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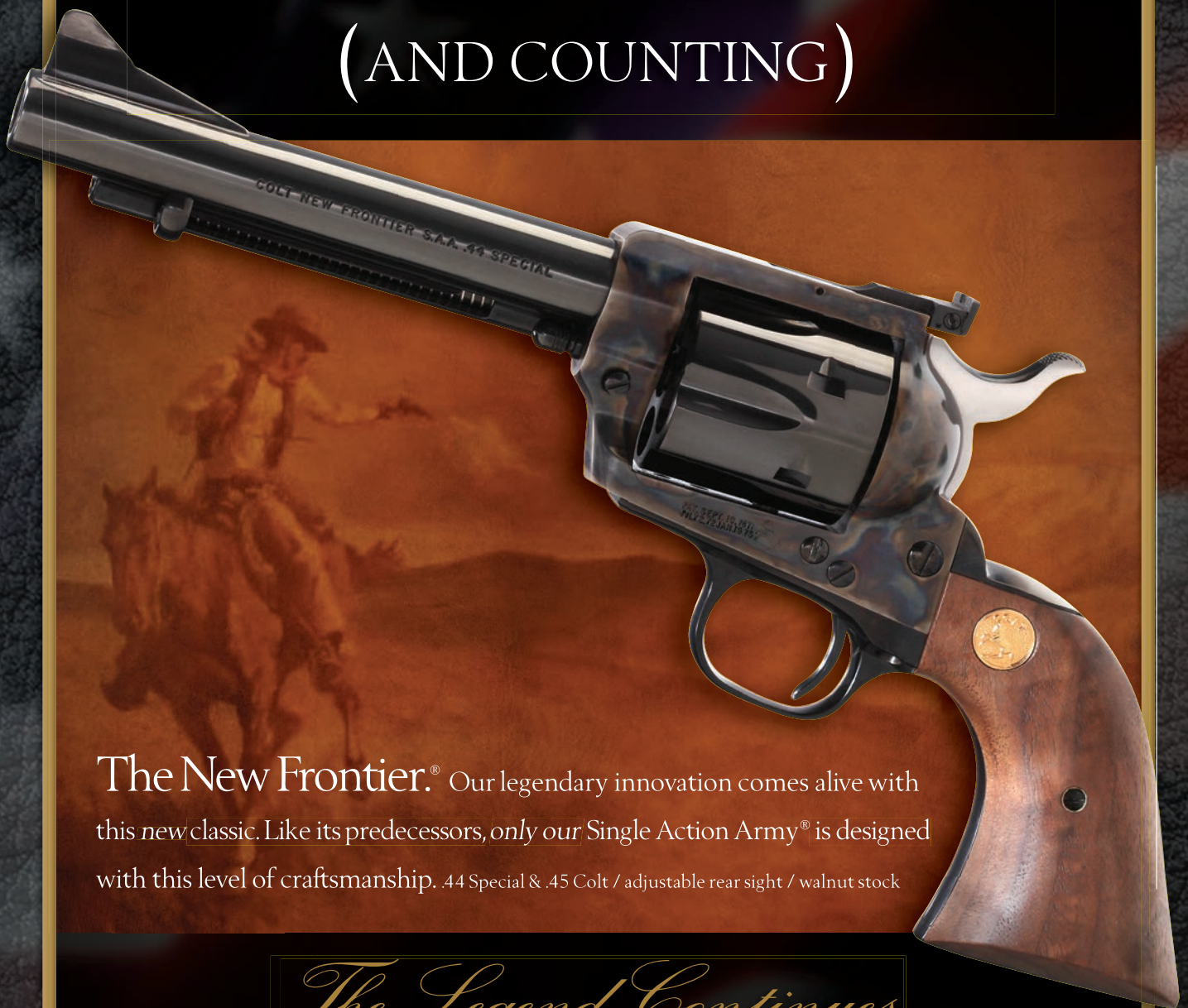

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"Lobo gris" is what the vaqueros called the gray wolf abundant in northern Mexico (present-day New Mexico). As ranchers settled the West, they hunted the wolves' natural prey; as a result, these creatures adapted by turning to the more readily-available cattle. Ranchers gave chase to stop these predators, just like these rough-looking Wyoming cowboys did in this 1887 photo.

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PRESERVING THE AMERICAN WEST

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

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December 2012 Online and Social Media Content

From portrayals of Kid Curry to Wyatt Earp to iconic desert landscapes, the art of Bob Boze Bell covers a wide variety of topics Western fans love. We've created a board just for his ever-growing library of work at *Pinterest.com/truewestmag*

Bob Boze Bell takes you behind the scenes of his continuing saga of outsmarting the "Javelinas from Hell" at his homestead, at *Blog.TrueWestMagazine.com*

Join the Conversation

"I remember seeing that cover and [being] blown away by the subtle irony and historical references of it. Still a powerful and beautiful picture."
—Rick Baude

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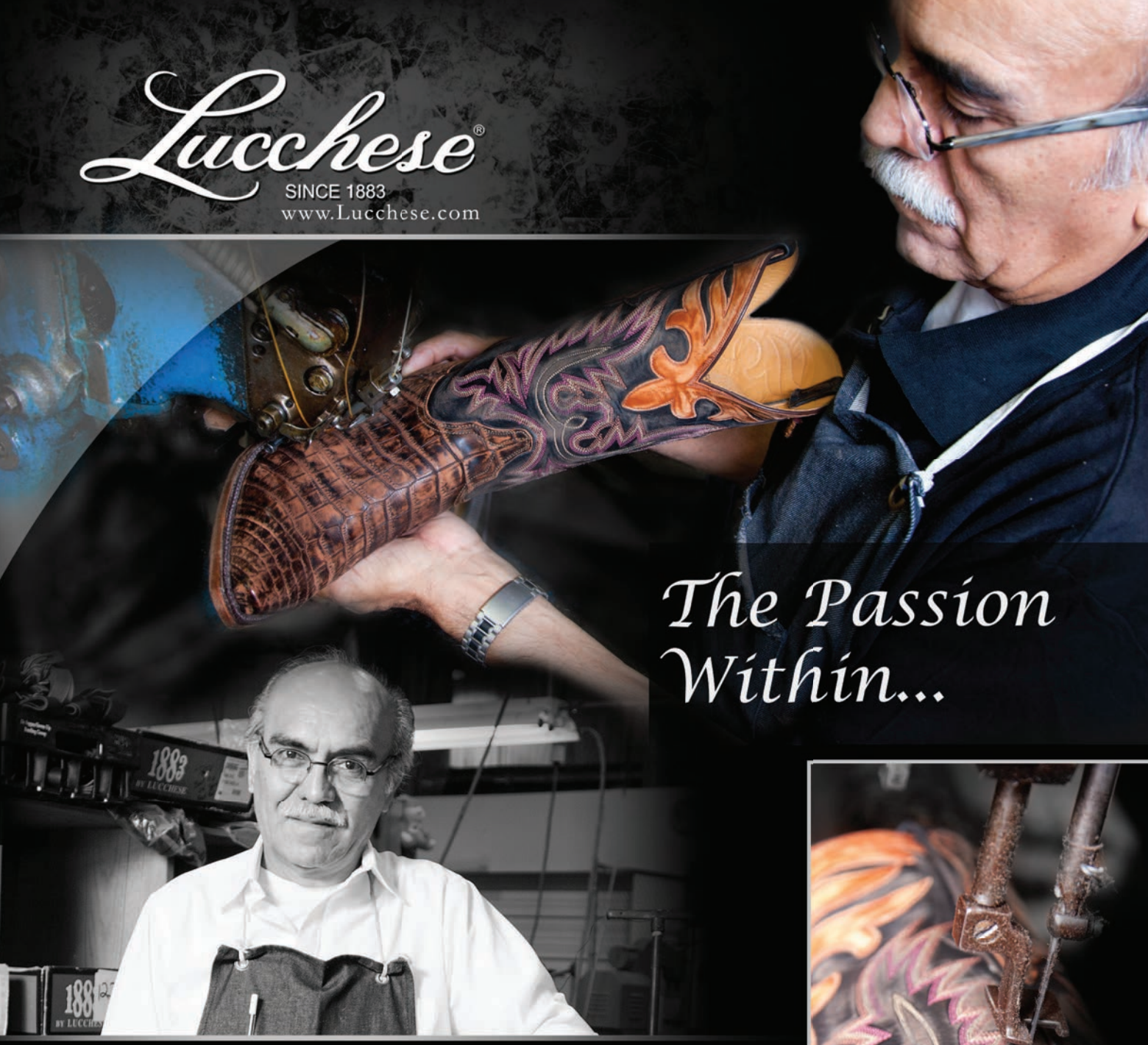

The Passion Within...

I looked up to my father and following in his footsteps was the most natural direction to take. As a young boy I remember coming home from school seeing my father make boots, I enjoyed it then and to this day I still have a passion for making boots. The skills I've learned and men I've had the great opportunity to learn from such as my father Juan, Jesus Garcia, and the wonderful Samuel Lucchese had significant influences in who I am today. Under their guidance and after 24 years at Lucchese I have learned many things such as knowing how a well made boot should fit perfectly but more importantly I want to see the same passion I have in the eyes of fellow coworkers. To help teach them what quality means in the work we do, guide them and see their spirits lifted because they genuinely love what they are doing. I'm thrilled when I see a finished pair, analyzing every little detail making certain is as best as it can be. Keeping the name Lucchese alive and meaningful is extremely important as long as the passion is there I know we will succeed...

– Marciano
Lucchese Custom Boot Maker

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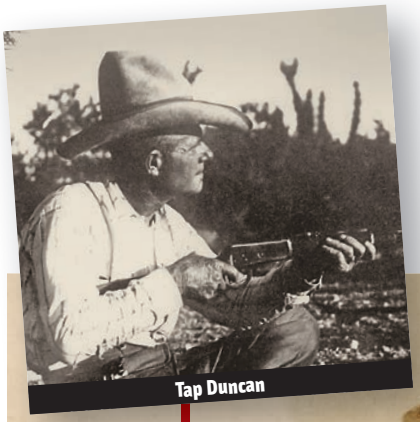
The Ketchum Connection

Finally, I can honestly say, "I have a dog in this fight."



Tap Duncan

Diamond Bar cowboys in 1913.

– All photos courtesy Tap Lou Duncan-Weir –

"Black Jack" Ketchum

Bob Guess

Bobbie Guess

Bob Boze Bell

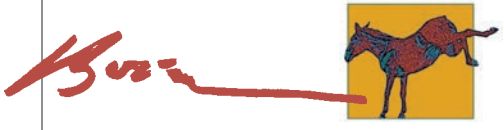
A young cowboy from Crow Flats, New Mexico, is visiting his grandmother in Hackberry, Arizona, when he meets legendary cowman Tap Duncan. Impressed with the young man's skills, Duncan hires Bob Guess to ride for the Diamond Bar for a season. The year is 1912.

Guess will go on to own his own ranches in Animas Valley, New Mexico, and Duncan, Arizona. But in 1933, busted by the Depression, Guess returns to Mohave County and his first stop is Duncan's Diamond Bar Ranch. Guess now has a wife and five daughters. His oldest, Sadie Pearl, marries Duncan's grandson. Guess's middle daughter, Lillie Louise ("Bobbie"), is my mother.

Naturally, I grew up hearing all kinds of stories about Duncan and his good friends from Texas, the Ketchums.

We have covered well over a hundred *Classic Gunfights*, but this is the first time I have a relative in the fight. Or, technically, a relative who was falsely accused of being connected to a gunfight. Check out the story on p. 48.

The photograph of Tap Duncan was taken on the Diamond Bar Ranch in about 1905. My grandfather Bob Guess's photo was taken at that ranch as well when he worked for Duncan in 1912, while the photo of my mother, Bobbie, was taken at the Diamond Bar in 1933. I am the only person pictured who has never been to the Diamond Bar!



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

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Quotes

"A precious specimen nick-named 'The Kid,' whom the Sheriff is holding here in the Plaza, as it is called, is an object of tender regard. I heard singing and music the other night; going to the door, I found the minstrels of the village actually serenading the fellow in his prison."

– Gov. Lew Wallace, on Billy the Kid

"The man who doesn't read good books has no advantage over the man who can't read them."

– Mark Twain

"Don't let it end like this. Tell them I said something."

– Last words of Mexican Revolution Gen. Pancho Villa

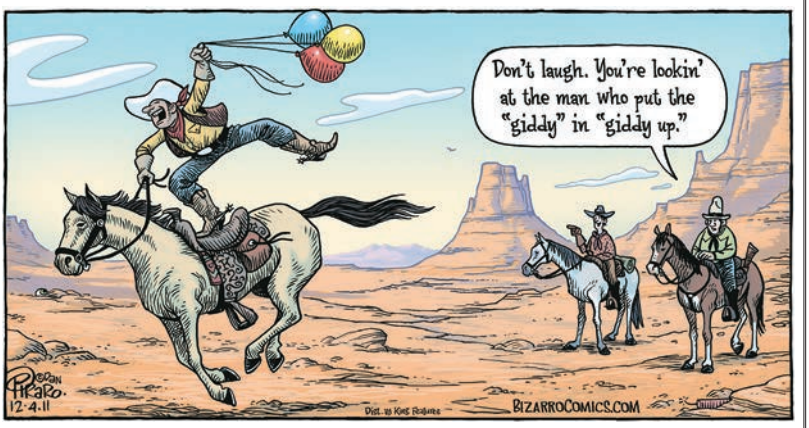
"My first step was disobedience; next, whiskey drinking; next, carrying pistols; next, gambling, and then murder, and I suppose the next step will be the gallows."

– Wild Bill Longley

"We can't all be heroes because somebody has to sit on the curb and clap as they go by."

– Will Rogers

Bizarro BY DAN PIRARO



"When I was a boy I was told that anybody could become President. I'm beginning to believe it."

– Clarence Darrow

"I have heard that you intend to settle us on a reservation near the mountains. I don't want to settle there. I love to roam over the wide prairie, and when I do it I feel free and happy, but when we settle down, we grow pale and die."

–Kiowa Chief Satanta

Old Vaquero Saying

"Luck always seems to be against the man who depends on it."

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Gold Rush Genealogy

Actress Helen Hunt discovered her Gold Rush family roots, and you can discover your family's history too.

Actress Helen Hunt (left) was clueless about her father's family, yet her genealogy search led her to discover a rich Gold Rush history. The February 1857 bill of sale (below) for the Scholle Brothers' clothing firm was among the tangible documents the California Historical Society uncovered for the actress.

– Helen Hunt: Courtesy Creative Artists Agency; Bill of Sale: Courtesy California Historical Society –

More people are getting into investigating history.

Their family history, that is. Not necessarily this column. Drat.

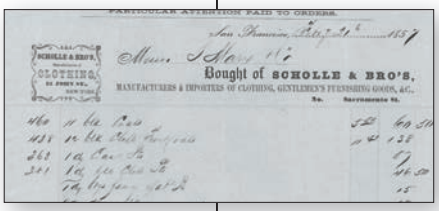
That includes Academy Award-winning actress Helen Hunt. She conducted her investigation on *Who Do You Think You Are?*, an NBC series which, unfortunately, became history itself not long after her episode aired this past March.

Hunt didn't know much about her father's family. His mother, whom she is named after, had died when he was five, and the family's stories had died with her. So NBC's team of historians, genealogists and other researchers dug up information on Hunt's great-great-grandfather, who, it turns out, had an impact on the Old West.

His name was Wolf Scholy. He was born in Bavaria, Germany, in 1822, and he worked as a farmer. He and his family likely faced persecution in the homeland—they were Jews—so he moved to the U.S. in 1845, about six years after his older brother Abraham had made the trip. The brothers started a clothing wholesale business and met immediate success. Wolf changed his name to William Scholle.

When the California Gold Rush hit in 1848, the ambitious Scholles expanded their operation to the West Coast. William and younger brother Jacob headed to San Francisco in 1850.

Business was good. An 1855 newspaper article—shown to Hunt in the show—reported that the Scholle Brothers had taken in a $10,100 clothing shipment. That's about $270,000 in today's terms. By 1858 the brothers had moved into clothing manufacturing as well as sales.


Bought of SCHOLLE & BRO'S,

In the ensuing years, the company branched into grain import and export, groceries and banking. Abraham retired in 1868, at the age of 51. William took over and raked in the bucks. An 1874 San Francisco newspaper called him and brother Jacob (and several others) the "Solid Men"—each worth more than a million dollars.

By then, William was married with four children (the youngest being Hunt's great-grandmother, who had an amazing life herself). The household also employed three live-in servants. Not bad for a Bavarian Jew who had come to the U.S. less than 30 years before.

William relocated to New York in 1881, a year after Abraham died. He apparently slipped nicely into the Big Apple society—the New York Stock Exchange Directory of 1886 listed him and Jacob as members, and it called William a "gentleman of mature ability, genial, kind and liberal."

In 1890, financier Isaias Hellman decided to bail out the failing Nevada Bank in California—and he offered shares to a number of his rich buddies, including the Lehman Brothers, Levi Strauss and William and Jacob Scholle. The Scholles went in for $25,000. We don't know how their investment paid off, but Hellman succeeded in turning the red ink to black. In 1905, he also handled the merger of the Nevada Bank with Wells Fargo.

