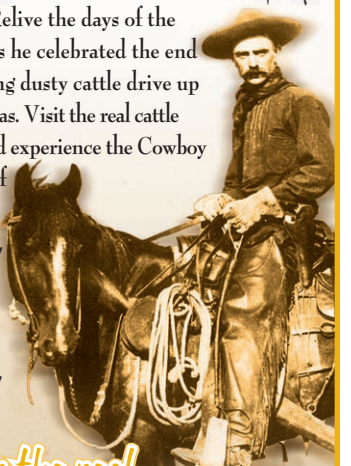

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The Kansa Indians agreed to allow safe travel on the Santa Fe Trail across their lands in Kansas under terms of the 1825 Treaty at Dry Turkey Creek. A later treaty concentrated the tribe in the area near Council Grove, Kansas, where stone houses were constructed for their use. This remnant of one of those structures is located at Allegawaho Heritage Memorial Park.

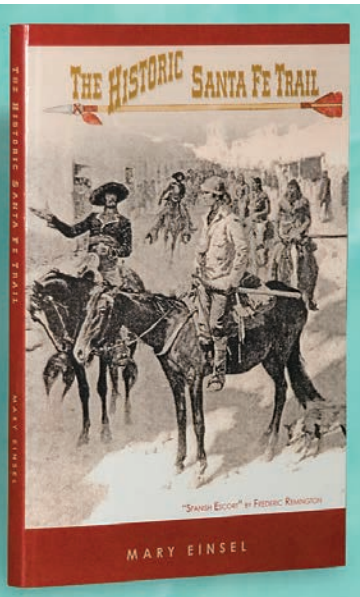
as they may at any time happen to meet or fall in with on the road...."

Learn more about these tribes and their connections to Council Grove at the Kaw Mission in town. At the mission you can get directions to Allegawaho Heritage Memorial Park, which preserves the walls of Kaw houses built for tribespeople under provisions in the treaties. I recommend walking or biking along the two-mile heritage trail so you can see remnants of huts used by Kaw tribal members before they were removed to Oklahoma in 1873.

June is a good month to visit the Kaw Mission as the Kaws host their inter-tribal powwow during Washunga Days; every other fall, the Kaws present "Voices of the Wind People." That pageant will be held this year in September. The performance takes place near the Santa Fe Trail crossing on the Neosho River. The story is told from the perspectives of Kansa Chief Allegawaho and trader Seth Hays who came to Council Grove in the mid-1800s. He squatted on land that was part of the Kansa reserve and opened a trading store.

To further explore the Flint Hills, head south of Council Grove to the Tallgrass Prairie National Monument, then head north on the Flint Hills Scenic Byway for a visit to the Flint Hills Discovery Center in Manhattan. The center opened this past April, and it features extensive exhibits sharing the customs and culture of this prairie region.

From Manhattan, head to Great Bend to see the well-preserved Fort Larned, established in 1859 to protect Santa Fe



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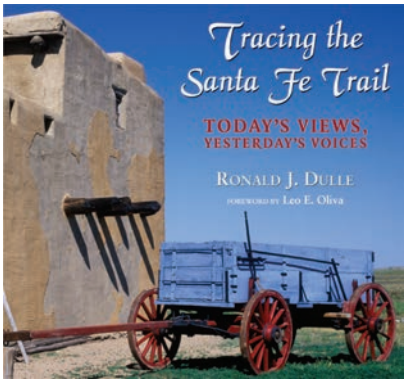

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traffic from Indian raids. The Larned area offers many Santa Fe Trail sites associated with two routes: the Wet Route, for its proximity to the Arkansas River (roughly following today's U.S. 56), and the Dry Route, located farther north and west of the river. These routes converge at Fort Dodge, originally built in 1865 to the east of present-day Dodge City (the rebuilt fort was later converted to the Kansas Soldiers Home). More than 100 limestone markers mark the route and important trail sites in this area of western Kansas.

Trail Street in Dodge City overlays the Santa Fe Trail, and it's always fun to explore this old cowtown. Santa Fe Trail enthusiasts got a gift from the city last September when the Santa Fe Trail Association unveiled the updated and new signs at the trail ruts. That gift is one of the reasons why this magazine named Dodge City a "Top 10 True Western Town" this year. These signs direct visitors to the Mountain and Cimarron Branches, as well as point out other Dodge City trail sites.

I'm going to follow the advice of the Mountain Branch sign and head across the shortgrass prairie of western Kansas and eastern Colorado to Bent's Fort, just east of La Junta, Colorado.

Tourin' the Mountain Branch

During the six years Ceran St. Vrain worked for Bernard Pratte in St. Louis, he heard stories of the fur trade out West and became enamored with the thought of heading to the frontier. In 1824, he hired on with Becknell's trading caravan en route to Santa Fe. A few years later, during the winter of 1829-30, William Bent took part in a trapping expedition on the upper Arkansas River where he befriended the Cheyennes.

St. Vrain became acquainted with Charles and William Bent, and the three young men formed the Bent, St. Vrain Company in 1831. It quickly became a commercial trade enterprise covering thousands of square miles in present-day Colorado, New Mexico, Arizona, Kansas, Nebraska, Oklahoma, Texas, Utah and Wyoming. The company owned a trading house in Taos, New Mexico, and William Bent oversaw construction of the company's adobe fort on the Arkansas River in 1832. First known as Fort William, the site later became Bent's Fort (and is often referred to as Bent's Old Fort).

Santa Fe Trail ruts are visible, along with herds of bison, along U.S. Highway 64 northeast of Cimarron, New Mexico.