> "I'm going to strut around here now when I walk down the streets of San Francisco."
>
> *– Helen Hunt, from* Who Do You Think You Are

William died in New York City in 1913 at the age of 91. His great-great-granddaughter, born 50 years later, had no knowledge of him—until she appeared on *Who Do You Think You Are?* Hunt was stunned and pleased to discover a family history that she could pass on to her own daughter.

The good news for the rest of us—who don't have researchers hired by TV producers to dig up material on our ancestors—is that the information on William Scholle is in the public record, and most of it can be found online. The same holds true for millions of Americans, so you too can do your own "investigating history" on your family roots.

America Remembers® Presents

The Roy Rogers™ Happy Trails Tribute Rifle

For generations of kids, Saturday afternoon was time to saddle up. Some of us settled in for a double feature at the local movie house and some of us strapped on our six-guns in the backyard. It didn't matter where you were because we all ended up in the same place: riding side by side with our favorite cowboys of the Old West.

There were horseback heroes like Hopalong Cassidy, Tom Mix, and the Lone Ranger, but every week, that sagebrush crooner and "King of the Cowboys," Roy Rogers, led the pack. To this day, Roy Rogers remains one of the most popular cowboys ever to ride the range during the golden age of westerns. In his career, Roy appeared in more than 100 films. He could steal the show with a gun or a guitar. He rode the smartest horse in the movies, and he rounded up the scoundrels while still fighting fair. Through it all, he made taming the Wild West look easy.

For fans of Roy Rogers, America Remembers is proud to present the Roy Rogers™ Happy Trails Tribute Rifle - issued in a limited edition of only 300 Tributes. The Roy Rogers Happy Trails Rifle is a classic firearm of the Old West, elegantly decorated with artwork, to bring back your fondest memories of Roy. For this historic Western Tribute, few firearms seemed more appropriate than a lever-action Winchester rifle. Winchester rifles were synonymous with the Old West era, and the tradition of Western classics continues with the Winchester Model 92 Rifle, which is the rifle we selected for this Tribute. Craftsmen commissioned specifically for this project by America Remembers decorate each Tribute in sparkling 24-karat gold and nickel.

Each working rifle is in caliber .45 LC with a 20-inch barrel. A legend in its own time, the Winchester Model 92 is an American icon. There isn't a gun collector or fan of American history that isn't familiar with the legendary Winchester. In the lore of the Old West, it's a name as well-known as Geronimo, Billy the Kid, or Buffalo Bill. Settlers, lawmen, outlaws, and Indians on the Western frontier all coveted Winchester rifles and these rifles more than earned their place in history as "the rifle that won the West." In Hollywood, Winchester rifles were favorites for most of our cowboy heroes.

For those of us who grew up watching Roy Rogers in movies and on television, it's hard to imagine the American West without him. He was a shining example of good old cowboy values, and a role model who showed us the difference between right and wrong. No matter how many unscrupulous men tried to bring him down, Roy proved that goodness always prevailed.

Throughout his life he produced wholesome entertainment and didn't limit his heroics to the silver screen. Roy's generosity towards friends and fans and his efforts on behalf of sick and orphaned children around the world proved his belief in the line from "Happy Trails" – "It's the way you ride the trail that counts."

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◀ On the forearm you'll find the laser-carved signature of Roy Rogers, surrounded by handsome scrollwork. A portrait of Roy and Trigger is carved into the polished walnut shoulder stock. The scene honors one of the most memorable partnerships in movie history. Roy teamed with the golden palomino for 88 films, 104 television shows, and countless personal appearances around the world.

▼ Featured on the right of the receiver is Roy and Dale, the King of the Cowboys and his Queen of the West. The pair first teamed up onscreen in 1944 and they were married in 1946. Also featured on the right side is an early action shot of Roy. He used his firearms when he had to, but more often he relied on quick fists, sharp wits, and the fastest horse in the West. All of the receiver images are surrounded by an elegant scrollwork design and a "marquee" design.

The rifle's nickel receiver is etched and then highlighted in 24-karat gold, with artwork featuring classic portraits of Roy Rogers. On the left side, Roy strikes a familiar pose with his guitar. His voice always got a chance to shine in his movies. Above him is the title of the classic tune that Dale Evans wrote as the sign-off for the "Roy Rogers" TV show: "Happy Trails." Below him is the signature that Roy signed for thousands of adoring fans. On either side, Roy is featured in a couple of his favorite western outfits he made famous. Roy's distinctive style is just part of what helped him become an American icon.

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BY JANA BOMMERSBACH

Hometown Visionaries

Husband-and-wife team rebuilds treasures in a hometown founded by an ancestor.

Encouraged by Saint Jo's mayor, John and Donna Sickles (above right) have taken on their fourth town restoration project: the 1872 Frie building, shown above before the storefront reconstruction.

– *Courtesy Donna Howell-Sickles* –

The "Wizard of Oz" taught that you don't have to go far from home to find your dream. Donna and John Sickles know what that means, and Saint Jo, Texas, is thankful.

"I grew up 50 miles away, but I discovered Saint Jo as an adult," renowned artist Donna Howell-Sickles says. "John and I were looking for property all over the country, but we fell in love right here."

Even more, she's related to the Howell who founded Saint Jo; his youngest brother was her great-great-grandfather. "I discovered that it's actually *my* Howell Street in Saint Jo," she says with pride.

In 1996, she and John bought a building on the square in what she calls a "classic little Western town—it has a plaza and a gazebo and, for better or worse, what they originally built just stayed."

Retired from building architectural models and a veteran of restoration, John was excited about fixing up the building in Saint Jo. He had already spent 25 years restoring an 1895 Victorian in Frisco, which the couple donated to the city.

His first project was to convert the second floor into an open loft where the couple lived for about a decade. The downstairs space became a gallery for Donna's vibrant cowgirl paintings and works by other artists. They also bought the Presbyterian Church a block off the square to turn it into Donna's studio.

So now they were residents in this town of about 1,000 that's right on Highway 82 and a possible stop if you're traveling from Louisiana to Colorado. It's in the midst of "pretty, hilly country," says Donna, and since it's less than two hours from the Dallas-Fort Worth complex, the town draws a number of weekend visitors.

> "It makes sense to put your money where your heart is."

The couple really hadn't considered the falling-apart building next door to the gallery until the then-mayor of Saint Jo, Tom Weger, said to John, "Somebody has to save that building—it's just too cool."

That's how their fourth Saint Jo project got started—rebuilding the 1872 Frie building named after a doctor who had practiced from there. This time, John bit off a great big chew: The building was such a mess, the city had condemned it, but he resolved to redo it "to the nth degree" as it originally stood.

His resolution meant he had to have special wood milled, redo the "beaded" ceiling, hand-crimp the new metal roof and rebuild walls that fell down. It meant pounding out and reusing the square nails, and searching for authentic items of the day. "Anything I took off, I saved and replicated," John says.

He has spent three years on this building, hoping it will be done in the winter of 2012 when it will become Donna's new studio.

But restoration work isn't all hammers and nails and a new coat of paint. "You still have to be a visionary to see the crowds," Donna says. "We were among the early believers."

Indeed, others have joined them to bring new life and new visitors to Saint Jo. The hotel across the street has been renovated. The town boasts a new restaurant, the saloon has become a museum and the bank has restored its storefront.

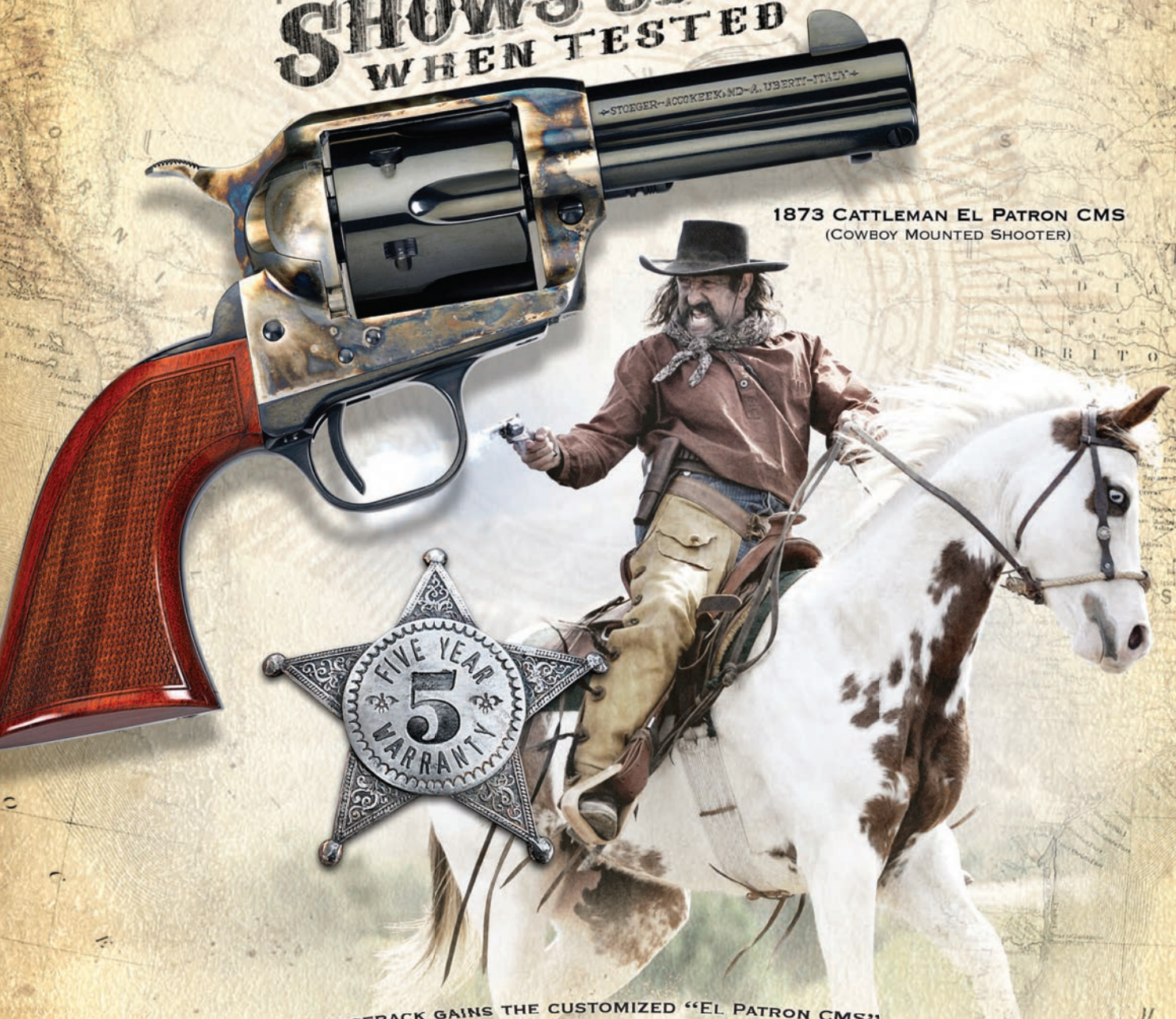
"I'm happy to be here," Donna says. "It's a good feeling to know you're helping redo a building that will last another 120 years."

Any advice for others who might want to go down this path? John says, "You've got to be real dedicated and know it will take three times more money than you think it will cost."

Donna adds: "It makes sense to put your money where your heart is."

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.

CHARACTER SHOWS UP BEST WHEN TESTED



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History Repeats Itself

The Dalton Death Rifle?

The 1886 Winchester Rifle touched the lives of notable Westerners ranging from the Dalton Gang to Al Sieber.

The 1886 Winchester was a true frontier favorite from the time of its introduction, well into the 20th century, and it is again popular today with classic firearms buffs who shoot both the originals and the Italian-import replicas. Here, famed Apache Wars scout Al Sieber stands with his '86 Winchester and a Model 1878 Colt double action revolver on his hip.

– Courtesy Phil Spangenberger Collection –

While many of the American frontier's most famous arms are well known today, few have had the distinction of becoming a working classic for as long as the Browning-designed 1886 Winchester lever-action rifle.

The big rifle was a favorite of many Old West frontiersmen, including President Theodore Roosevelt, frontier scout Al Sieber, bank robber Henry Starr, a number of peace officers like Oklahoma's Heck Thomas, as well as numerous American hunters. A Winchester 1886 rifle was pictured with the corpses of the Dalton Gang members who had met their grisly fate during the 1892 bank raid in Coffeyville, Kansas. Reportedly Bob Dalton carried an 1886 model.

Designed by arms inventors John M. Browning and his brother Matthew in 1883, the lever gun was patented the following year. In a business agreement with Winchester, the brothers assigned all manufacturing rights to Winchester. After improvements were made by Winchester's master mechanic and gun designer, William Mason, production

Winchester's 1886 model was the New Haven, Connecticut, firm's first lever gun chambered for the powerful .45-70 Govt. round . Rifles made before 1901 left the factory with beautiful color case-hardened frames, hammers, fore-end caps and butt plates . Shown here is a standard straight-gripped rifle.

– By Paul Goodwin / Courtesy Randy Hughes Collection –

The 1886 Winchester rifle laid upon the corpses of the Dalton Gang members may have been used during the gang's attempt to rob two banks in Coffeyville, Kansas, but no one knows for sure. The outlaws who paid the ultimate price were (from left) Tim Evans, Bob Dalton, Grat Dalton and Dick Broadwell.

– Courtesy Robert G. McCubbin Collection –

began. According to Winchester records, the first models were delivered to the factory's warehouse on August 30, 1886. That October, the Model 1886 made its public debut in the Winchester catalog.

Initially, the '86 was available in .45-70 Govt. (Winchester's first lever rifle in that caliber), .45-90 WCF (Winchester Central Fire) and .40-82 WCF caliber. Through the rifle's 49-year production period, another seven chamberings were added to its line, including .40-65 WCF, .38-56 WCF, .40-70 WCF, .38-70 WCF, .50-100-450, .50-110 Express and .33 WCF. This last offering, introduced in March 1903, was extremely popular during the gun's 20th-century production. The .45-70, one of the '86 Winchester's most favored rounds, was produced until 1919. Since the rifle was made in the big-game chamberings of the day, it remained popular with sportsmen well into the era of smokeless powder.

Winchester '86s made after 1895, when the then-new nickel steel was first employed in gun barrels, often

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utilized this stronger material and are sometimes marked, "Nickel Steel Barrel, Especially for Smokeless Powder," or simply "Nickel Steel." Late-production models that do not have barrels of nickel steel may be marked "Winchester Proof Steel."

The New Haven, Connecticut, outfit ceased production of the 1886 in 1935, having turned out just under 160,000 rifles. The firm then developed its .348 Winchester cartridge, replacing the '86 rifle with the Model 71, which was nothing more than a revamped, half-magazine style 1886 that was designed to handle the new round. Winchester produced the 71 until around 1957.

In the mid-1980s, Browning brought out a limited edition of its own 1886 (Winchester) and the Model 71, manufactured by Japan's Miroku Corporation, which also produced other Browning-designed classic rifles. Several companies are currently importing 1886 replicas from the Italian firm of Chiappa.

Collectors still seek out the 1886 Winchester due to its history and its beautiful color case-hardened frame, hammer, fore-end cap and butt plate, which are found on guns made prior to 1900 (approximately 120,000 serial number) and the fine blue finish on later arms. Regardless of which model of the '86 you purchase, you'll find that it's one heck of a rifle!

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.

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BY MEGHAN SAAR

Remington's Second Life

The Jackson Hole Art Auction reminds collectors of other treasures crafted by the master artist.

"From now on I shall no longer call you White Weasel, but will give you a white name which you must answer to. There shall be no Indian mystery about it, and you shall bear it all your life…I will call you John Ermine," wrote Frederic Remington in his 1902 novel, a copy of which accompanied the sale of his painting; $600,000.

Not many collectors know that Frederic Remington was a novelist. Because he earned his living as an artist, he had the luxury of portraying the West more truthfully in prose than his contemporaries who tended to romanticize it.

The work that best epitomizes this is his novel *John Ermine of the Yellowstone*, which is a parody of other frontier tales, such as James Fenimore Cooper's *The Last of the Mohicans* and Bret Harte's short story "The Luck of Roaring Camp." A painting of Remington's lead character sold as the top Western art lot at the Jackson Hole Art Auction in Wyoming on September 15, 2012.

Wyoming served as a perfect backdrop for the sale of this painting because the book was set in its environs. Published in 1902, the novel recalls another rather famous one, also set in Wyoming, also a love story. Can you think of the title?

Yes, it's that novel—the one that many acknowledge as the first true Western may not ring so true after you read Remington's story. In Owen Wister's *The Virginian*, his hero resolves his conflict between the wild West and the so-called civilized East, marries his heroine and lives out his life as a wealthy rancher.

Remington's Ermine, though, sees Wyoming through different eyes. The white scout, who had been raised by Crow Indians, finds himself caught between the two cultures of East versus West. The lady he loves rejects him. And his tale of decline ends with a shot through the heart.

Remington made less money than Wister did on his writings. Then again, the artist's aim was not to contrive stories that allowed him to expand on them in later works. He

Notable Western Art Lots Included

(All images courtesy Jackson Hole Art Auction)

could create a West as he knew it to be, since his bread and butter lay in the visual representations he made of the frontier.

John Ford's brother, Francis, would go on to direct a feature film in which he starred as John Ermine. Interestingly, one of Remington's own models would appear in that 1917 silent film. His name was John Dark Cloud. When his medicine man character gave his blessing of Ermine's adoption into the tribe, Ermine's foster father left him with these immortal words, as Remington recorded them: "I have no ponies for you to herd, but I have many mysteries here," tapping the boy's forehead with his finger, "for you to gather up and feed on, and they are greater than ponies."

Collectors at the Jackson Hole Art Auction sold their Western artworks for nearly $6.5 million.

The second-highest bid went to Charlie M. Russell's circa 1897 oil *Unbranded*. Apparently, while visiting the owners in 1925, the artist noticed the painting was unsigned and scratched in his name and trademark buffalo skull monogram with his pen knife; $500,000.

One lucky collector walked away with this oil by the famed Taos Society artist for a bit less than its estimated value. Joseph H. Sharp's circa 1905 *Summer Camp: Crow Encampment, Little Big Horn, Montana*, sold for a $140,000 bid.

UPCOMING AUCTIONS

December 3, 2012
American Indian Art
Bonhams (San Francisco, CA)
Bonhams.com • 415-503-3550

December 10, 2012
Firearms & Armor
Heritage Auctions (Dallas, TX)
HA.com • 800-872-6467

December 14, 2012
Art of the American Cowboy
Western Art Assn. (Las Vegas, NV)
ArtOfTheAmericanCowboy.com
509-962-2934

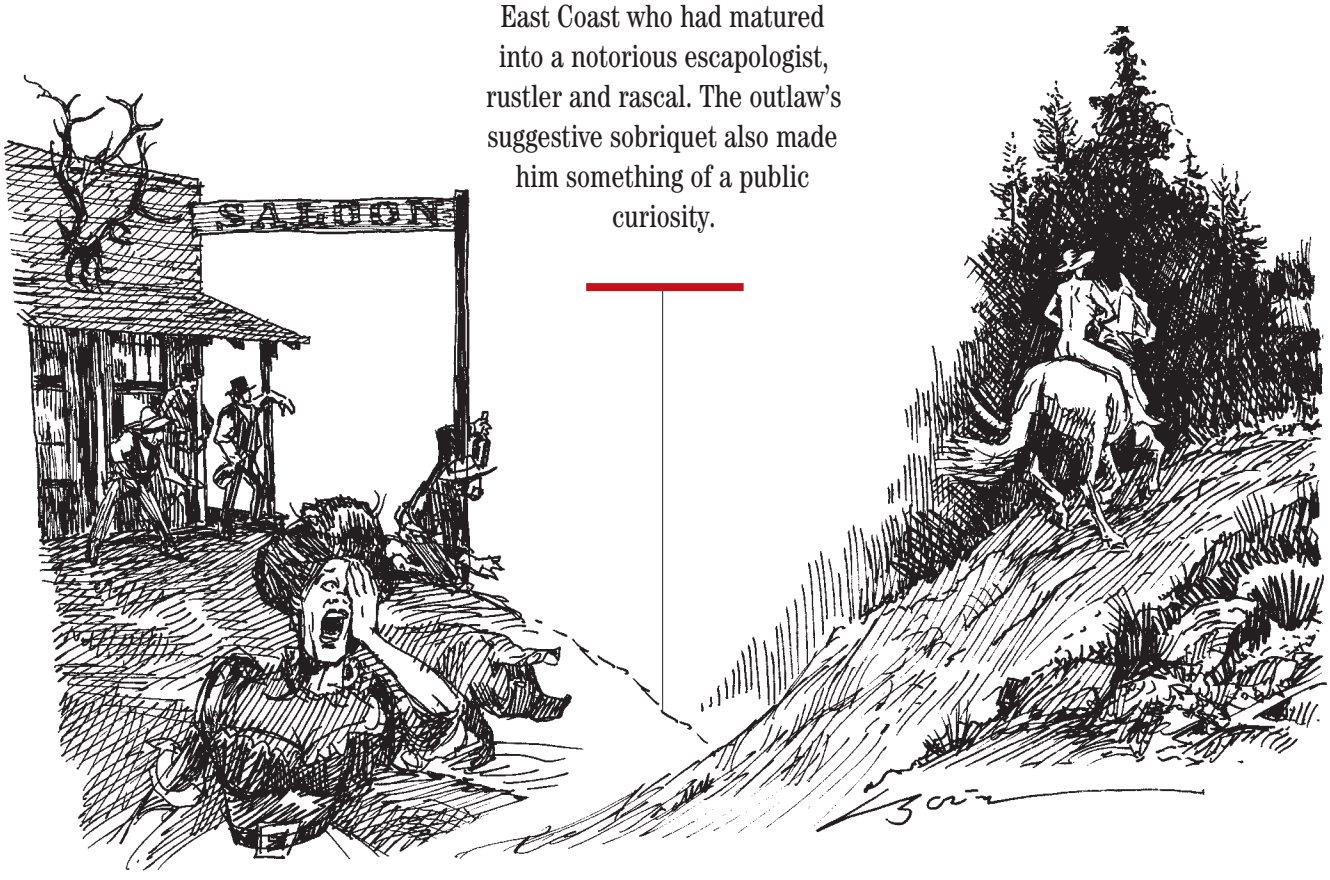
The lone Westerner seemed to hit a nerve with collectors at the auction as, besides the Remington painting, other top sellers included these works by his contemporaries: William R. Leigh's 1910 oil *Bucking Bronco with Cowboy* for $300,000 (right); W. Herbert Dunton's *The Trail Boss* for $240,000 (center); and Frank Tenney Johnson's 1933 oil *North Fork, Shoshone River, Wyoming* for $190,000 (far right).

BY MARSHALL TRIMBLE

The Outrageous Climax Jim

THE NOTORIOUS ESCAPOLOGIST, RUSTLER AND RASCAL RODE HARD.

Climax Jim was the darling of the Arizona press during the late 1890s. He rose to fame thanks to the fertile imaginations of the old-timers who knew him and the newspaper reporters who embellished and enlivened the activities of this likable street-wise kid from the East Coast who had matured into a notorious escapologist, rustler and rascal. The outlaw's suggestive sobriquet also made him something of a public curiosity.



One-upping Lady Godiva, Climax Jim rode nude through two towns.

– Illustration by Bob Boze Bell –

Rufus "Climax Jim" Nephew poses in this studio shot at Fort Apache, circa 1898, some four years after the first of many arrests during his career as a likable safe cracker, escape artist, livestock thief and alleged train robber.

– Courtesy Robert G. McCubbin Collection –

The Outrageous Climax Jim

His colorful confrontations with the law weren't exactly the stuff of legends, but they kept readers thoroughly entertained.

His real name was Rufus Nephew, and, contrary to what some readers might be thinking, he picked up the nickname Climax Jim because his favorite chew was the popular Climax Chewing Tobacco.

His reputation for using a chaw resourcefully reached new heights after he was arrested for altering a check and trying to cash it. When his 1907 trial came up, the check was placed on a table in the courtroom as Exhibit A for the prosecution. During the trial, his lawyer got into a nose-to-nose argument with the prosecutor. Climax Jim, with a chaw of tobacco creating a round bulge in his cheek, ambled over to the table and stuffed the check into his mouth.

The judge finally restored order and directed the prosecutor to present Exhibit A. When the prosecutor reached for his primary evidence, it was nowhere to be found. A few feet away, Climax Jim sat in his chair, chewing his cud with an air of innocence that would have done a choir boy proud.

The case was dismissed for lack of evidence. As he was leaving, Climax Jim, with all the aplomb of a muleskinner, spit Exhibit A into the judge's personal spittoon.

On an earlier occasion, Climax Jim was indicted for stealing cows in Graham County in 1899. When that trial came up, the outlaw produced witnesses who swore the crime had been committed in Apache County. He was acquitted and immediately arrested in Apache County for stealing the same cattle. He produced witnesses who swore the crime had been committed in Graham County, and he was acquitted again.

Cattle rustling was actually how he first attracted the attention of the law. Climax Jim had been only 17 when he was arrested for the first time, in 1894, after he sold a dozen stolen steers to a slaughterhouse in Winslow.

Lawmen learned their first lesson that capturing him was a lot easier than keeping him in jail. That night, using a pocketknife, Climax Jim tunneled his way out of the adobe building and said "adios" to Winslow.

A few months later, on July 4, he celebrated the holiday by stealing a horse in Gila County. County Sheriff John "Rim Rock" Thompson caught up with him in Pleasant Valley and headed for Globe with his prisoner. They camped along the way, and Thompson chained his prisoner to a post. During the night, Climax Jim busted a link and fled on foot. After a long chase, he was captured a few miles south of Globe and hauled into jail.

GRAND OLD CHEW

Climax's cut plug chewing tobacco, the "Grand Old Chew," was a favorite of 19th-century baseball players and, evidently, at least one cattle rustler. In 1902, Climax Jim told Tucson reporter George H. Smalley that he had arrived in Arizona using the alias Kid Thomas, but he soon picked up another alias.

"I used to like tobacco right well," he told Smalley, "and when I was just a kid I lit into the camp of the Hash Knife outfit in northern Arizona and was going on roundup for a month. So, I just laid in a supply of tobacco—12 pounds of Climax in a gunny sack and a full bar tied to my saddle.... At the end of 25 days I had 'chewed' every leaf of that tobacco, there wasn't a puncher in their outfit that wasn't calling me 'Climax Jim.'"

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The Outrageous Climax Jim

A couple of months passed, and then he escaped again. He had used a spoon to dig through the mortar and remove enough bricks so he could crawl through the hole, an act that inspired Globe residents to dub him the "Spoon Kid."

Climax Jim then stole a horse in Globe and headed south. Near the 1870s mining town of Mammoth, his horse played out and he stole another before he was captured outside of Benson. This time, the nearly 18-year-old rustler was sent to the territorial prison in Yuma to serve a one-year sentence.

Years later, Climax Jim would boast he had escaped from every jail in the territory except Yuma's notorious "Hell Hole."

Arizona's press backed up his claim. One newspaper reported, "Climax Jim is easily the most slippery jail bird in the Southwest." Another proclaimed, "It is an old saying that the third time is the charm but Climax has been arrested and tried about forty-seven times and he has always succeeded in getting in the clear."

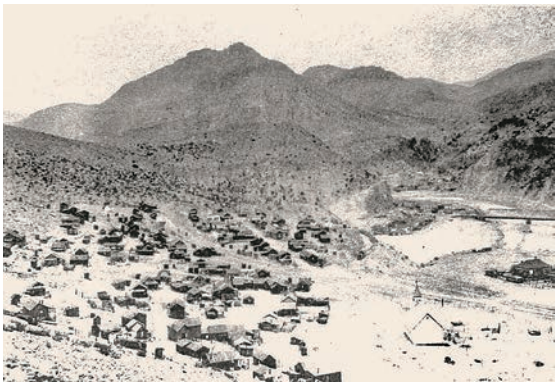
Climax Jim had garnered quite a reputation as a lock picker. After being locked in a cell, he would tell the sheriff that he planned to bust out before morning; sure enough, he would be gone. One time, he picked the lock, sat in the sheriff's chair and flashed a big grin at the lawman when he showed up for work the next morning.

The outlaw got a chance to demonstrate his skill as a safe cracker when a Clifton storekeeper ordered a burglar-proof safe. Climax Jim was at the depot when the safe arrived in January 1902. He started playing with the dial and, to the delight of a group of curious onlookers, in less than 30 minutes, ta-dum, he opened the door.

"It is an old saying that the third time is the charm but Climax has been arrested and tried about forty-seven times and he has always succeeded in getting in the clear."

Upon leaving the territorial prison in Yuma, Climax Jim returned to the wild Black River outlaw sanctuary to resume his career as a rustler. Whether he rode with any other outlaw gangs that frequented that country is a matter of speculation. Even though the evidence suggests otherwise, Climax Jim always insisted his was a one-man operation.

In June 1898, he was allegedly captured again for rustling. Hash Knife Ranch superintendent Burt Mossman took the bandit to the Apache County seat in St. Johns. In 1901, Mossman would become the first captain of



During the 1870s, the Arizona town of Clifton on the banks of the San Francisco River was the site of one of the richest mineral deposits in the Southwest (see Shannon Hill above). Life was difficult, however, because the nearest railroad was 700 miles away and many a prospector lost his scalp to Apache warriors.

– All images courtesy Marshall Trimble unless otherwise noted –

These gents stand at the Gila Valley, Globe & Northern Railway station in Solomonville, east of Safford. Climax Jim was a "guest" in the Solomonville jail for being too handy with a long rope and a branding iron. On the evening of February 28, 1899, Climax Jim led his fellow cellmates in a spectacular jailbreak. As with many of his jailbreaks, freedom was short-lived. After failing in their attempt to steal some horses, the fugitives were captured a few days later near Eagle Creek. Two years later, while attempting to go straight, Climax Jim homesteaded a claim nearby. He became the victim of rustlers pilfering his cattle and horses. He told reporters he indignantly considered the theft a "pretty low down trick."

In 1878, the Clifton Jail was gouged out of solid rock; as a result of this construction, the jail cells were subject to flooding when the river rose, which caused "prisoner panic." Margarito Varela, the hard rock miner who hacked and blasted out the jail, celebrated his achievement by getting drunk and disturbing the peace, thus becoming its first inmate.

Arizona's "Bibulous Babylons" included Brewery Gulch in Bisbee, Whiskey Row in Prescott, Allen Street in Tombstone and Chase Creek in Clifton. During its heyday in the 1880s, Clifton held the dubious title of "Outlaw Capital of Arizona," thanks to notable residents such as Shoot 'Em Up Dick, Two-Belt Johnny, Mormon Bill and Mexican Johnny. The six outlaws who perpetrated the Bisbee Massacre on December 8, 1883, also lived in Clifton, but not for long; by March 1884, all six had been hanged in Tombstone.

the Arizona Rangers, a group mainly organized to thwart the gangs of rustlers.

During the night, Climax Jim sprang the lock and escaped.

In 1902, he alluded to reporter George H. Smalley that he had been part of the Red Pipkin Gang in 1898, when the bandits had attempted to rob two trains and succeeded in another in New Mexico.

His forte, however, was stealing cows and getting caught. Climax Jim celebrated New Year's Day in 1899 facing yet another indictment for brand burning, this time in Graham County. He celebrated Washington's Birthday by escaping from the well-guarded jail with three others. After a few days of wandering afoot, the four men were captured along Eagle Creek and returned to jail.

On the morning of March 6, Graham County Sheriff Ben Clark fitted Climax Jim with a new pair of leg shackles riveted shut by the local blacksmith. Two days later, the jailer saw Climax Jim had broken the shackles. But before the blacksmith could arrive to make repairs, Climax Jim had scaled the adobe walls and was running for freedom, only to be caught a few minutes later. His fame as an escape artist was spreading far and wide.

Climax Jim's trial date was set for the fall term. Some friends posted his bond, and he was temporarily freed.

The outlaw didn't waste any time going back to his old ways. While out riding in May, he spied a small bunch of cattle belonging to the Chiricahua Cattle Company. With none of the cattle company's cowhands in sight, Climax Jim felt he would be acting like a good neighbor if he drove the herd along a ways until he found the owner or a roundup to turn the cows over to their proper owners. When he did not come across anyone, he kept herding them to New Mexico. Thus, the Star-Bar-Circle Cattle Company was born. He was president, board of directors, superintendent, range boss, wrangler and roundup cook, all rolled into one.

Meanwhile, the range boss of the Chiricahua Cattle Company followed the trail of his missing band of cows. He notified the sheriff of Apache County to intercept the usual suspect, Climax Jim. Found in the vicinity of Springerville, Climax Jim was arrested and taken to the local jail.

What happened next has been reported in a couple of different accounts. One has it that, on the night of July 7, 1899, Climax Jim escaped from his leg shackles, removed his clothes and waited for the jailers to enter his cell and adjust the leg irons. Then he threw his clothes in the turnkey's face and, after a brief struggle with the other, made his escape on foot.

My favorite version of his escape states that, while awaiting Climax Jim's arraignment, officers decided he needed a bath. They armed him with a large brush and a bar of soap, and then pointed him toward a nearby horse trough. He was about to climb in when he spied a good-looking horse tied to a hitching post.

In a flash (no pun intended), the naked outlaw mounted up. In a scene reminiscent of Lady Godiva's storied horseback

Home to the Becker Brothers Store shown below, Springerville was a favorite gathering place for the notorious outlaw gangs who utilized the rugged mountains nearby as a sanctuary. Here, in 1899, Climax Jim made his famous impersonation of Lady Godiva.

James V. "Hard Times" Parks (above) was sheriff of Graham County in 1902 when Climax Jim was the usual suspect in several burglaries. On a hunch that the outlaw had buried the loot in the bottom of his well, Parks and another officer spent a hot afternoon unsuccessfully shoveling dirt. After they gave up, Climax Jim reportedly claimed he had been sweating as much as they were—not from the work, but from anxiety.