After your tour of Bent's Old Fort, I recommend you head to Trinidad via U.S. 350. This route generally parallels the Santa Fe Trail and crosses the western portion of the Comanche National Grasslands. Near Timpas, you can see clearly visible Santa Fe Trail segments. In this area, in September 1837, Pawnees attacked a trade caravan led by Ceran's younger brother, Marcellin. The Indians killed one member of the trade caravan, wounded three others and stole three

The Bloom House at the Trinidad History Museum is adjacent to the heritage gardens and the Baca House with its Santa Fe Trail Museum.

horses and nine mules carrying some $3,273.13 in trade goods.

I like Trinidad. The streets are crooked, wiggling through the downtown area where they overlay the Mountain Branch of the Santa Fe Trail. Oxen or mules tend to walk in zigzag directions as they pull their heavy wagons. That makes the trail they leave—or in this case the Trinidad streets—a bit crooked. The intersection at Commercial and Main Streets is where two segments of the Santa Fe Trail converged.

One of the first settlers in the Trinidad area was Gabriel Gutierrez. He arrived in 1859 to seek range for his sheep. After him, came Felipe Baca and Pedro Valdez. The Baca House, built in 1870, is just one of the many historic buildings in Trinidad. It is part of History Colorado's Trinidad History Museum, which includes the Santa Fe Trail Museum, the Bloom Mansion and a wonderful heritage garden area. The property also houses the Santa Fe Trail Scenic and Historic Byway Visitor Center, and it is within walking distance of downtown and other historical properties in the area. I recommend you pick up a copy of the guide, "A Walk Through the History of Trinidad," and enjoy the sites.

Ever since Becknell first traveled the trail with his pack horses, pioneers began making gradual improvements over the Mountain Branch, but getting their wagons over the steep and rugged Raton Pass south of Trinidad presented a significant challenge. Then in 1866 trapper Richens Lacy Wootton—better known as Uncle Dick—built a toll road over the pass. You will find it is much easier to cross Raton Pass on I-25.

Once you reach New Mexico, continue to follow the Mountain Branch to Cimarron. You'll see trail ruts in places north of U.S. 160. Keep your eyes peeled for the buffalo that still roam this land.

From Cimarron, I recommend you take a detour north of Watrous to the site of Fort Union, where you'll find Santa Fe Trail segments leading to and from the 1851 fort location. The ruins of the fort are particularly appealing to see late in the afternoon with the New Mexico sun burnishing the ruts.

After your tour, head back on I-25 for the final leg of the journey, which ends with the trail in Santa Fe.

Santa Fe's appeal is unique for its outstanding shopping, history and culture. A visit to the Palace of Governors is a must where, if you still have jingle in your jeans, you can buy some authentic New Mexico products. Around the corner, you should visit the New Mexico History Museum.

My Santa Fe friend Johnny D. Boggs assures me the best burger in the area can be found at the Bobcat Bite. I actually ate at Harry's Roadhouse, which had a dandy burger. While I was remarking on how good it was, the young man waiting on me even recommended Bobcat Bite!

Road Warrior **Candy Moulton** recommends joining the Santa Fe Trail Association (*SantaFeTrail.org*) and picking up a copy of her book *Roadside History of Colorado*, as well as a copy of *Following the Santa Fe Trail* by Marc Simmons and Hal Jackson.

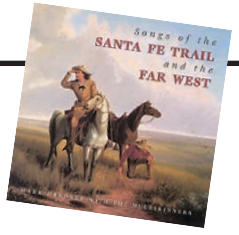
GOOD EATS & SLEEPS

Best Grub: Oklahoma Joe's BBQ *(Kansas City, MO)*; Harry's *(Manhattan, KS)*; Brookville Hotel Restaurant *(Abilene)*; The Café *(Trinidad, CO)*; Plaza Hotel Restaurant *(Las Vegas, NM)*; Harry's Roadhouse (above, *Santa Fe*).

Best Lodging: Drury Inn & Suites *(Independence, MO)*; Holiday Inn-Aladdin *(Kansas City)*; Hampton Inn *(Manhattan, KS)*; Black Jack's Saloon, Steakhouse and Inn *(Trinidad, CO)*; Plaza Hotel *(Las Vegas, NM)*; La Fonda *(Santa Fe)*.

ROAD TRIP Tunes

CDs for the Ride: *Songs of the Santa Fe Trail and the Far West* by Mark Gardner (right, Native Ground Music). **Music on the Trail:** At Rino's in Trinidad, Colorado, enjoy a meal of authentic Italian food served by singing wait staff. Powwow drums beat at two powwows hosted by the Kaw Nation: Washunga Days in mid-June at Council Grove, Kansas, and on August 3-5 in Kaw City, Oklahoma.