– Courtesy Robert G. McCubbin Collection –

Civilization in the form of brick buildings, like the Hotel Arizona shown below, and the horseless carriage reached Springerville by 1915. Yet nearly 30 years earlier, on Christmas Day in 1887, members of an outlaw gang had shot and killed a local citizen, James Hale. The boys' motive? They claimed they had wanted to "see if a bullet would go through a Mormon."

Named for Arizona Territorial Gov. A.P.K. Safford, the town of Safford was founded in 1872 by a group of Mormon farmers who settled the upper Gila Valley. When Climax Jim and his three cellmates escaped jail in Solomonville in 1899, they headed west toward Safford. The posse, "armed to the teeth" and "hot on the trail," rode hell-for-leather into Safford. Meanwhile, the fugitives, traveling on foot, forded the Gila River and headed north toward the mountains.

The Outrageous Climax Jim

True West's TV special, *Outrageous Arizona,* which first aired on Eight, Arizona PBS in August, tells the story of Climax Jim (see screen captures at left) among other characters worth noting during this Arizona centennial year. You can purchase a copy of that DVD at *Store.TWMag.com* or by calling 888-687-1881.

– Courtesy True West *Magazine / Eight, Arizona PBS –*

ride through England's Coventry, he galloped out of Springerville and Eagar, making his escape into the mountains.

When the legendary Lady Godiva had ridden through town nude, none dared look at her because of her beauty. Climax Jim outdid her by riding through two towns in his birthday suit; none dared look at him either, probably because he looked so doggone ugly.

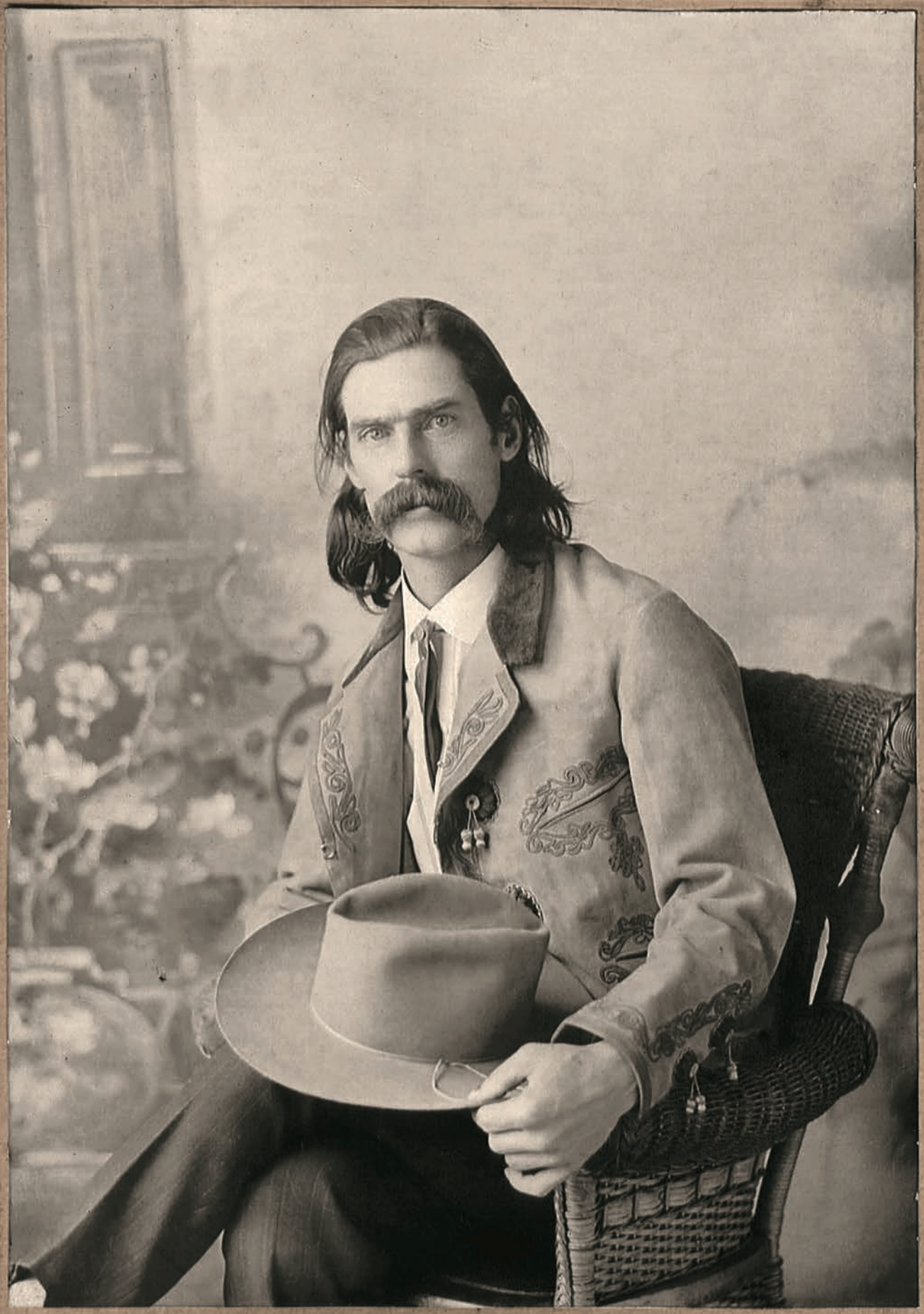
Climax Jim died with his boots on, but not by the gun, as was the fate of so many of his ilk. He had given up his outlaw ways and taken an honest job digging wells in San Diego, California. He met his untimely end in 1921 after falling to his death when the scaffold he was on collapsed.

Rustling cows just might have been the safer occupation.

Marshall Trimble is the Official Arizona State Historian and the author of numerous Arizona history books. For further reading on Climax Jim, he recommends *Climax Jim: The Tumultuous Tale of Arizona's Rustling Cowboy*, by Karen Holliday Tanner and John D. Tanner.

This circa 1903 photograph portrays one of the few times Climax Jim posed without his hat. At that time, he was still unable to resist temptation to rustle; he rationalized his deeds by claiming the cows were so poor looking, he was being charitable by relieving their owners of the responsibility of caring for them. During a period of six years, grand juries in Apache and Graham Counties granted five felony indictments against him; he managed to talk his way out of all of them and he escaped jail three times. The prosecutors finally threw up their hands in despair and gave up on convicting him.

– Courtesy Robert G. McCubbin Collection –



BY JOHN LANGELLIER

THE GERONIMO

An early-day wireless system in the form of the U.S. Army's heliograph.

Dating to ancient times, commanders have wrestled with communications over distances and under combat conditions. The flashing shield, drums or other instruments, semaphores and other devices offered basic and, all too often, unsatisfactory results.

In an attempt to resolve this quagmire, Albert James Myer, of the U.S. Army Medical Department, devised a line-of-sight system that utilized waving flags and torches, which were simple and relatively reliable. This led to the creation of the Army's Signal Corps, which had its baptism in fire during the Civil War.

More than a decade would pass before concerted efforts to harness this early-day wireless system came about, however, the British were the ones who took the lead. Sir Henry Mance, assigned to the Persian Gulf Telegraph Department of the Indian government, has been credited with inventing the heliograph (from the Greek words for the "sun" and "to write").

After Mance secured a U.S. patent to protect his device in 1877, the Army shipped a pair of the instruments to its signal school. Despite successful trials, Myer, then chief signal officer, pronounced the devices as "auxiliary...to other and safer appliances...." His reservations stemmed chiefly from the heliograph's dependence on proper lighting conditions and its inability to operate at night.

Regardless, the advantage was obvious. These heliograph models were fairly uncomplicated, being little more than circular mirrors set up on a wooden support. A key mechanism moved the mirror up and down to cause a flash that was visible to a receiver who stood on a faraway hill or peak.

"...capture or destroy any band of hostile Apache Indians...."

Yet the Mance model did have some faults. The keys on early versions were regrettably clumsy and required frequent resetting of mirrors, which were forced out of alignment during use. Furthermore, the device was heavy, unwieldy and lacked interchangeable parts, making repair difficult in some instances.

Over the next several years, efforts to improve the field instrument were undertaken. One senior officer who followed these advances, Brig. Gen. Nelson Miles, promoted the use of heliographs. During the final stages of the campaign to

TRAP

The first heliographs used by the U.S. Army were rather primitive, but if properly positioned, they could provide effective communications across distances at relatively high speed, as depicted in Scottsdale artist Francis Beugureau's painting. Many early models utilized a large, round heliograph mirror that tipped backward and forward slightly by means of a key at the back, making a click just like a telegraph sounder. The flash of light simply lifted far above and dropped down to the stations in dots and dashes.

– Courtesy Chase National Bank –

snare Geronimo, he directed that the "chief object of the troops will be to capture or destroy any band of hostile Apache Indians found in this section of the country…." For this reason, he ordered that signal detachments "be placed upon the highest peaks and prominent lookouts, to discover any movements of Indians and to transmit messages between the different camps."

The general's innovation of a multi-station network was the most extensive effort to date at utilizing this instrument under combat conditions. His previous experience with heliographs, during his service in Montana in 1878-79, provided him with the background to inspire his scheme.

Although Miles's memoirs indicated the heliograph was one of the mysterious methods that charmed Geronimo into ceasing his resistance, the Apaches knew about the heliographs and were not overawed by its powers. Miles, however, strongly believed in this technology.

Even as Geronimo's band was sent to Florida as prisoners of war, heliographs continued as part of the military's communications systems in the Southwest. For instance, during 1890, a large-scale exercise took place from Fort Whipple near Prescott, Arizona, to Fort Stanton near Ruidoso, New Mexico, along with branch lines to several posts and camps that were offshoots of the main network. The end result was satisfactory, though a number of shortcomings had surfaced during the trial. In totality, some 2,000 miles were covered with 33 officers and 129 enlisted men. The tests featured a 97-word message that was delivered in 22 minutes.

In one instance during that 1890 trial, a maximum sending distance of 125 miles from Mount Reno to Mount Graham was achieved on an unusually clear day. The chief signal officer of the Army and former Arctic explorer, A.W. Greely, traveled from Washington to observe. *The United States Army and Navy Journal*, the unofficial U.S. military sounding board of the late Victorian era, pronounced the maneuver he watched to be "by far the most important event in connection with the Signal Corps of the Army...."

Such field conditions and extensive trials allowed the heliograph to prove its merit. The device continued as part of the Signal Corps' inventory, and it was taken overseas during the Spanish-American War and Philippine Insurrection. By 1908, one military journal indicated the heliograph was the "next most commonly used instrument for visual signaling by day," with the exception of semaphore flags.

Even after other means of communications, such as telephonic devices, eventually replaced talking mirrors, these ingenious inventions remained a part of U.S. Army communications on the border with Mexico. Heliographs even found their way to the trenches of Europe during WWI before their usage at last came to an end.

Although the use of reflective materials for signaling dates to ancient times, the British were among the first to employ special equipment designed to relay messages in many parts of the far flung empire.

– *Courtesy Robert Winters Collection* –

Signalman Will C. Barnes earned a Medal of Honor for his heroics at Fort Apache, Arizona Territory, after he risked his life to signal for aid when that legendary outpost came under siege during the Cibecue Affair in 1881. Note Barnes's sleeve insignia—crossed flags—which indicates an earlier form of signaling.

– *Courtesy National Archives* –

John Langellier received his PhD in history from Kansas State University. He is the author of dozens of publications focusing on military subjects, and he has also served as a motion pictures and TV consultant.

Various sizes and styles of mirrors were pressed into service during the Southwestern Indian campaigns, while telescopes and field glasses aided personnel in viewing the codes being transmitted from one heliograph position to the next.

– Courtesy Fort Davis National Historic Site –

Alongside the technologically-advanced heliograph, the frontier Army continued to use early signaling methods, including the one shown here. These troops have placed large red and white flags atop this peak to transmit semaphore type code across a relatively long distance under a clear line-of-sight condition.

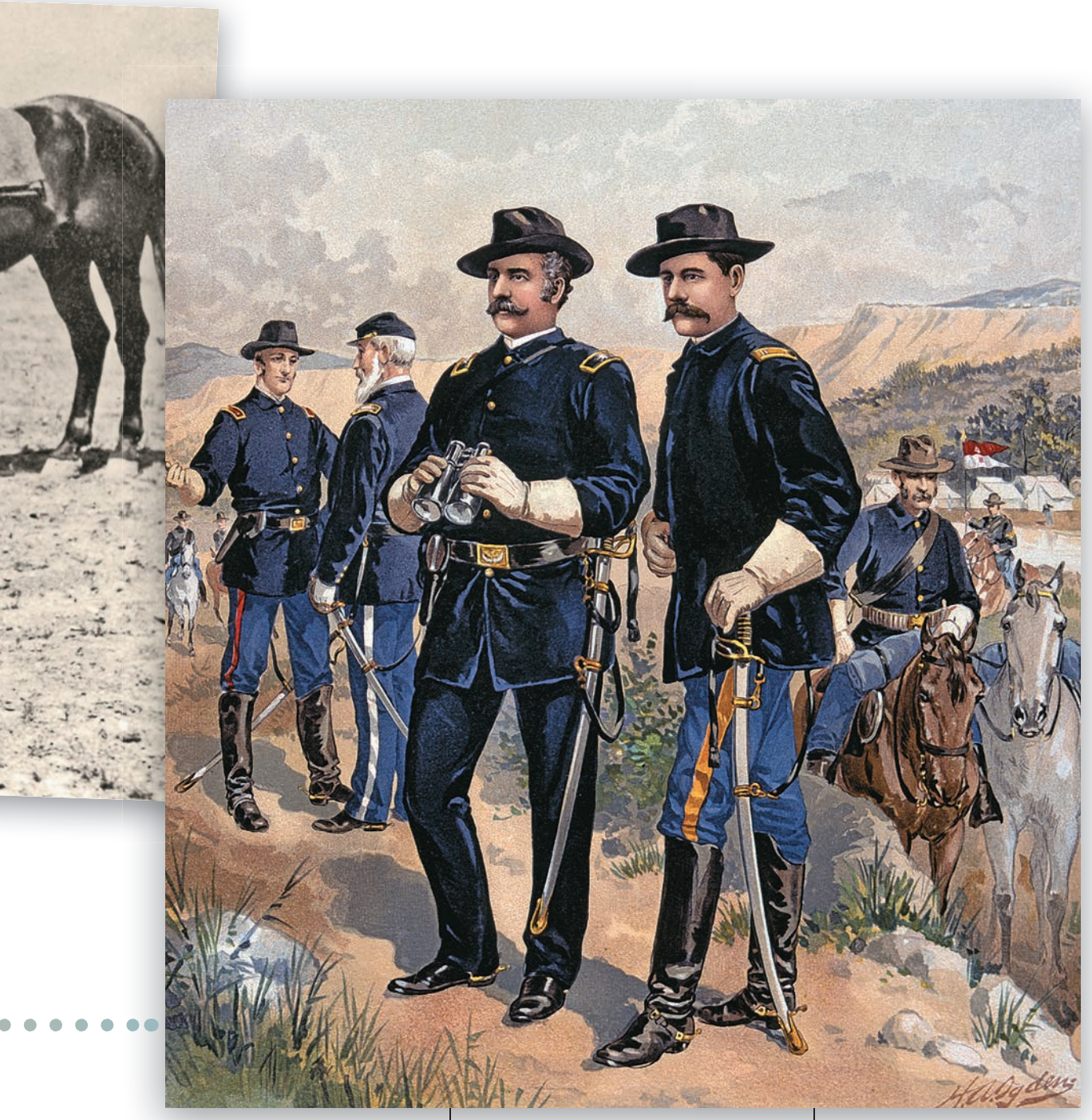
– Courtesy National Archives –

Prior to WWI, John J. Pershing's men stationed along the border between the United States and Mexico employed the sun flash system much as their predecessors had while pursuing Geronimo.

– Courtesy Robert Winters Collection –

Station No. 3 at White's Ranch, in Sulphur Spring Valley, Arizona Territory, was operated by 8th U.S. Infantry Cpl. Charles Swope. Among the others captured in this extraordinary image was none other than Lt. A.M. Fuller, who led the division of Arizona charged with establishing heliograph stations. The brush provided a dark background that helped make the flashes more visible to the receiving station.

– Courtesy National Archives –



Victorian-era artist Henry A. Ogden included Gen. Nelson A. Miles (holding field glasses) and his aide de camp, 4th U.S. Cavalry Capt. Henry Lawton (to Miles's left), during the final Geronimo campaign. Miles ordered an extensive network of heliograph stations be placed in Arizona and New Mexico as a technological response to bringing the elusive Apaches to bay.

– Courtesy Robert Winters Collection –

Heliographs were employed outside the Southwest as well. For example, Colorado's Pikes Peak offered a perfect site for a flashing signal to be seen at a consideration range given its elevation offered optimum line of sight. Therefore a station was set up there.

– Courtesy National Archives –

Although the heliograph saw its first U.S. Army service in the post-Civil War West, it continued to provide communications during the 1898 Spanish-American War and, as seen in this stereoview, as part of the relief column sent to raise the siege of the legations at Peking during the 1900 Boxer Rebellion.