Hard Crimes to Hard Country

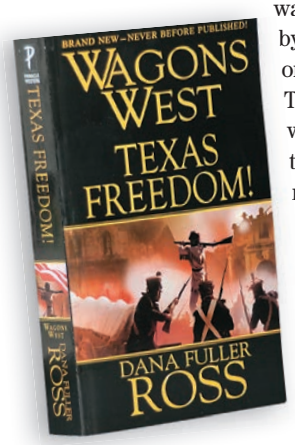
From the rock-solid Hard Country *to a zesty essay collection by a beloved novelist of Navajo crime fighters.*

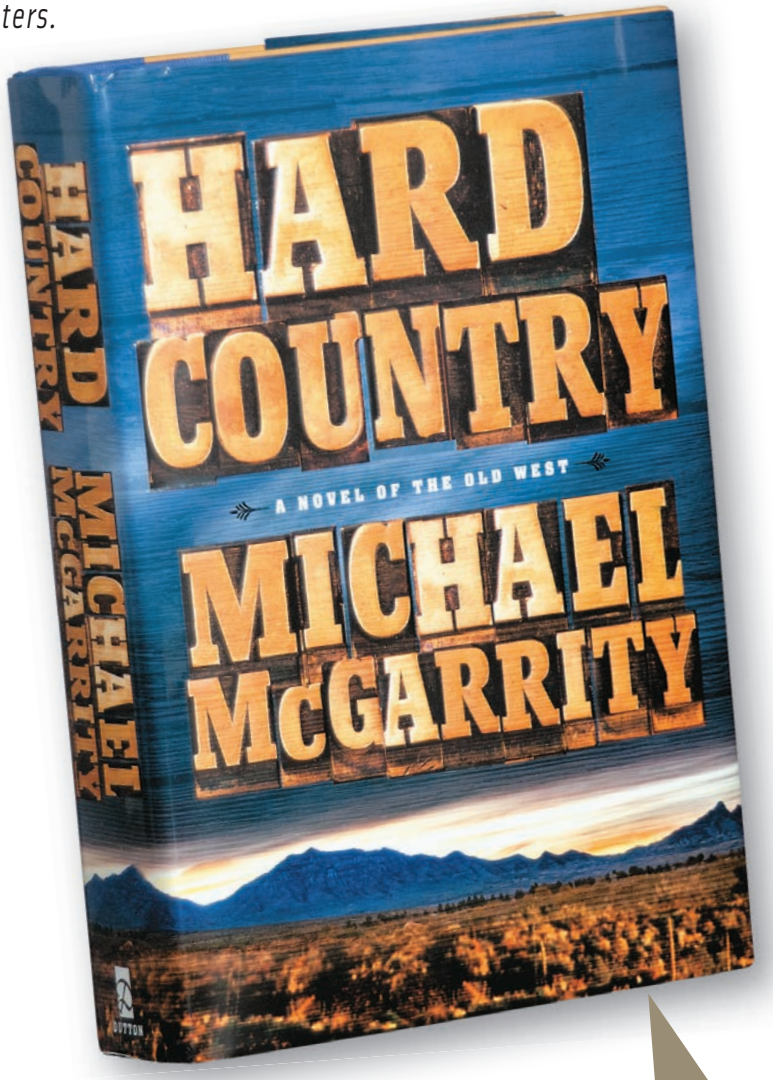
HARD COUNTRY

Ex-cop Michael McGarrity is known for his police procedural mysteries featuring Santa Fe police chief Kevin Kerney (*Tularosa*, *Dead or Alive*). McGarrity's love of New Mexico, the law and history, however, reaches beyond contemporary settings. Proof can be found in *Hard Country* (Dutton, $28.95), a 624-page historical epic—the first of a planned trilogy—set in southern New Mexico that features Kerney's ancestors as they attempt to tame a harsh environment and their own personal demons. Spanning 1875 to 1918, *Hard Country* is ambitious, often brutal, always moving. As usual, McGarrity's characters are as hard as the land, his plot lively and his research rock solid. —*Johnny D. Boggs*

WAGONS WEST: TEXAS FREEDOM!

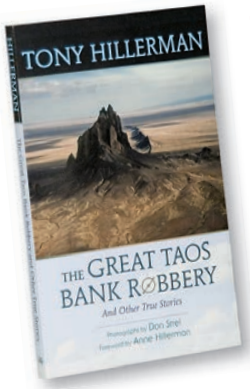
In *Wagons West: Texas Freedom*! (Pinnacle, $6.99), Dana Fuller Ross spins an intriguing tale worthy of Alamo history buffs. When the fortified Alamo mission's walls were breached by the Mexicans on March 6, 1836, Texian defenders were massacred to a man. In that roaring hurricane of death just one man lived, Capt. Paul Franklin. Called the Wagonmaster for the hundreds he'd led West, he soon wooed and won Nancy Darrow, a beautiful mixed-blood daughter of a slave-holding tycoon. They then bonded on their journey through the Panhandle to form the new State of Comancheria. But





"They buried John Kerney, aged thirty-seven years, at the ranch, high on a hilltop, and marked his grave with a cross made by Ignacio. It was the same summer Sheriff Pat Garrett gunned down Billy the Kid inside Pete Maxwell's house in Fort Sumner and old Nana's raids, the last true Apache uprising east of the Rio Grande, ended."

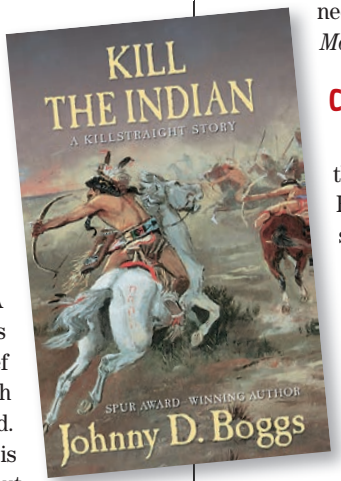
by 1861 Texas skies were again turning blood red. Will Wagonmaster's know-how and Nancy's love still forge a bold saga of wagons ever westward? —*William Garwood*



THE GREAT TAOS BANK ROBBERY AND OTHER TRUE STORIES

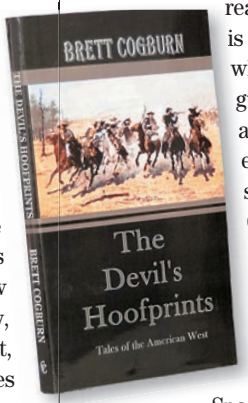
Tony Hillerman is best known for his novels featuring Navajo crime fighters. Yet *The Great Taos Bank Robbery and Other True Stories* (University of New Mexico Press, $15.95) consists of 17 nonfiction essays that appeared in New Mexico magazines in the 1970s when Hillerman was a graduate student. Each essay showcases his deep love and understanding of New Mexico's mountains, people, history, anthropology, law enforcement, hunting, fishing and sometimes politics. All are portrayed in his clear writing style combined with a zesty sense of humor. The foreword by his daughter Anne gives us a deeper understanding of this man and his work. Readers will smile when turning the last page. —*Phyllis Morreale-de la Garza*

KILL THE INDIAN



In this latest installment of Boggs's Killstraight series, *Kill the Indian* (Five Star, $25.95), Daniel Killstraight heads to Texas where he meets Quanah Parker. A freak accident leaves one Comanche chief dead and Quanah Parker severely injured. Killstraight thinks it is no accident and sets out to investigate. Boggs's knowledge of history and insightful treatment of the clash of cultures between white men and American Indians is the backdrop to this compelling story of murder, corruption and greed. Killstraight, a Comanche, perhaps Boggs's greatest memorable character, lives in two worlds. As he searches for the murderer, his investigation leads him to an inner conflict. What will he do? It is no surprise, this is the best book yet in the series. —*Linda Wommack*

THE DEVIL'S HOOFPRINTS



The Devil's Hoofprints is an anthology consisting of 13 short stories (High Hill Press, $16.95) aimed at action-oriented readers. This collection is written by an author who obviously knows guns, horses and cows, as Brett Cogburn packs each tale with nonstop shoot-outs, fist fights, Comanche raids and crusty Mountain Men. However, Cogburn's stories are long on crude characters right out of a Clint Eastwood Spaghetti Western, while short on believable plots, inspiring protagonists or satisfying denouements. The women appear to enjoy abuse or are mean-spirited "battle-axes" or "old biddies." Good stories come from good writing, but this collection needed polish. —*Phyllis Morreale-de la Garza*

CITY OF ROCKS

As self doubt spread during the Great Depression, the Federal Writer's Project seemed to address how generations endured and even bulldogged fate. Backtrailing the mystery of memory, Joseph Roper spoke into an Edison Dictaphone. By the time the narrator of Michael Zimmer's *City of Rocks* (Five Star, $25.95) polished off 80 of the discs, he had ridden with Roper into the midst of a bank robbery by the

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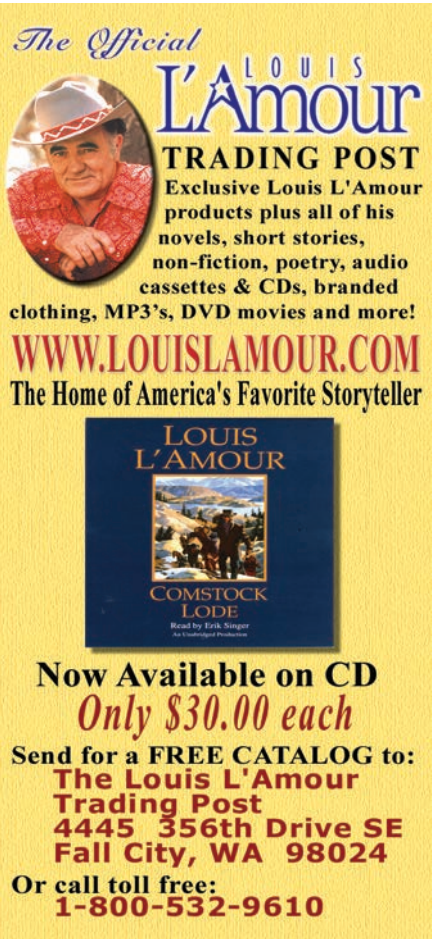
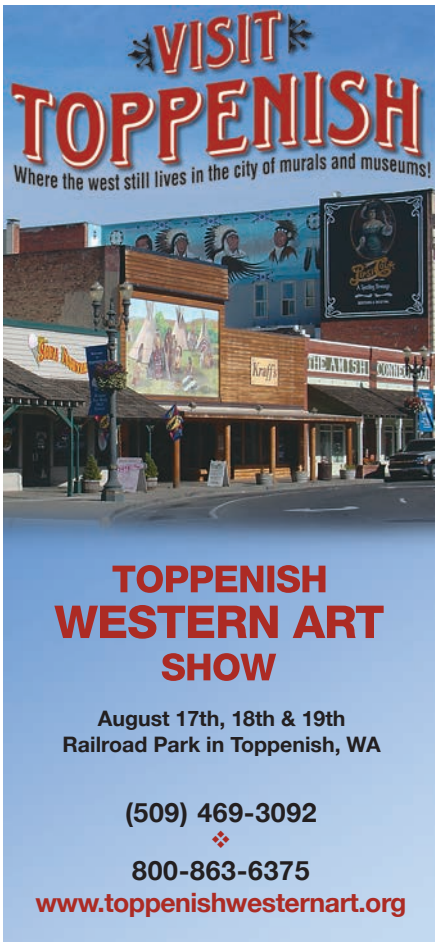
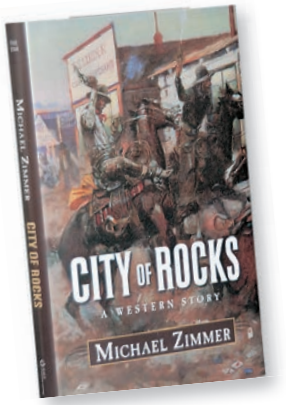
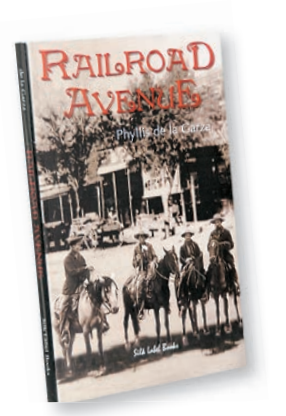