– Courtesy Robert Winters Collection –

As part of their training at Fort Myer in Virginia (originally known as Fort Whipple), the Signal Corps learned the technical aspects and special codes so important to their job. These men also received instruction in meteorological reporting–a duty they performed before the creation of the National Weather Service.

Check out the sunglasses!

– Courtesy Robert Winters Collection –

Although field telephones had become relatively common during WWI, the heliograph remained an optional means of relaying military messages.

– Courtesy Robert Winters Collection –

THE Sodbusters' HISTORIAN

SOLOMON D. BUTCHER, NEBRASKA'S PIONEER PHOTOGRAPHER, CAPTURED THE MOST COMPLETE RECORD OF THE SOD HOUSE ERA EVER MADE.

In 1886, Solomon Butcher had his eureka moment, the biggest idea of his life.

He would compile a book, a photographic history of the pioneers of Nebraska's Custer County. Butcher had moved to the county, named after the U.S. Army officer George Armstrong Custer, in 1880, leaving Illinois behind in order to claim some of the government land being given away as part of the 1862 Homestead Act. Along with pictures, he would include in the book his neighbors' biographies and recollections. He called the plan his "history scheme."

The same year that he thought of his history scheme, the Burlington and Missouri River Railroad came to Broken Bow, the county seat, for the first time. Every day, the train brought in more people and goods from the outside world. The era of sod houses in the wilderness was disappearing fast, and Butcher wanted to tell its story while there was still time.

With his camera and portable darkroom stowed in the back of a horse-drawn wagon, Solomon began to roam. In the clear prairie light, he posed the people of Custer County with the things that were important to them. In his photographs, farm families stand in their fields or in front of their soddies, flanked by their household possessions, their horses and usually a dog or two. Ranchers are pictured on horseback with their cattle or flocks of sheep. His subjects were everyone and everything that was part of life on the plains. And always, behind Solomon's people is the wide land itself, reaching far into the distance.

"Some called me a fool, others a crank, but I was too much interested in my work to pay any attention to such people," he wrote.

On his quest to photograph the pioneers, Butcher would visit more than a dozen Nebraska counties and even other states. But he concentrated mostly on Custer County, his home. The scenes that he recorded there represent well the larger pioneer experience. Life throughout Nebraska and on

Solomon D. Butcher with his camera. He used glass plate negatives, which were not light sensitive enough to capture images quickly. Those subjects who couldn't keep still, such as dogs and babies, sometimes ended up looking as if they had two heads.

– Courtesy Nebraska State Historical Society ID. 16311 –

BY NANCY PLAIN

The Butcher family arrived in Nebraska in time to experience the hard winter of 1880 to 1881. Blizzards often struck without warning, catching people out on the prairie. Those lucky enough to be home, like this family shown here in Cherry County, often brought their horses or cows into their sod homes so the animals would not freeze.

– Courtesy Nebraska State Historical Society ID. 11234 –

the plains of Kansas and the Dakotas was very much the same.

In Nebraska about half of the homesteaders who claimed land gave up at some point and moved away. Those who stayed were stronger, in their way, than prairie fires or blizzards or despair. "There may be better people somewhere in the world, but I have never met them," wrote one Nebraskan.

"There may be better people somewhere in the world, but I have never met them," wrote one Nebraskan.

The pioneers helped each other; their survival often depended on it. If one man had a well, he shared his water. If weather or illness left a family hungry, neighbors brought food and helped with the crops. Strangers could count on shelter in a storm, and any traveler stopping at a little soddy would receive a welcome and a meal. Even if the house were empty, there might still be dinner. "Help yourself, but for God's sake SHUT THE DOOR," read a sign on a Custer County dugout.

By 1892 Solomon Butcher had toured the Nebraska prairie for six years. He had taken 1,500 photographs and collected the same number of stories, one for each picture. He was close to realizing his dream of a book on pioneer history. Then drought settled on the land like a heavy blanket. From 1892 to 1899, Butcher sold no pictures at all.

By 1899, his fortunes had improved. Higher crop prices allowed him to move his family into a new frame home. Then a breakfast fire burned down that new home. Almost everything the Butchers owned was lost, including hundreds of photographic prints and all 1,500 of Solomon's pioneer biographies. The 1,500 glass plate negatives, however, had been stored separately in a grain shed.

He was 43 when his house burned down, and even though he was broke—again—he quickly resumed work on the pioneer history. As Lynn Butcher later wrote, "My father had what he called 'Western push and energy' and there was never any question [about] starting all over again."

Solomon's "Western push" drove him to reach his goal. Just 18 months after the fire, he had gathered another batch of stories for his book and selected the photographs to illustrate it. Fifteen years after he had first thought of it, his history project was finally finished. *Pioneer History of Custer County, and Short Sketches of Early Days in Nebraska* was published in 1901. In a chapter about his own adventures, he wrote, "After fifteen years of such a checkered career as few men have experienced, I have still been able to wrench success from defeat.... How well I have succeeded I will leave the reader to judge after he has read this book to the last page and looked at the last picture."

The first edition of *Pioneer History*—1,000 copies—sold out right away. Butcher and his patron, Uncle Swain Finch, immediately ordered a second printing. *Pioneer History* had sold so well that they planned two more such books, one each for the pioneers of neighboring Dawson and Buffalo Counties. Once again, Solomon hitched up his wagon and took his camera on a ramble—through Nebraska, Wyoming, Utah, Colorado and more. He mailed his glass negatives home, where his family developed them into prints and also into postcards, ultimately producing about 2.5 million postcards of towns and scenery throughout the Great Plains.

Tired of carting the thousands of glass plate negatives with his family on all their moves, Butcher offered up the collection for sale in the hopes they would be preserved for history. He

The Plains Indians, the original Nebraskans, had tried to keep the settlers from taking their land. But it was a losing battle. By the time Solomon Butcher arrived in 1880, the buffalo, once lords of the prairie, were almost gone. This herd of charging buffalo was captured by an unknown photographer.

– Courtesy Nebraska State Historical Society RG. 3211 –

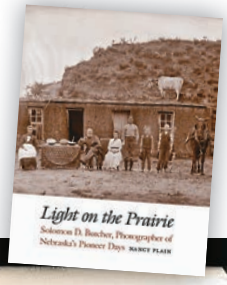
On the Oregon Trail, heading west to the "land of promise." This photographer is unknown, but it was pioneers like these who, starting in 1841, crossed the Nebraska plains.

– Courtesy Nebraska State Historical Society RG. 3371 –

sold his collection to the Nebraska State Historical Society for $600 in 1913.

The history-loving photographer died at the age of 71, in 1927, believing that he had failed, that few would ever value his life's work. He was wrong. Butcher had seen the wild grasslands of America being transformed into farms and towns, and he had been passionate about documenting the pioneer days before they vanished forever. He succeeded. Solomon's photograph collection—more than 3,000 extraordinary images in all—forms the most complete record of the sod house era ever made.

Nancy Plain is the author of *Light on the Prairie: Solomon D. Butcher, Photographer of Nebraska's Pioneer Days*, published by the University of Nebraska Press. She has also won two Spur awards, for *Sagebrush and Paintbrush: The Story of Charlie Russell, the Cowboy Artist*, and for *With One Sky Above Us: The Story of Chief Joseph and the Nez Perce Indians*.



When Mark Twain visited the plains, he noted, "It was the first time we had ever seen a man's front yard on top of his house." Butcher captured these four Perry brothers in front of their soddy.

– Courtesy Nebraska State Historical Society ID. 10349 –

The William Erickson children, ready to ride. Butcher took numerous photographs of boys and girls herding cattle and helping their families with the harvest.

– Courtesy Nebraska State Historical Society ID. 14394 –

Charley Meeks, cowboy.

– Courtesy Nebraska State Historical Society ID. 12637 –

This is the photograph that inspired the famous Grant Wood painting *American Gothic*. As such, some have styled the image of John Curry's sod house as "Nebraska Gothic."

– Courtesy Nebraska State Historical Society ID. 10236 –

Mattie Lucas, in Custer County. Note the flowers to the left that were inked in by Butcher. Whenever he could not get a detail he wanted in a picture, he drew it on the negative himself.

– Courtesy Nebraska State Historical Society ID. 12715 –

The rich fertile soil that made sod houses so popular on these treeless plains also made Nebraska a paradise for cattle ranchers. During his photography tour, Butcher captured this photo of broncobusters (including Bill Pickett, see first row, far left) and cowboys at the rodeo in Denver, Colorado.

– Courtesy Nebraska State Historical Society ID. 12615 –

10 MYTHS ON THE DAKOTA UPRISING

The Calm Before the Storm
This stereoview shows Indians at the mission near Upper Sioux Agency the day before the Dakota Uprising hostilities broke out. Shown with them is Rev. Thomas Williamson, in white hat, along with his wife, Margaret. After surviving the ordeal, Williamson called on President Lincoln to release the Dakota prisoners; by 1866, he had obtained freedom for those prisoners who remained.

– All images True West Archives –

LOOKING BACK 150 YEARS AFTER THE FAMOUS EVENT THAT CULMINATED IN AMERICA'S LARGEST MASS HANGING.

The Dakota Uprising that began in Minnesota on August 17, 1862, quickly grew into the largest "Indian War" in Trans-Mississippi American history. Developing from broken treaties, social and cultural stress, late annuity payments, land hunger, physical hunger, misunderstanding and pride, the conflagration soon encompassed most of the northern and central Great Plains.

BY GREGORY F. MICHNO

1. The Dakotas, the eastern branch of the Sioux Nation, were united in their desire to kill white Americans.

False. Of the four bands of Dakotas, only two were more or less resolved to kill or drive away the whites. During the most violent first week of the uprising, about 350 settlers were killed. Dakotas from all four bands took part in rescuing, saving and recovering nearly 400 refugees and captives.

2. Trader Andrew Myrick's infamous statement, "Let them eat grass," was the key insult to the Dakotas that caused them to revolt.

False. Only the Indians witnessed Myrick making the "grass" statement. An interpreter's daughter first mentioned it 57 years after the event. Since then, however, the claim that this incited the Dakotas to revolt has proliferated as truth in virtually every subsequent retelling. Like so much of our history, unfortunately, repetition is equated with accuracy.

3. Because of the Dakotas' smoldering resentment, secret plans were made to rise up and drive out the whites at a given signal.

False. The war began because a few warriors accused each other of being cowards, afraid to steal a white farmer's hen's eggs. Little Crow, the Mdewakanton leader, did not want war, but he succumbed when he was called a coward. The disastrous affair commenced for little other reason than a few men could not abide being called "chicken"—a malady that still infects many of our statesmen today.

4. Little Crow had planned the war beforehand and was well prepared.

False. Shortly before the conflict, the hungry Little Crow and a few of his men had pawned their three shotguns to a settler for two cows. The chief would not have given away his weapon had he planned on starting a war in three days.

Escaping the Carnage
Photojournalist Adrian John Ebell arrived at the Yellow Medicine Agency near Williamson's mission only three days before the uprising. He photographed these people, escaping from the killings, as they ate dinner on a Minnesota prairie.

America's Largest Mass Hanging
On December 26, 1862, the 38 Dakotas were led to a massive gallows constructed in Mankato. When the platform dropped, a prolonged cheer erupted from the 1,400 soldiers and hundreds of civilians surrounding the square. Ironically, the hangman was William Duley, who believed his wife and children had all been killed; in fact, they had been ransomed and were safe at the Yankton Agency in Dakota Territory.

5. Minnesota farmers carried on the tradition of the armed American settler by plowing his field with his rifle near at hand.

False. The settlers had few firearms, and the idea of the frontier settler as a Davy Crockett with trusty "Old Betsy" at hand was mostly a myth. The community where Little Crow pawned his weapons consisted of about 50 people. When Little Crow gave them three shotguns, they now had a total of five—but with only four bullets. Other communities, mostly German or Scandinavian, had just as few weapons.

6. The Dakotas attacked frontier towns.

True. The Dakotas attacked New Ulm on August 19 and 23. The battles resulted in the near destruction of the town and the deaths of about 34 whites, plus about 80 wounded. The only other Indians versus whites battle in which more whites were killed and wounded came with the defeat of Gen. George Custer and the 7th Cavalry at the Little Big Horn in 1876.

7. The Dakotas never attacked frontier forts in the West.

False. The Dakota attacks on Fort Ridgely in Minnesota on August 20 and 22 were close-run struggles. If not for the resolute defenders firing a couple of howitzers, the Dakotas would have taken Fort Ridgely.

8. The Dakota Uprising grew into the Dakota War, the largest of the four Sioux wars.

True. The Dakota War holds the records in a number of categories, the first being in number of casualties. In August 1862, the Dakotas erupted in Minnesota. Over the course of a few months, they killed anywhere between 450 to 800 whites, depending on the source cited. The State of Minnesota records the number of dead at 644, with 23 counties depopulated. King Philip's War in colonial New England in 1675-76 had about 1,000 white casualties, which occurred over the course of 14 months. When the casualties of the Dakota War through 1864 are totaled, they exceed King Philip's War.

9. The Dakota War was greater than the "Great Sioux War."

True. The fourth Sioux War of 1876-77, often called "Great," was topped by the Dakota War in other respects. The Dakota War had more casualties and numbers engaged. Indian losses in the 1876-77 war were about 200 killed and wounded, while white losses were 408. In the 1862-65 conflict, Indian losses were about 800, while the white losses were 590.

In the "Great Sioux War," the combined columns of Crook, Terry and Gibbon totaled about 2,400 men—a poor second in numbers compared with Sibley and Sully's 4,500.

In terms of dollars spent, the "Great" War also comes out second. While it cost the taxpayers a little over $2.3 million, the Dakota War cost in excess of $10 million.

10. The Sand Creek "Massacre" of 1864 caused the Indian Wars.

False. The Dakota conflict set the spark in 1862. It spread to the Nakota and Lakota to the west, then south to the Cheyenne and Arapaho. All the tribes of the northern and central plains were at war long before Sand Creek, as were the Comanche and Kiowa tribes on the Southern plains.

Gregory F. Michno, author of *Dakota Dawn: The Decisive First Week of the Sioux Uprising, August 17-24, 1862,* published by Savas Beatie.

True West Exclusive

Classic Gunfights

Kid Curry's Last Gunfight

Kid Curry vs A Colorado Posse

Was He Really Tap Duncan?

Kid Curry has spent a decade dodging bullets, but he catches the last one, a .38-55 bullet, right across the shoulders.

– Illustrations by Bob Boze Bell; all photographs courtesy Mike Bell unless otherwise noted –

BY BOB BOZE BELL

Additional Reporting by Mike Bell

Maps & Graphics by Gus Walker

Based on the research of Mike Bell, Jim Miller, Mark T. Smokov, Jeffrey Burton, Tap Lou Duncan-Weir and Gary Wilson

JUNE 9, 1904

Two days earlier, the westbound San Francisco Express—train no. 5—was robbed near a shipping station in Colorado known as Parachute.

Three robbers got away with an undetermined amount of loot (some stated as little as $30; others claimed the take was much larger). The three robbers fled on foot in a rainstorm to a stolen rowboat and crossed the Colorado River. They mounted the horses they had stashed there and rode east toward Battlement Mesa.

Many locals assumed the robbers would flee west into the sparsely settled high desert, but, perhaps thinking counterintuitively, the outlaws headed east into a settled area. This was their first mistake.

Their horses quickly tired in the rugged terrain, so the outlaws had to steal new mounts from Rolla Gardner's ranch. This was mistake number two.

Within hours several posses and bloodhounds were hot on the robbers' trail. As the bandits stole more horses (see map), the locals became more incensed and riled up. It was one thing to steal railroad money, but these guys were getting a tad too personal. This was mistake number three.

At five a.m. on June 9, these three bandits have now shown up, on foot, at the Banta Ranch on Mamm Creek. They pay a dollar for breakfast and take three horses from the Banta barn. They also cut the telephone line. Banta quickly repairs the phone line to alert the law and all his neighbors. In no time, a 15-member posse from Grand Junction and De Beque is in the saddle and on the trail, with another 25 men en route from New Castle.

Stealing more horses along the way, the outlaws come across Gibson Flats to East Divide Creek at about 11 in the morning.

A six-man posse—including Sheriff Adams, Joe Dobey, Rolla Gardner, James Dooley, Elmer Chapman (a brand inspector) and Willis Kissie—rides into view and comes straight at the outlaws. One of them fires off a shot accidentally. The outlaws, who are dismounted and perhaps contemplating their next move, or a last stand, lose their horses in the commotion as many shots are exchanged.

Kid Curry, a.k.a. Harvey Logan, yells back at the posse, "Okay, you S.O.B.s, that is far enough. Turn around and head down the mountain. If you try to follow us again, I will shoot the first man that comes in my sights."

Incredibly, the posse follows Kid Curry's request and rides back toward the Larsen Ranch. But, once out of sight, the men ride hard to circle around and head off the outlaws.

Kid Curry and his two partners scramble up the steep ridge on foot. Clearing the trees, they see the posse come up the back trail. Kid Curry steps up on a rock, aims his rifle and fires rapidly. He takes down both Gardner's and Dobey's horses. One of his bullets also grazes the brand inspector's cheek.