notorious McCandles Gang who take a saloon girl hostage. Doggedly trailing the outlaws across Utah's badlands, will Roper locate the gang's Rock City hideout and save the abducted girl? For his ninth novel, Zimmer has devised a unique method of telling a story in the first person. It's aces up the reader will never turn off his machine on this tale. —*William Garwood*



RAILROAD AVENUE

Phyllis de la Garza is a master storyteller of old Arizona, both legend and lore, often with a female theme. Her latest Arizona tale, *Railroad Avenue* (Silk Label Books; $14.99), takes place in Willcox where a struggling Bonnie Faraday toils with the upkeep and hardships of managing the family ranch in Cochise County. Through a series of violent attacks, including her brother's murder and the kidnapping of her grandfather, Bonnie turns to the powers of the Southern Pacific Railroad, after county authorities refused to help her. *Railroad Avenue* is a wonderful story of family loyalty and female determination. —*Linda Wommack*

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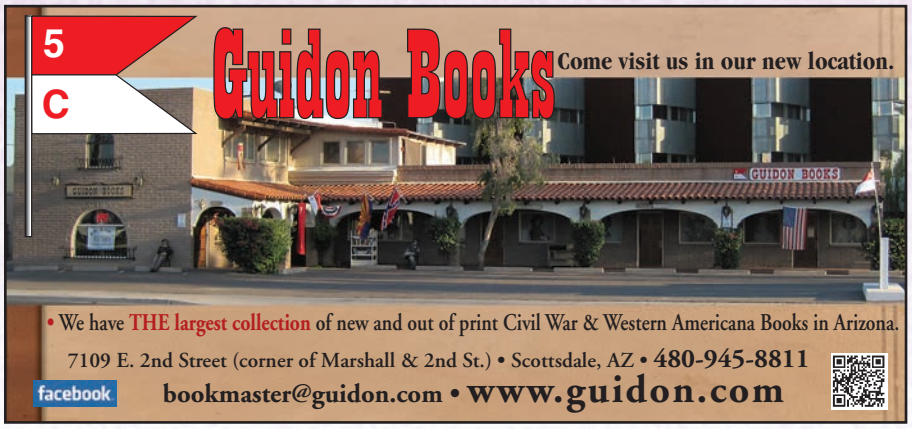

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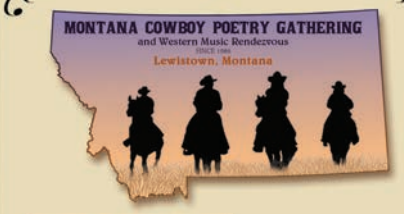

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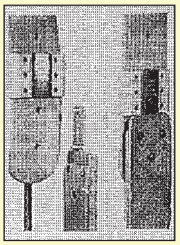

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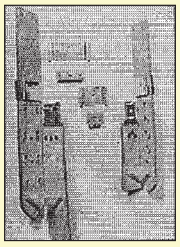

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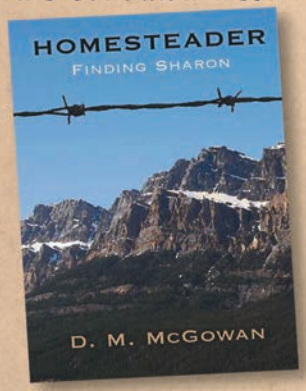

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Western Roundup

Durango, CO, August 16-20: Meet Bob Boze Bell, attend history presentations and cultural events, and enjoy special railroad excursions where *Butch Cassidy and the Sundance Kid* was filmed (see p. 45 for the map).
888-872-4607
DurangoTrain.com

ADVENTURE

COWGIRL CAMP

Gila, NM, August 12-17: Lessons in advanced horsemanship techniques, cattle roundup, ride along the creek and a mini rodeo competition.
575-535-2048 • *DoubleERanch.com*

ANIMAL ADOPTIONS

WILD HORSE AND BURRO ADOPTIONS

Riverton, WY, August 24-25: 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 SHOWS & EXHIBITS

AMERICA'S HORSE IN ART

Amarillo, TX, August 11: Benefit sale of horses depicted in pencil, paintings and sculptures, with signature piece by artist Mary Ross Buchholz.
806-376-5181 • *AQHAHallOfFame.com*

TOPPENISH WESTERN ART SHOW

Toppenish, WA, August 17-19: American Indian, Western and wildlife art in the mural town of Toppenish, with Fred Oldfield as featured artist.
800-863-6375 • *ToppenishWesternArt.org*

BUCKAROO HERITAGE WESTERN ART ROUNDUP

Winnemucca, NV, Aug. 31-Sept. 2: Buckaroo paintings, sculptures and cowboy gear at Buckaroo Hall of Fame founded by artist Carl F. Hammond.
541-573-2921 • *BuckarooArtist.com*

AUCTIONS

AUCTION IN SANTA FE

Santa Fe, NM, August 11-12: Auction by Manitou Galleries features over 250 fine art paintings and 300 items from the American Indian collection.
307-635-0019 • *AuctionInSantaFe.com*

BEST OF SANTA FE AUCTION

Santa Fe, NM, August 11-12: Bid on American Indian artifacts, art and related collectibles at the historic Scottish Rite Hall.
888-314-0343 • *AllardAuctions.com*

COMPETITION

MISS NEW MEXICO SALOON GIRL CONTEST

Eagle Nest, NM, Aug. 31-Sept. 2: Compete in a saloon girl costume contest, with a dance and prizes held at Laguna Vista Lodge's 1898 saloon.
800-821-2093 • *LagunaVistaLodge.com*

FUNDRAISER

HAWAII HORSE EXPO

Waimea, HI, August 11-12: Attend equine training clinics to benefit Hawaii Island Humane Society's Horse Rescue Fund for abused, abandoned horses.
808-371-4803 • *HawaiiHorseExpo.com*

HERITAGE FESTIVALS

LEADVILLE BOOM DAYS

Leadville, CO, August 3-5: This 1880s Old West mining town festival includes burro races, mining skill contests, gunslingers and a street fair.
719-486-1182 • *LeadvilleBoomDays.com*

UMATILLA COUNTY FAIR

Umatilla, OR, August 7-11: Celebrates a 1912 tradition with livestock auction and a parade themed "From Wagon Wheels to Ferris Wheels."
541-567-6121 • *Co.Umatilla.OR.US*

ASTORIA REGATTA

Astoria, OR, August 8-12: This home of the Lewis and Clark Expedition monument celebrates an 1894 tradition with boat races and parades.
503-861-2288 • *AstoriaRegatta.com*

SHOSHONE-BANNOCK FESTIVAL

Fort Hall, ID, August 10-12: Powwow competition, hand games, parade and feast hosted at reservation established by 1868 Fort Bridger treaty.
208-238-0680 • *ShoshoneBannockTribes.com*

MONTANA WILD WEST FEST

Helena, MT, August 11-12: Frontier military re-enactments, history exhibits, equine events and chuckwagon cook-off at historic Kleffner Ranch.
406-458-3700 • *MontanaLivingHistory.org*

FORT BAYARD'S BIRTHDAY

Silver City, NM, August 18: Celebrate the national landmark's 146 years of history with a Wild West medicine show, fort tours and a birthday cake.
575-956-3294 • *FortBayard.org*

NEBRASKA STATE FAIR

Grand Island, NE, August 24: Began in 1859 as a territorial fair, this year's fair offers a draft horse pull, lineworkers rodeo and barn tours.
308-382-1620 • *StateFair.org*

Western Roundup

JOHN WESLEY HARDIN SECRET SOCIETY

El Paso, TX, August 19: John Wesley Hardin's 1895 death is re-enacted by the Six Guns and Shady Ladies group at the historic Concordia Cemetery where the gunfighter is buried. 915-581-7920 • *ConcordiaCemetery.org*

STIFTUNGSFEST

Norwood Young America, MN, August 24-26: Since 1861, honors the legacy of the all-male German singing group, Pioneer Maennerchor, with music and food. 952-467-1812 • *Stiftungsfest.org*

KLAMATH TRIBE RESTORATION CELEBRATION

Chiloquin, OR, August 24 -26: Commemorates the anniversary of the federal recognition of the Klamath tribe with a rodeo, powwow and food. 800-524- 9787 • *KlamathTribes.org*

CELEBRATE BANDERA

Bandera, TX, Aug. 31-Sept. 2: Rodeo, cowboy mounted shooting, longhorn cattle drive, inter-tribal powwow and professional bull rider's match. 830-796-4447 • *CelebrateBandera.com*

GOLD RUSH DAYS

Sacramento, CA, Aug. 31-Sept. 3: The 1850s spirit comes alive with period dance, music, gunfights, wagon rides, gold panning and artifact displays. 916-808-7059 • *SacramentoGoldRushDays.com*

FILM, MUSIC & POETRY

ROCKY MOUNTAIN EXPRESS

Various Locations: View the IMAX film that documents the construction of Canada's first transcontinental railway through the Rockies. 514-633-6036 • *RockyMountainExpressFilm.com*

NORTHERN ARAPAHO EXPERIENCE

Riverton, WY, August: Northern Arapaho's heritage music and storytelling will be shared with the public every Monday, Wednesday and Friday. 866-657-1604 • *WindRiverHotelCasino.com*

WESTERN LEGENDS ROUNDUP

Kanab, UT, August 16-18: Pays tribute to *The Virginian* and other Western classics, plus meet movie stars Clint Walker, James Drury and more. 435-644-3444 • *WesternLegendsRoundup.com*

BIG BEAR COWBOY GATHERING

Big Bear Lake, CA, August 16-19: Cowboy poetry and music performances by entertainers such as the Tumbling Tumble Weeds and Duke Michaels. 909-380-1871 • *BigBearCowboyGathering.net*

MONTANA COWBOY POETRY GATHERING & WESTERN MUSIC RENDEZVOUS

Lewistown, MT, August 16-19: Poetry and music, plus headliner Baxter Black, workshops and a Western art and gear show. 406-538-4575 *MontanaCowboyPoetryGathering.com*