As Kid Curry takes aim again at Dobey, who is scrambling for cover on foot and firing back over his shoulder, rancher Gardner comes up from behind his dead horse and fires a .38-55 bullet that tears through Kid Curry's left arm. The bullet passes across the outlaw's chest, shatters the breast bone, breaks two ribs and plows through the right arm. (See mistake number two.)

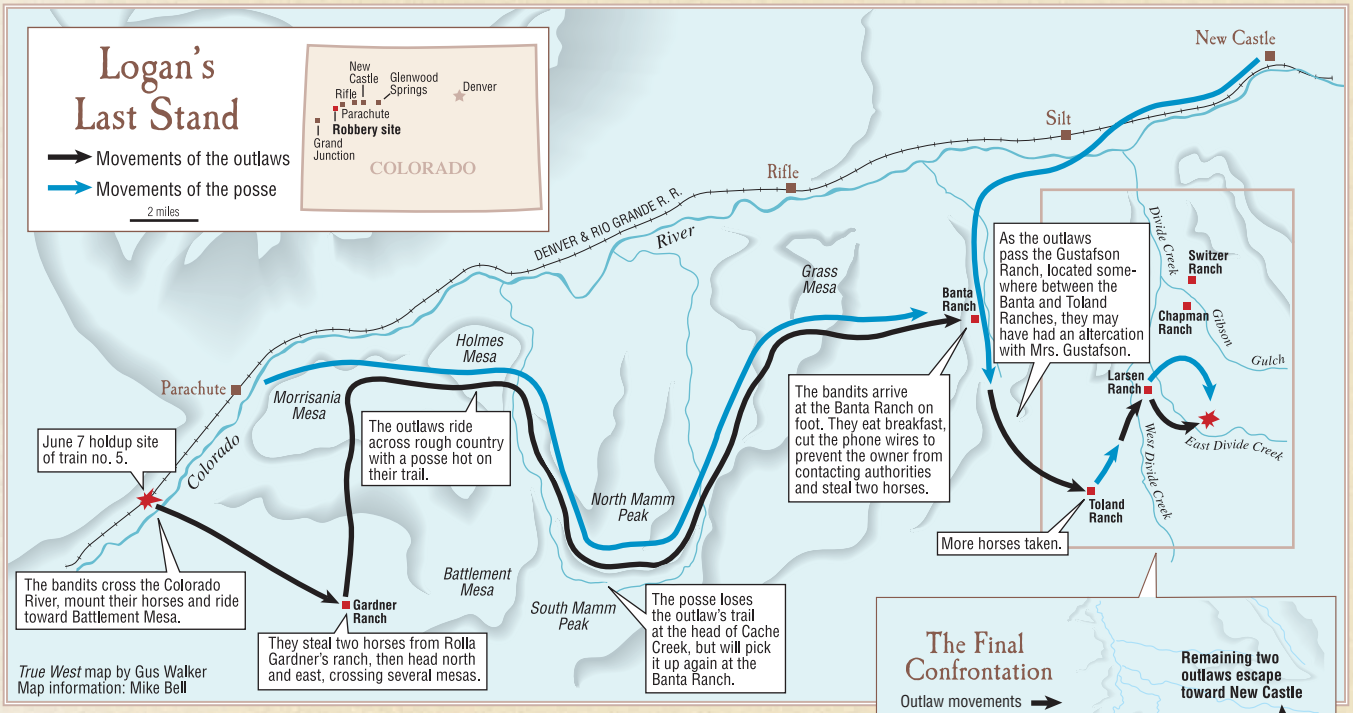
One of the outlaws yells at him, "Are you hurt, Sam?" (Some of the posse hear "Tom" as the name; Tom Jones is a known alias of Kid Curry's.)

Kid Curry replies, "Don't wait for me. I'm all in and might as well end it right here."

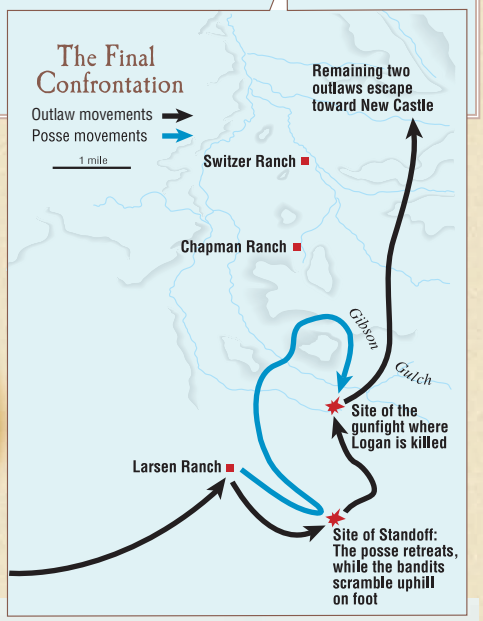
He places his revolver to his right temple and pulls the trigger.

The fight is over, but the mystery of this outlaw's identity is just beginning.

Parachute Robbery Site



The telephone contributes more to rounding up the outlaws than anything else. Even though the outlaws have cut the phone lines more than once, the lines are quickly repaired and word of the outlaws' locations is passed quickly to the various posses on their trail.



Rolla Gardner receives a $25 reward for taking down the outlaw with his amazing shot. He also is awarded a new horse to replace the one shot out from under him, a new bridle, a shotgun and a scabbard. Considering that, at various times, at least $13,000 in reward money has been offered for the person who brings down Kid Curry, this is small recompense.

Rare Photos of the Wild Bunch

By Mike Bell

Harvey Logan was not a good man, but he was a fascinating one. The outlaws of the Wild Bunch have always intrigued me. I first came across them in the 1969 movie *Butch Cassidy and the Sundance Kid* and then in James D. Horan and Paul Sann's *Pictorial History of the Wild West*. I have been hooked ever since.

I was fortunate enough to live in the United States for a while, and I have returned to the West numerous times to track down the history of the Wild Bunch outlaws. On one trip to Wyoming, I came across a photograph taped to a sewing machine. I did a double take. The person in the photo looked like Flat Nose George Currie—but alive rather than dead. Until then the only known picture of him had been taken not long after he was killed in 1900.

Joining what is now the Wild West History Association introduced me to many grassroots historians. One is Jim Miller, of Grand Junction, Colorado; he is a lifetime student of Logan and lived near Parachute as a boy. On several occasions, Miller was kind enough to recount the details of the Parachute train robbery as told to him by local old-timers. He also took me to the site of Logan's final battle, as shown to him by Rolla Gardner, the man who shot the Kid. Gardner died in February 1951, only a few years before I was born.

On one visit, Miller handed me a photograph. "You can have this," he said. It was a photograph of Sheriff Joe Hazen, who had been killed by the Wilcox, Wyoming, train robbers, including Currie and Logan.

Suddenly Joe Hazen, fallen lawman, a victim of the outlaws, became real to me.

When the future was bright—brothers John, Harvey and Lonie Logan in Montana, circa 1890, from Mark T. Smokov's Kid Curry biography. All three died violently.

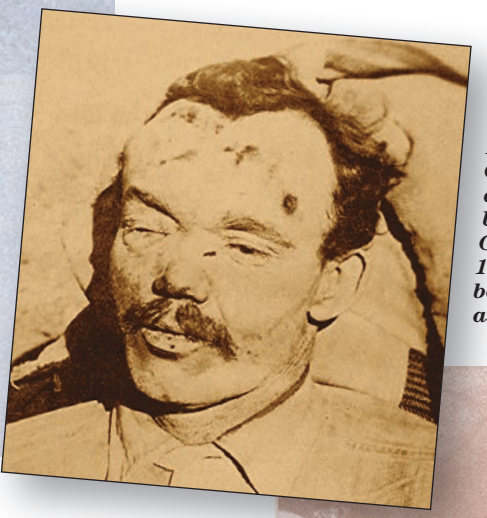
– Courtesy Larry Pointer Collection, Box 21, Folder 15, American Heritage Center, University of Wyoming –

This is a truly remarkable photograph; it is almost unique to see a picture of an active posse in the field. In this photograph, we see the Union Pacific "super posse" at the site of the August 29, 1900, train robbery in Tipton, Wyoming. The Wild Bunch never attacked the Union Pacific again.

This rare photograph of George Sutherland Currie was probably taken in Sundance, Wyoming, where he worked in a store as a young man and attended school. He looks a little bemused in this picture.

While in prison, Logan refused to sit for a photograph, so an artist came in and created this sketch of him. It appeared in the December 22, 1901, edition of the **Anaconda Standard** *and was said to be a good likeness.*

– Courtesy Jim Miller –



Flat Nose George Currie was shot dead by a posse on Utah's Rattlesnake Creek on April 17, 1900. He looks as bemused in death as he did in life.

Another rare image, this picture was taken after Tom O'Day was arrested in 1903 and taken to Casper, Wyoming; he was ultimately jailed for horse theft.

Converse County Sheriff Josiah Hazen, well respected in his community, became a victim of the over-glamorized outlaws when he was killed in a gunfight near Jumbo Tanks, Wyoming, on June 5, 1899.

Wild Bunch Mystery Solved: The Tap Duncan Connection

After the Kid Curry shoot-out, authorities found the address of Ola Kilpatrick in the dead outlaw's pocket.

When investigator Lowell Spence located Ola in Knickerbocker, Texas, he recognized a photograph on her mantel of one of the suspects in the Parachute robbery—her brother George. When he showed Ola photos of the dead robber, Ola told him the man in the photos looked more like Tap Duncan.

Ola had a motive to steer the authorities away from her kin. Some even speculate she and Kid Curry may have been an item, thus her address in his pocket.

Most Wild Bunch historians know that part of the story. What will be surprising, however, is the revelation of how exactly Kid Curry got confused as Tap Duncan...and why we know today that he was not the dead outlaw.

As the Pinkertons and other investigators descended on the San Saba County area, they uncovered a report that three men—Dan Sheffield, George Kilpatrick and Tap Duncan—had been seen leaving on horseback a month before the robbery, heavily armed and ready for a long haul. They also learned that the Sheffields, the Kilpatricks, the Ketchums and the Duncans were all close friends. They had even intermarried: for example, in 1879, Tap's brother Bige married Nancy Ketchum, the sister of Wild Bunch outlaw Tom "Black Jack" Ketchum.

Kid Curry confused them all because some time after his June 27, 1903, escape from jail in Knoxville, Tennessee, he had hid out at the Kilpatrick home near Ozona, Texas, under the alias "Tap Duncan." Tap was from that area, and the two did look alike (compare photos below).

The one glaring omission from the reports is the fact that the real Tap Duncan was living large in Mohave County, Arizona, and had nothing to do with any of this.

True, he was friends with the Ketchums and other members of the Texas branch of the Wild Bunch, but he never rode the owlhoot trail with them. He also had his own gunfight in Bruneau, Idaho (that gunfight will be featured in an upcoming *Classic Gunfights*).

What is hard to believe is that nobody thought to go find the real Tap Duncan. He was hiding in plain sight on his Diamond Bar Ranch in northern Mohave County. He lived there until his death in 1944.

SAINT PAUL PIONEER PRESS

TUESDAY, JULY 12, 1904.

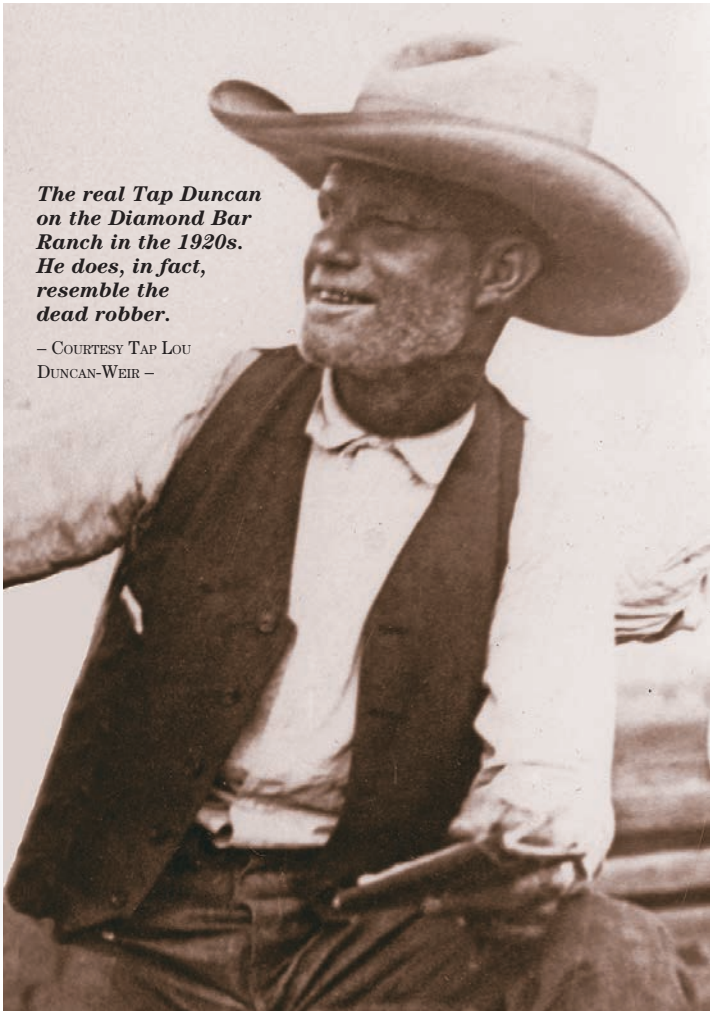
KID CURRY IN HIS GRAVE

Photographs Reveal That Notorious "Bad Man" Killed Himself While Chased After Committing Train Robbery.

BANDIT "KID CURRY."

Notorious Western train and bank robber who, wounded by pursuers, kills himself

This set of four pictures was taken a week after the Parachute train robber had killed himself. The posse members who find the robber comment on his pale complexion; one even notes the scars on his legs, which are attributed to syphilis.



The real Tap Duncan on the Diamond Bar Ranch in the 1920s. He does, in fact, resemble the dead robber.

– Courtesy Tap Lou Duncan-Weir –

Harvey Logan a.k.a. Kid Curry (1867-1904)

By the time of the Parachute robbery, Harvey Logan is the most wanted man in America. He has just escaped jail in Knoxville and disappeared. Here are the highlights of a wide ranging, 10-year career:

Logan is described as being five foot seven, 160 pounds, quick on his feet, fast on the draw, admired for his horsemanship and roping skills, and is allegedly a decent baseball player.

1884: Harvey Logan, 17, arrives in Montana and joins his brothers to work as a cowboy.

December 27, 1894: Logan gets into a barroom brawl with Pike Landusky and kills him.

1895: Logan falls in with outlaws George Currie, Tom O'Day and Walter Punteney.

April 13, 1897: Currie, Logan and others shoot Deputy Sheriff Billy Dean at the Grigg Ranch near the KC Ranch in Wyoming.

June 28, 1897: Logan and members of the Wild Bunch rob the bank in Belle Fourche, South Dakota.

September 22, 1897: Arrested after a gunfight near Lavina, Montana, Logan and others are taken to the jail in Deadwood, South Dakota.

October 31, 1897: After a jailbreak, two prisoners are recaptured—Punteney and O'Day— but Logan and Harry Longabaugh (a.k.a. Sundance Kid) escape.

July 14, 1898: Three outlaws—one reportedly Logan—rob a train near Humboldt, Nevada.

April 3, 1899: Three men, said to be Logan, Currie and Longabaugh, rob the Club Saloon in Elko, Nevada.

June 2, 1899: The Overland Flyer No. 1 is robbed near Wilcox, Wyoming. Logan is believed to be the leader of the robbers.

June 5, 1899: Converse County Sheriff Joe Hazen is shot dead during his pursuit of the Wilcox train robbers.

August 29, 1900: Logan is reportedly involved in robbing a Union Pacific train near Tipton, Wyoming.

September 19, 1900: The robbery of the bank in Winnemucca, Nevada, is attributed to Wild Bunch outlaws Robert LeRoy Parker (a.k.a. Butch Cassidy), Will Carver and Longabaugh.

November 21, 1900: Logan, Parker, Carver, Longabaugh and Kilpatrick have their photograph taken in Fort Worth, Texas (see below).

March 27, 1901: While Logan, Kilpatrick, Carver and others are at the Kilpatrick Ranch in Concho County, Texas, neighbor Oliver Thornton is shot dead after an altercation and the outlaws flee.

April 2, 1901: Logan, Carver and Ben and George Kilpatrick ride into Sonora, Texas, to scope out a bank. Carver and George are shot by lawmen in a store. Carver is killed. Ben and Logan escape.

July 3, 1901: Logan and Ben are reportedly involved in robbing the Great Northern near Exeter Switch, Montana.

December 13, 1901: Logan gets into a brawl in a bar in Knoxville, Tennessee, and shoots two patrolmen. He escapes.

December 15, 1901: The most wanted man in America is captured, tried and convicted. Logan receives a sentence of 130 years of hard labor.

June 27, 1903: Logan breaks out of jail, and he disappears.

June 9, 1904: Badly wounded after robbing a train in Parachute, Colorado, Logan ends his life.