RE-ENACTMENTS

OLD LINCOLN DAYS

Lincoln, NM, August 3: Watch the "Last Escape of Billy the Kid" in an 1881 jailbreak and other re-enactments of historic Lincoln events. 575-653-4372 • *NMMonuments.org*

OLD WEST DAY

Monmouth, IL, August 4: Wyatt Earp's 1841 birthplace hosts an open house and O.K. Corral re-enactments by the Shady Creek Shootists. 309-734-3181 • *EarpMorgan.com/wyattearpbirthplacewebsite.html*

ARIZONA-NEW MEXICO CENTENNIAL ART SHOW

Santa Fe, NM, August 11: Features original centennial art by Thom Ross, Bob Boze Bell (above), Amy Watts, Tara Roberts and Maurice Turetsky, plus guest speakers Paul Hutton, Johnny D. Boggs and Ollie Reed Jr. who reported on the New Mexico centennial for *True West* Magazine's May 2012 issue.
505-988-1001 • *DueWestGallery.com*

RODEOS

CODY NITE RODEO

Cody, WY, August: Rodeo stars entertain with nightly displays of bronc riding, bull riding and team roping at Cody Stampede rodeo grounds.
800-207-0744 • *CodyStampedeRodeo.com*

DODGE CITY ROUNDUP RODEO

Dodge City, KS, August 1-5: PRCA rodeo with saddle bronc, bull riding, calf roping, steer wrestling, bareback, roping and barrel racing.
620-225-2244 • *DodgeCityRoundup.org*

LEA COUNTY FAIR & RODEO

Lovington, NM, August 3-11: A PRCA rodeo and carnival with mutton bustin', team roping, barrel races, livestock shows and fiddler's contest.
575-396-8686 • *LeaCounty.net*

WYOMING STATE FAIR & RODEO

Douglas, WY, August 11-18: Celebrate the 100th anniversary of the fair, plus PRCA rodeo, pig wrestling, longhorn show and concerts.
307-358-2398 • *WYStateFair.com*

WORLD'S OLDEST CONTINUOUS RODEO

Payson, AZ, August 17-19: Since 1884, features steer wrestling, barrel racing and bronc riding with proceeds benefitting Rim Country charities.
928-474-9440 • *PaysonProRodeo.com*

ELK CITY'S RODEO OF CHAMPIONS

Elk City, OK, Aug. 31-Sept. 2: Cowboys and cowgirls compete in a PRCA rodeo, plus a rodeo parade and Old West historical re-enactments.
800-280-0207 • *VisitElkCity.com*

ELLENSBURG RODEO

Ellensburg, WA, Aug. 31-Sept. 3: Rodeo hosts the World Finale of PRCA's Extreme Bulls Tour and a Western parade at the city's rodeo fairgrounds.
800-637-2444 • *EllensburgRodeo.com*

TWMag.com:
View Western events on our website.

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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@sccmail.maricopa.edu

Who had the Fastest Draw?

Who had the fastest draw: John Wesley Hardin, Wild Bill Hickok or Doc Holliday?

John H. Harper
Leeds, Yorkshire, England

That's a tough one—especially since they never shot it out with one another. Holliday wasn't really a gunfighter. Hickok was good with a gun. Hardin was deadly.

The latter two reportedly had a little run-in at Abilene, Kansas, in 1871. Hickok, who was the town marshal, ordered young Wes to turn over his guns. Hardin presented them, butts forward—and then spun them around into a firing position. Obviously, he didn't pull the trigger. The only account we have of the incident comes from Hardin's autobiography, which is not the most accurate source in the world.

So who was fastest? It's good debate fodder. But as those guys used to say, "Speed is fine, but accuracy is final."

Movie portrayals aside, Doc Holliday was not a gunfighter or quick draw artist—what made Holliday a dangerous man was his willingness to participate in troubling activities.

– True West Archives –

Who is Sheet-Iron Jack?

Willie Slappy
Jonesboro, Georgia

Jack arrived in California in the 1860s and worked as a barber in the gold camps. He sported tattoos of naked ladies on his arms, and entertained folks by singing and playing the guitar. He apparently was the well-educated son of a preacher.

Jack also made money on the side as a horse thief. Some boys caught him in the act and fired rounds of buckshot in his direction. They heard what sounded like rain on a tin roof—the pellets had hit his homemade bullet-proof vest. From that time on he was known as "Sheet-Iron" Jack.

Eventually caught and sent to San Quentin, Jack escaped while his lawyer was getting him a retrial. After holding up three stagecoaches in one week in 1876, Jack was caught and sent back to San Quentin. He served six years, then resumed his merry role as an outlaw, stealing horses and cracking safes until he was captured once more. That time they sent him to Folsom Prison.

After serving his term Jack disappeared. Some said he went off to live with the Indians, but he never lost his fondness for other people's horses.

Did U.S. marshals have authority over local law enforcement officials?

Ken Pratt
McMinnville, Oregon

TWMAG.COM FORUM

U.S. marshals possessed the same power of authority as sheriffs and marshals in executing the laws of the United States. Many county sheriffs also served as deputy U.S. marshals, thus giving them dual power of authority for both local and federal crimes committed in their jurisdiction.

Why did the three "Outlaw Cowboys" from your May 2012 issue tuck one pant leg into their boots?