The Fort Worth Five: Sundance Kid, Will Carver, Ben Kilpatrick, Kid Curry and Butch Cassidy (from left). All die violently and, if you believe Butch and Sundance die in Bolivia in 1908 and the Parachute robber was Kid Curry, three of the five die by their own hand.

– Courtesy Robert G. McCubbin Collection –

Aftermath: Odds & Ends

Kid Curry's body was hauled by mule to New Castle by Oscar Larsen for a fee of $3. While Larsen rode down Gibson Gulch, he heard Kid Curry muttering. He became concerned the outlaw was still alive, but when the corpse was unloaded and dumped into a wagon, he learned that Kid Curry's body has been passing gas.

Once Kid Curry's body arrived in New Castle, an inventory of his possessions revealed two revolvers, a rifle, a sawed-off shotgun and plenty of ammunition. His pockets held a compass, field glasses, railroad timetables, maps of the area and $5. The body was loaded on a train for the trip to Glenwood Springs. Witnesses there claimed he was clean shaven and that he looked sickly. When the coroner removed his ragged clothing, Rolla Gardner's badly-flattened bullet fell out of the outlaw's clothes.

Numerous people identified the body as being of J.H. Ross. But then, in a bizarre turn, Ross turned up in Pueblo looking for employment the night before the robbery. Days after the gunfight, he came forward: "When I read how I had stood on the summit of a high ridge and, after being struck through the shoulders with a Krag-Jorgensen bullet, let out a wild definance *[sic]* at the enemy, and sent a ball crashing through my brain. I thought it was about time to make myself known." (The Gardner family reported the bullet as being .38-55, so if true, the Krag is not the weapon used in the shoot-out.)

The other two outlaws, believed to be George Kilpatrick and Dan Sheffield, escaped the law and were never caught.

Recommended: *He Rode With Butch and Sundance: The Story of Harvey "Kid Curry" Logan* by Mark T. Smokov, published by University of North Texas Press

1.

2.

3.

THE STICKLER

BY BILL MARKLEY

You hire Jim Hatzell when you absolutely want to get your movie right.

Jim Hatzell in TNT's *Buffalo Soldiers*, 1997. The South Dakota artist has been involved in more than 50 films. Most of the models featured in his invitation-only artist's ride every August have also appeared in motion pictures.

– All images courtesy Jim Hatzell unless otherwise noted –

"Did you sketch this picture of my daughter?" Cindy Costner, Kevin's wife at the time, asked a Union soldier during a lull in the *Dances With Wolves* filming in 1989.

"I did," answered Jim Hatzell, a Western artist from Rapid City, South Dakota.

"May I see your sketchbook?" asked Cindy, who then began flipping through his sketches and commenting how much she liked his artwork.

Hatzell and I had met as the film crew positioned us for Lt. John J. Dunbar's hospital escape scene. We later worked together on the Fort Hays and final search for Dunbar sets. Many *True West* readers know Hatzell's work; they voted him "Best Living Western Photographer" in 2009.

Hollywood would see him more as a modern-day Joe de Young. A Montana boy who legendary cowboy artist Charlie Russell took under his wing, de Young got hired on a handful of movies, some of the best-looking movies ever. One of them is 1936's *The Plainsman*; its plot is nonsense, but the clothes and the guns are right. De Young sketched the costume designs for the main actors. He also sketched the sets for 1953's *Shane*, which looked like they came right out of a Russell painting, and he designed the costumes (all fantastic, excepting Shane's hat, which was supposed to be a Boss of the Plains Stetson, but they put a John Wayne fedora on him).

Hatzell doesn't shy from this association. "If someone wants to get it right, I'll bust my butt to get it right," he admits.

I recently visited the artist at his home to discuss his role in Western films.

***BM:** What helped you gain credibility as a film re-enactor?*

JH: All those years of being a film re-enactor, I walked around the sets sketching people, watching the crews and learning. That's how I started getting the set jobs. I worked on *Wyatt Earp* as set dresser for the buffalo hide wagon. If you pile 40 buffalo robes in a wagon, it's going to fill up. But they didn't have 40 buffalo robes, so we piled straw bales on the wagon and covered them with a layer of buffalo robes.

Jim Hatzell: On the Movie Set

(1) With John Diehl as Custer (at left) in CBS's 1995 film *Buffalo Girls*; (2) With Phil Spangenberger (in chair) and other cast members in 2004's *Hidalgo*; (3) Hatzell on horseback from Fetterman Fight scene in TNT's 1996 film *Crazy Horse*; (4) U.S. Cavalry and Apache Scouts in 1993's *Geronimo: An American Legend*; (5) With Ron Harris (at right) in TNT's 1998 film *Two for Texas*; and (6) Hatzell goofing around on the set of ABC's 1994 miniseries *Heaven and Hell*, a movie Hatzell admits was the "worst film I've ever made (and I worked on Rob Reiner's *North*)."

– Photo 2: By Mark Latza –

How did you get involved in Dances With Wolves*?*

I happened to have a cavalry outfit and sent a photograph of me wearing it to Andy Cannon, the re-enactor coordinator. Cannon then hired me for *Dances With Wolves's* opening Civil War scene and kept me on for additional scenes.

What was your take on Kevin Costner?

I thought he could do no wrong. It was a bad first movie to do—it spoiled me. When Costner filmed the Civil War scenes, he was behind schedule and losing money. The critics were saying, "A Western? Nobody goes to Westerns anymore."

The film crew figured it would be 10 a.m. before they got the re-enactors through wardrobe and makeup and had assistant directors place them. By using Civil War re-enactors, who operated by military discipline and were on set by sunup, Costner was able to make up lost time and save money.

On the Fort Hays set, Costner rides up to the headquarters building and dismounts. He's thinking, "What do I do now?" because none of this is scripted.

Skip Harrington, a re-enactor, says to Costner, "If an officer rides into a fort, an enlisted man will take his horse."

Costner says, "That's great. By the way, how would I salute?" So Skip shows him.

They didn't have to hire experts because the re-enactors were the experts. I saw this happen in film after film. Re-enactors can act as unofficial technical advisors.

I worked on films where horses were acting up, tossing riders and breaking their bones because they were sore from Indian extras riding them bareback. When I started working as re-enactor coordinator for films and hiring Indians, I asked the film directors if they had any qualms about putting saddles on the horses and covering the saddles with blankets. They said, "As long as we don't notice that's fine." So we filmed the same types of scenes that were just as intense, and we had zero accidents.

What was your favorite experience on a movie set?

Far and Away's Oklahoma land rush was probably the most amazing scene I got to do in a movie. You know; you were there. When they first blew off the cannon, I didn't get in the first race because I was with the cavalry, so I got to watch. It was amazing to see the thousand riders and 250 wagons all take off at a gallop!

What are your favorite movies you worked on?

Dances With Wolves. *Crazy Horse* was a favorite because we did the entire Indian Wars and lived in the saddle.

Are you a stickler for accuracy?

John Wayne got away with using an 1873 Peacemaker in the *Comancheros* that took

True West's Firearms Editor Phil Spangenberger served as technical advisor for 2004's *Hidalgo*. He's wearing a reproduction muskrat campaign "winter issue" hat that Hatzell loaned to him. He didn't get to wear it in the film because the head wardrobe gal made him wear an 1872 kepi, says Hatzell, who drew the shown sketch of his buddy.

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Jim Hatzell: On the Movie Set

(7) Worked with Sam Elliott (at left) in 1993's *Gettysburg*; (8) Hatzell wears Director Kevin Costner's hat on the buffalo hunting set of 1994's *Wyatt Earp*; (9) Hatzell on the winter cavalry set of the 1990 film *Dances With Wolves*; and (10)Hatzell on the set of TNT's 1997 film *Rough Riders*, sitting in the chair reserved for the actor playing artist Frederic Remington. (Director John Milius had character's names, instead of actor's names, printed on set chairs.)

place in 1843, but you have to know what works for the period and what won't. If you're doing Custer's "Last Stand," you have to make everything accurate. If you look at Frederic Remington or Charlie Russell paintings, you see the quivers and bows hang from the Indians' left sides; that's because every Indian was right-handed. So during a film, I make the guys wear them correctly.

During the BBC film *Custer's Plan*, we moved heaven and earth to get the correct colors of horses by company since Custer had insisted one company be sorrels, three companies all bays and Company E all grays. We brought together 20 grays for those shots.

Before I got into the movie business, I was a movie watcher. I hated seeing wrong things. Since I wanted to be a Western artist, I studied old photographs. I could tell what was good and what wasn't. I studied Charlie Russell and Frederic Remington paintings. I used a magnifying glass to study the details so when I watched a movie and I saw something wrong, that bugged me. On the set, I had a chance to fix it.

What role did you serve for the 2004 film Hidalgo*?*

I worked as Phil Spangenberger's assistant on *Hidalgo*. Phil asked me to make a map of where each military company was when the shooting started at Wounded Knee. I reviewed Rex Alan Smith's *Moon of Popping Trees*, one of the best books on Wounded Knee. It took me hours to make the map. Phil liked it, introduced me to the director and said I had this map based on the history.

The director said, "Tell me the microwave version." So I showed him the map and told him the history of how it happened. He said, "That's great. Thank you. Wait 'til you see how we do it!"

Besides re-enacting, what else did you do on Rough Riders*?*

Twenty of us re-enactors were pulled together to train the extras playing the Rough Riders, the 71st New York and the Buffalo Soldiers. Alan Brooks, one of the re-enactors, brought copies of an 1896 military manual. We trained these guys to march, stand at attention, salute—and everything needed for combat scenes.

Which actor have you most enjoyed working with?

Sam Elliott. I worked with him on *Gettysburg*, *Buffalo Girls* and *Rough Riders*. I'll tell you one Sam Elliott story, and why he is a superb guy. This is on *Rough Riders*. We're part of the crew, yet we're in uniform so we look like extras. We'd be standing in line for lunch and some of the crew would jump in front of us saying, "We're crew," and we'd say, "We're crew too." And they'd say, "You guys are with the cast."

They just cut ahead. It took three times as long to get lunch; sometimes we had things we needed to do, so we'd blow off lunch to get the job done. Sam Elliott was watching this, so he jumps in line with us. Nobody cut in front of Sam Elliott.

What's on the horizon?

Next week, I'm working on an episode of *Hoarders*.

What's one of your most cherished film mementos?

A *Dances With Wolves* photo, inscribed, "Hi Jim, Your friend Harry Carey." Carey Jr. worked on the John Ford cavalry films. Harry saw my movie photos at a Durango, Colorado, art show and asked questions about re-enactors in the movies. He said, "You're doing the same thing we did. We were a family. We knew we could count on each other."

I bought his book *A Company of Heroes*, and he wrote in it, "Thank you for carrying on the tradition."

I got to thinking about it; we really do carry on the tradition.

You can spot **Bill Markley's** mug in several Western films. Read more about Jim Hatzell and Markley's exploits in *Dances With Wolves* in Markley's book, *Dakota Epic: Experiences of a Reenactor During the Filming of* Dances With Wolves.

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BY G. DANIEL DEWEESE

Let's Rodeo

Wild West shows and frontier rodeos paved the way for today's cowboy shirt styles.

These bucking bronc riders from Buffalo Bill's Wild West show in 1886 give you an idea of the shirt styles Buck Taylor wore while he was performing with the show.

– Courtesy Buffalo Bill Museum & Grave in Golden, Colorado –

Wild West shows and frontier rodeos are largely responsible for the distinctive styling and flare seen on cowboy shirts today. The arena cowboys initially wore plain and coarsely woven "linsey-woolsey" and cotton ticking ranch work shirts. The iconization of Texas-born cowboy William Levi "Buck" Taylor, Buffalo Bill Cody's protégé, helped pave the way for flashier and eventually idiosyncratic cowboy shirt styles.

Starting with Buffalo Bill's first Wild West show in 1883, Taylor rode bucking broncs and demonstrated other cowboy skills he had learned in his native Texas and while trailing cattle to Montana and working on Cody's Nebraska ranch. Taylor's image was embroidered in dime novels, which proclaimed him "King of the Cowboys." His newfound fame allowed him to wear embroidered shirts more appropriate to his star status in Buffalo Bill's Wild West show. Incidentally, those same novels helped rehabilitate the lowly image of cowboys in general.

> This ain't my first rodeo.
>
> *-Title of Vern Gosdin's lead single for his "greatest hits" album*

Rodeos began as informal contests of skill between vaqueros and caballeros during roundups, or *rodears*, at 1820s and 1830s Mexican Texas and California fiestas. American cowboys began holding their own roundup competitions after the Civil War. The location and time of the first cowboy "rodeo" is a highly contentious and likely unsolvable mystery. Organized rodeo-style events date to 1869, while rodeos with paid admissions and prizes for winning contestants began cropping up in the 1880s. The term "rodeo," which first appeared in American usage in the mid-1830s, did not take on its current meaning until around 1914. By then, cowboys were beginning to wear fancier shirts.

Cowboy movies further aggrandized the cowboy and the shirts he wore. Not coincidentally, several rodeo cowboys went on to successful careers in Hollywood as actors or stuntmen. Tom Mix was a prominent example. Shirts designed for silver screen cowboys and their rodeo counterparts became works of art. Elaborate embroideries and fanciful pocket, cuff and yoke treatments on exotic fabrics transformed the cowboy shirt. In addition, safety features, such as break-away snap closures on shirt fronts and cuffs, were introduced on the shirts of rodeo cowboys.

The Western apparel industry sprang up overnight after WWII in response to popular demand for mass-produced, less-expensive versions of these shirts. Miller Stockman, Rockmount Ranch Wear,

Trevor Brazile of Decatur, Texas, is an eight-time World Champion All-Around Cowboy. Wrangler worked with the rodeo competitor to create this understated, yet Western look. He's wearing his "Relentless" shirt in light blue, which features a button-down collar with neck tape, a straight back yoke with box pleat and locker loop, and a one-button pocket with the rodeo star's "B Relentless" logo embroidery; $45.

Miller Ranch dresses up ombre plaid with ivory snaps in a classic Western cut featured on its fine line twill shirt in grey, cream and black plaid; $98.

Silver screen cowboys and their rodeo counterparts often wore shirts featuring fanciful pocket and yoke treatments, a style found on this Panhandle Slim shirt through its blanket stitches on the pocket flaps and front yokes. The two-pocket snap shirt also features contrast fabric inside cuffs and grosgrain trim on inner collar band; $54.

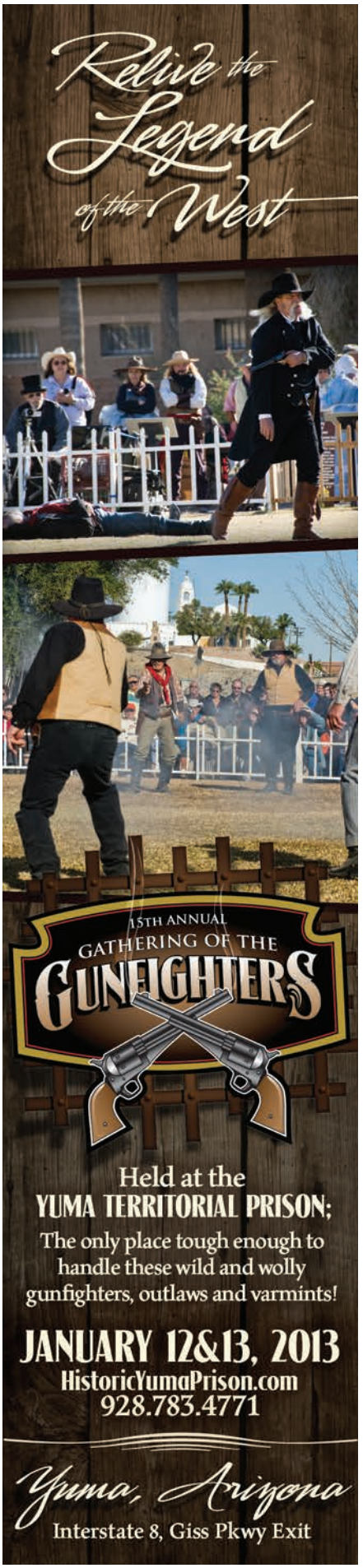
Wrangler, Panhandle Slim, Karman and dozens of other companies stepped up to the plate.

Nearly any Western shirt made today can lay claim to rodeo roots, and it continues to be appropriate attire in the arenas and in the stands. Wrangler, Miller Ranch, Cinch, Panhandle Slim and Roper are among the brands offering rodeo-ready shirt styles for the entire family.

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.

The Buffalo Bill Historical Center in Cody, Wyoming, commissioned Rockmount Ranch Wear to remake a more than 110-year-old shirt in its collection that was originally worn by showman Buffalo Bill Cody, possibly his design. The Rockmount shirt features scallop embroidery on the front, back, collar and cuffs (the scalloped back yoke is a styling treatment that came out in the 1940s). The fabric is cotton gabardine twill, and the shirt is available in ivory/brown or ivory/pink; $95.

Bring some Wild West show action to your wardrobe with this flashy, two-pocket, print snap shirt by Stetson; $60.



Fine Fruitcakes

This holiday staple is so good, it has made thieves out of boys.