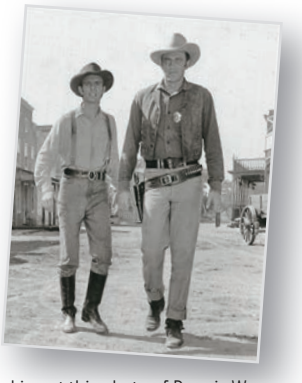
David Jason
Baker City, Oregon

No one knows why these particular fellows chose to pose in this way, but if you ask a cowboy, he'll probably tell you the tucking was a signal of how many cows a man owned. I've read that one pant leg partially tucked in indicted 25 critters, one leg completely tucked in meant 50, one and a half legs, 75 and more than 100 would tuck in both legs.

William Backues of the A.O. Anderson cattle ranch did it for that reason, but his granddaughter recalled he also tucked in the one pant leg so he could safely get down from the saddle.

Given the look of these pant legs, these three cowboys each owned 50 cows. Wayne Brazel, center, raised goats on lawman Pat Garrett's ranch.

– Courtesy Special Collection, UTEP Library –



Looking at this photo of Dennis Weaver as Chester Goode and James Arness as Matt Dillon in *Gunsmoke*, you would never guess that Weaver is just five inches shorter than Arness.

– Courtesy CBS –

What are the Staked Plains?

Steve Mowery
Logan, Ohio

The Staked Plains are in eastern New Mexico and northwest Texas near Lubbock. When Coronado's Expedition went searching for the "Seven Cities of Gold" in the 1540s, the natives in New Mexico told them to look "farther east." The plan was to get them out in the hot, dry, desolate country in hopes they would perish. Coronado named the area *Llano Estacado*, Spanish for "Palisaded Plains," sometimes mistranslated as Staked Plains.

Folklore says the Spaniards drove stakes in the ground so they could find their way back out again, hence the name. The area, larger than New England, later became the lair of the Kiowa and Comanches who used it as a sanctuary until their defeat in the 1870s.

How did Chester Goode, Matt Dillon's assistant on *Gunsmoke*, get his limp?

Frank Cutler
Sodus, New York

Chester Goode supposedly got that wound during the Civil War.

Now why did somebody decide to give the character a disability? Some say the producers of the show thought it could explain why he didn't carry a pistol. Others claim that actor Dennis Weaver used the limp and his twang to draw more attention to himself. Another explanation could be that Weaver was about six foot two and producers wanted him to appear much shorter than the six-foot-seven James Arness, who played Matt Dillon.

Weaver sometimes forgot to limp, and he sometimes limped on the wrong leg. We'll have to keep an eye out for that next time we watch *Gunsmoke*.

UPCOMING ADOPTIONS

Contact BLM for additional dates and locations

August 2 - 4	Morgan, UT
August 3 - 4	Moses Lake, WA
August 7	Gunnison, UT
August 10 - 11	Piney Woods, MS
August 10 - 11	Redlands, CA
August 13 - 19	Douglas, WY
August 16 - 18	Rexberg, ID
August 17 - 19	Flagstaff, AZ
August 17 - 19	Pine Bluff, AR
August 18	Reno, NV
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August 24 - 25	Riverton, WY
August 24 - Sept. 3	Salem, OR
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What HISTORY HAS TAUGHT ME

Larry Winget's all-time favorite TV Western is *The Lone Ranger*. "When I hear, 'A fiery horse with the speed of light,' it still fires me up," he says of the theme song set to the music of "The William Tell Overture."

Most people think you can happy your way to success or think your way to success or that having a positive attitude is all that it takes to be successful. It's a lie: it always takes work.

Some people don't like my message. These people don't worry me much. You can't have rabid fans without rabid enemies.

The one character I am in awe of is Capt. Woodrow Call from *Lonesome Dove*. Anyone who would carry his friend's body over 3,000 miles to bury him simply because he gave his word he would do it is worthy of awe. People don't take giving their word as seriously these days.

The best Western ever is *The Magnificent Seven*. I love the premise that people finally get tired of their situation, take responsibility, hire experts, then learn to stand up for themselves. Great Western, and it's a good lesson for everyone.

Don't get me started on people who talk in theaters. Go to a movie; when it starts, shut up! How hard is that?

My daddy always told me: "Smile, it don't cost nothing." Bad grammar, but a great reminder!

I started collecting boots because I grew up dirt poor watching Country singer Porter Wagoner on TV and believing that's how rich people dressed. I swore that if I ever got rich, I would dress like that.

I am one of those guys who needs to try it, screw up and experience some pain for me to really learn the lesson.

I had a mid-life crisis when I realized I was living a lie by saying what the audience wanted me to say instead of what I truly believed. I overhauled my life, my message and my career in order to become authentic with my words and even with how I dress. That's when my career really took off.

The best part of being on the road is the food. Calories on the road don't count.

History has taught me that people have always been the same: good or bad. Now we are more aware of it because of the media and the Internet. People's secrets can no longer be kept secret.

LARRY WINGET, PITBULL OF PERSONAL DEVELOPMENT

Motivational speaker Larry Winget is a five-time *Wall Street Journal* and *New York Times* best-selling author and television personality. His next book will be titled *Grow a Pair: How to Stand Up and Take Control of Your Life, Your Business and Your Future.* The native Oklahoman and resident of Paradise Valley, Arizona, is also famously known for owning more than 100 pairs of cowboy boots. He keeps bootmakers busy all the time with his custom designs! Follow him on his Facebook Larry Winget fan page to get daily rants, opinions and more.

Nobody knows that I own every Jim Beam Elvis decanter and that my ashes are going to go into one of them when I die.

I always knew I'd be good because my goal was never to be anything less than that.

The secret to a happy marriage is to let the other person be who they are and put up with it. But the key to *my* happy marriage is that my wife and I are both in love with the same man.

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