– By Sherry Monahan –

"Inmates of various boarding-houses shudder to think of the vast amount of turkey and fruitcake leftover from the feast of yesterday," wrote San Francisco's *Daily Evening Bulletin* of New Year's Day dinner in 1873. The reporter added these inmates already know these leftovers will be "occupying a premium position on the dinner-table for several weeks to come."

Many of us find fruitcake among our holiday leftovers and know all too well that it's traditional fare at Christmas time and New Year's. It was also a staple of Victorian Thanksgivings on the frontier.

The Standard of Clarksville, Texas, ran a story on Christmas Eve 1880 that demonstrated just how important the treat was: "Christmas! To-morrow comes the much loved Christmas day.… First: the morning of necessity must open with a nogg of eggs and sugar and something to cook it, so that it will not taste raw then rich fruit-cake comes in course, then a Christmas turkey dressed with fresh oysters, and a little generous wine to wash it down."

> The delicacy was so highly prized by some that they stole it.

Some housewives prided themselves on making their own fruitcake, while others were simply content to buy theirs from their local merchant. In 1892 fruitcake sold for 50 cents per pound, which today would equal $12.80 per pound, but by 1900 the price had dropped to 30 cents. Merchants began advertising as early as October for their fruitcakes.

In 1882 the *Tucson Daily Citizen* published this ad: "Fine fruitcake with stoned raisins for Christmas and New Year are at present being made at Rothschild's Vienna Bakery. Send in your orders early."

An 1886 *Arkansas Daily Gazette* advertised, "Fred Rossner of 313 Main Street is having quite a run on his Christmas and New Year fruit-cakes. No Christmas or New Year dinner is complete without the fruit-cake…."

Fruitcake was made early so it had time to rest and the flavors and liquor could be absorbed. Some even likened it to aging a fine wine. The Model Bakery in Helena, Montana, even advertised it like that: "Our fruitcake. Two months old

GOOD FRUITCAKE

1 c. butter
1 c. brown sugar
1 c. molasses
4 eggs, beaten
3 c. flour
1 tsp. cinnamon
Pinch of salt
*1½ tsp. cream of tartar**
*1 tsp. baking soda**
½ tsp. nutmeg, grated
1 c. milk
2 tsp. brandy
2 lb. raisins
**Substitute 2 tsp. baking powder*

In a large bowl, cream the butter and sugar together. Add the eggs one at a time, then the molasses and mix them until blended. In a separate bowl, combine the dry ingredients and stir.

Alternately, beginning and ending with the flour, add the flour and milk to the mixture; stir after each addition. Beat for an additional two minutes.

Pour mixture into a greased and floured loaf or ring pan and bake at 350 degrees for about one hour and 20 minutes. Check if it's done with a toothpick.

Recipe adapted from the *Daily Evening Bulletin* published in San Francisco on March 29, 1879

now ready. Just what you want for your Thanksgiving dinner."

The delicacy was so highly prized by some that they stole it. In September 1860 five boys, whose ringleader was aged 11 years old, broke into Mrs. Ambrose's confectionery shop on Montgomery Street in San Francisco, California. They stole some spoons, a revolver and a fruitcake! When they were arrested, Officer Blitz recovered everything but the fruitcake, which the thieves had devoured.

You can find several varieties of fruitcake including Parisian, Black, Farmer's and Poor Man's. Shared here is an 1879 recipe to make what San Francisco denizens considered to be "good" fruitcake.

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*.

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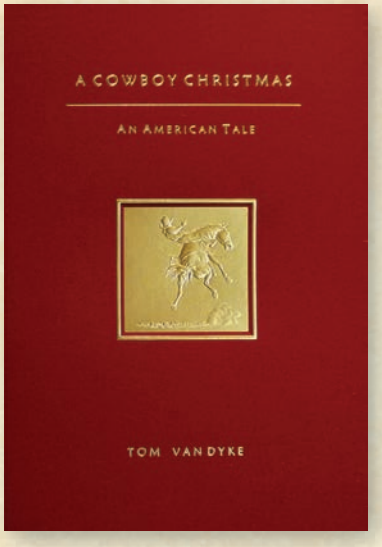

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A Dickens Christmas

Victorian holiday celebrations in the author's 200th birthday year.

"Dickens on the Strand" features parades, carolers and hundreds of costumed volunteers at the historic landmark district that the Galveston Historical Foundation restored.

– *Courtesy Galveston Historical Foundation* –

Bah, humbug.

The high sheriffs of this rag twisted my arm to write about Victorian Christmas celebrations out West.

I'm no Scrooge, but I live in Santa Fe, New Mexico, where we celebrate Christmas with the Mexican tradition of Las Posadas and then stroll from bonfire to bonfire, freezing our butts off on Canyon Road.

Sure, the Cowtown Palace in San Francisco throws a fun Great Dickens Christmas Fair, but Victorian tea and London bobbies? Hey, I like beefeaters, just preferably in a gin and tonic.

Yet since 2012 marks Charles Dickens's 200th birthday, and I need this paycheck for my own holiday shopping, I have conceded. Besides, I know Dickens came to the West. I remember that episode of *Bonanza*!

St. Louis, if ever America had a Dickensian city, decks the halls at the Tower Grove House, the Victorian home of Henry Shaw, who founded the Missouri Botanical Gardens. This year's festivities take place from November 21 to December 30 and include storytelling on Saturdays and children's events.

I bet there's Dickens-bashing too. After all, Dickens visited St. Louis in 1842 and questioned the "unhealthiness of the place" in his *American Notes*, noting that St. Louis is "very hot, lies among great rivers, and has vast tracts of undrained swampy land around it...."

> Some folks say Dickens's stop there inspired him to write *A Christmas Carol*.

Just over the river and down the road, Lebanon, Illinois, also celebrates Christmas with a flair for Dickens, and with good reason. Some folks say Dickens's stop there inspired him to write *A Christmas Carol*. Maybe St. Louis inspired him to pen *Bleak House*.

(Being a longtime Kansas City Royals fan, I side with Dickens on St. Louis.)

When I think about Christmas, however, I picture snow in the mountains. So that brings me to Colorado Springs, Colorado—a land of castles.

Since 1988, denizens have celebrated the holiday with a festive Madrigal Dinner at Glen Eyrie, the castle of railroad magnate William Jackson Palmer. If a five-course dinner is not enough, visitors can even spend the night.

Wait a minute. Glen Eyrie's not Victorian, but 17th century. In fact, I'd say it's more John Milton than Dickens. That's why they call it a Renaissance Castle Christmas.

It's all Victorian, however, at the Miramont Castle Museum, the sandstone structure built by William Frizzell and sons in the 1890s. Homemade refreshments, entertainment and Victorian elegance abound during the three-day celebration this November 23-25.

If you don't like cold weather, try Galveston, Texas, and the Dickens on the Strand Festival held this December 1-2.

Until the 1900 hurricane decimated the city, Galveston was the fourth largest city in Texas and was second only to New York's Ellis Island in terms of immigration. By the early 1970s, the downtown area of brick, stucco and cast-iron storefronts had fallen into disrepair. Enter the Galveston Historical Foundation, which wanted to save those buildings and revive the area.

Dickens on the Strand started as a one-night potluck dinner, grew into a day-long street festival and eventually a two-day festival encompassing roughly 12 square blocks that brings in 35,000 visitors from all over the world.

"It did exactly what it was supposed to do," says events director Clay Wade, "and that was bring attention to the neglected downtown region."

Far from neglected today, all but three buildings in the Strand National Historic Landmark District have been restored, and the focus on the festival today is the largest fundraiser for the Galveston Historical Foundation.

That kind of Christmas present could make even an anti-Victorian, pro-Las Posadas guy like me say: "God bless us, every one!"

Charles Dickens is one of **Johnny D. Boggs's** favorite authors, but his favorite holiday story remains "Stubby Pringle's Christmas" by Jack Schaefer.

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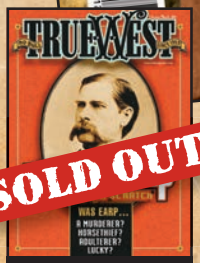
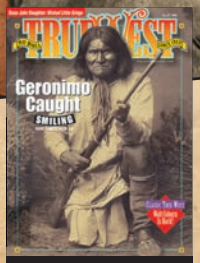


Feb-March 2001
Wyatt Earp



April 2001
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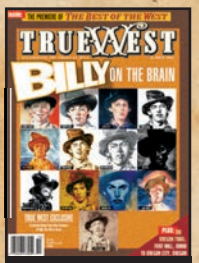

Oct 2002
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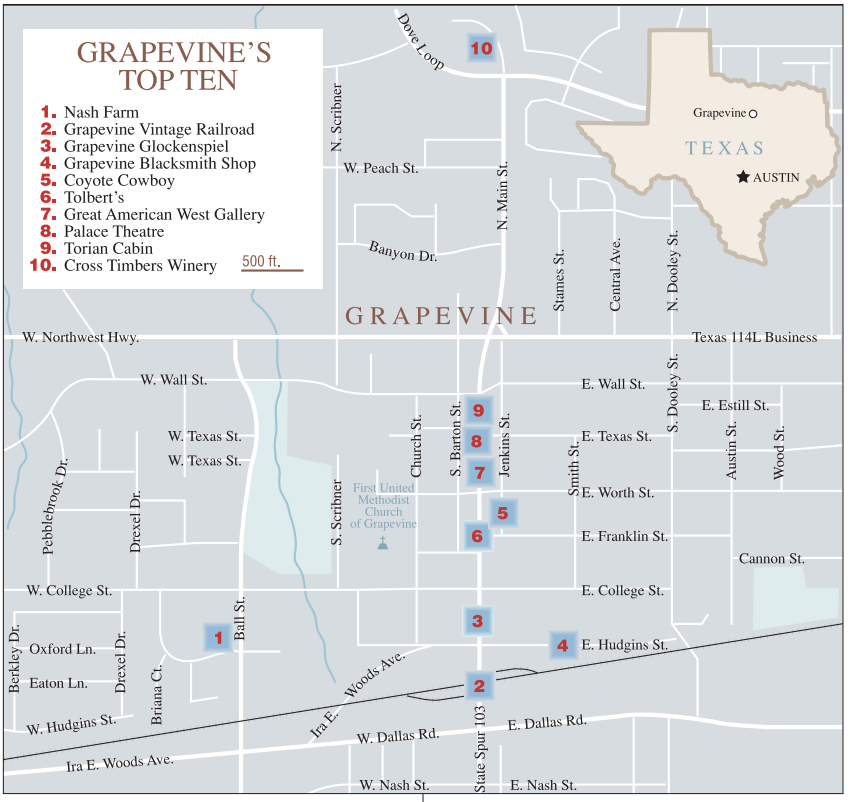
BY SALLIE ANDREWS

10 for 10: Grapevine, Texas

Touring our #10 town of the year during the Christmas season.



1. See a Victorian Christmas come to life at the 1859 **Nash Farm.** You can make traditional handmade Christmas ornaments, hear holiday stories and enjoy delicious hot wassail and homemade cookies.

2. Starting in 1888, Grapevine was a stop on the Cotton Belt Railroad between St. Louis and Fort Worth. Today's **Grapevine Vintage Railroad** features Victorian-style coaches that run a regular route to the Fort Worth Stockyards. During December, the kids can visit Santa via the North Pole Express, while the adults may taste wines on the Christmas Wine Train.

3. Watch a gunfight re-enactment with a twist—animatronic characters shoot it out from the **Grapevine Glockenspiel.** Nat Barrett and Willy Majors attempt their lucrative train heist every day before noon and 6 p.m.

4. If you're looking for a unique gift with Old West flair, pick up some forged kitchenware or a wrought-iron sculpture at the **Grapevine Blacksmith Shop.**

5. Continue your Christmas shopping at **Coyote Cowboy.** With selections from Corral Boots, Double-D Ranch, Lucchese, Tasha Polizzi and Old Gringo, you're sure to find your sweetheart the perfect gift.

6. Reward your generosity with a bowl of Original Texas Red Chili at **Tolbert's**, run by founder Frank Tolbert's daughter Kathleen. This staple of North Texas cuisine is popular with locals. Live music is offered most nights.

7. Western art aficionados should stop in at the **Great American West Gallery**, located in a restored 1897 building. You'll see artworks by Tom

Take your family aboard the North Pole Express on Grapevine's 1888 railroad.

– Courtesy Grapevine Convention & Visitors Bureau –

Browning, Roy Anderson, Charlie Russell and Grapevine native Tony Eubanks.

8. Love the combination of Country-Christmas music? Head over to the **Palace Theatre** for live performances that include a Fabulous Fifities Christmas, a Texas Christmas, Letters from Santa, Christmas Wonderland and New Year's Country Eve.

9. Give yourself the gift of history by visiting the 1844 **Torian Cabin** to see how Grapevine's pioneer families lived. Then find out what wildlife thrived on these prairies when the first settlers arrived here in 1844 by checking out the wildlife bronzes in the Wilderness Welcome zone.

10. You can't leave the wine industry headquarters for Texas, the fifth-largest wine-producing state in the nation, without drinking some wine! History fans appreciate the **Cross Timbers Winery**, housed in the 1870s Dorris and Brock homestead. For the holidays, white wine connoisseurs should order the Muscat Canelli, while red wine drinkers should try the bold Tempranillo or the sweet Grapevine Red, both of which are legendary among locals.

Sallie Andrews has lived in Grapevine and the North Texas area for 21 years. As a member of the Grapevine Historical Society and Grapevine Heritage Foundation, she works on many of the city's historical projects.

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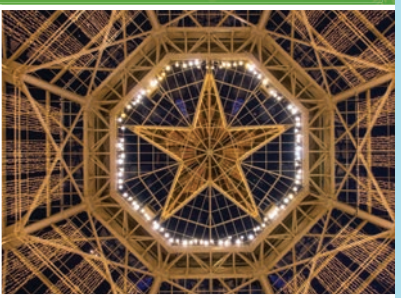

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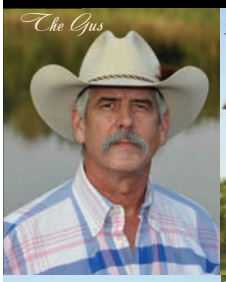

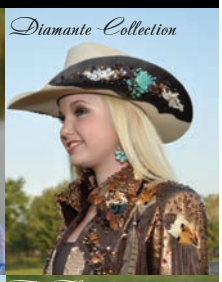

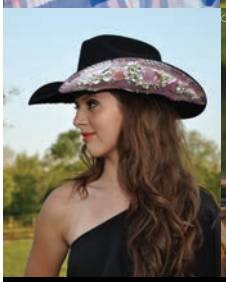

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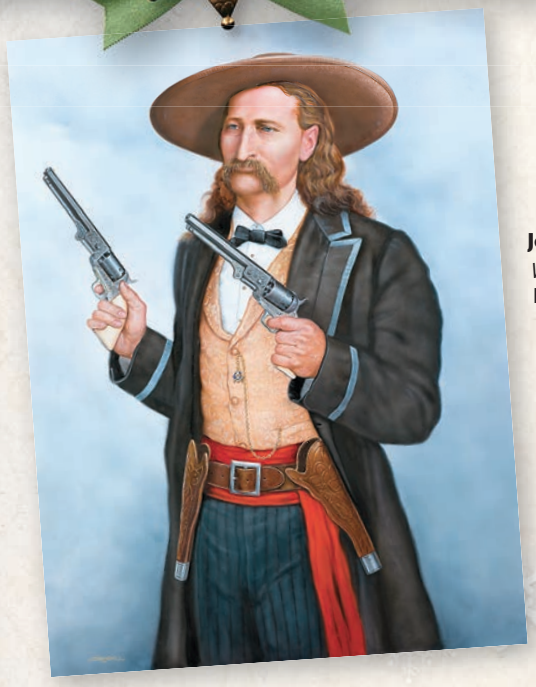

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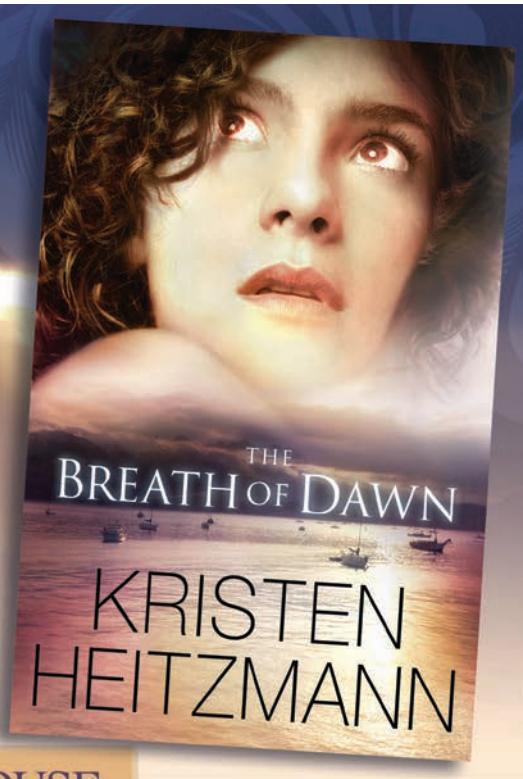

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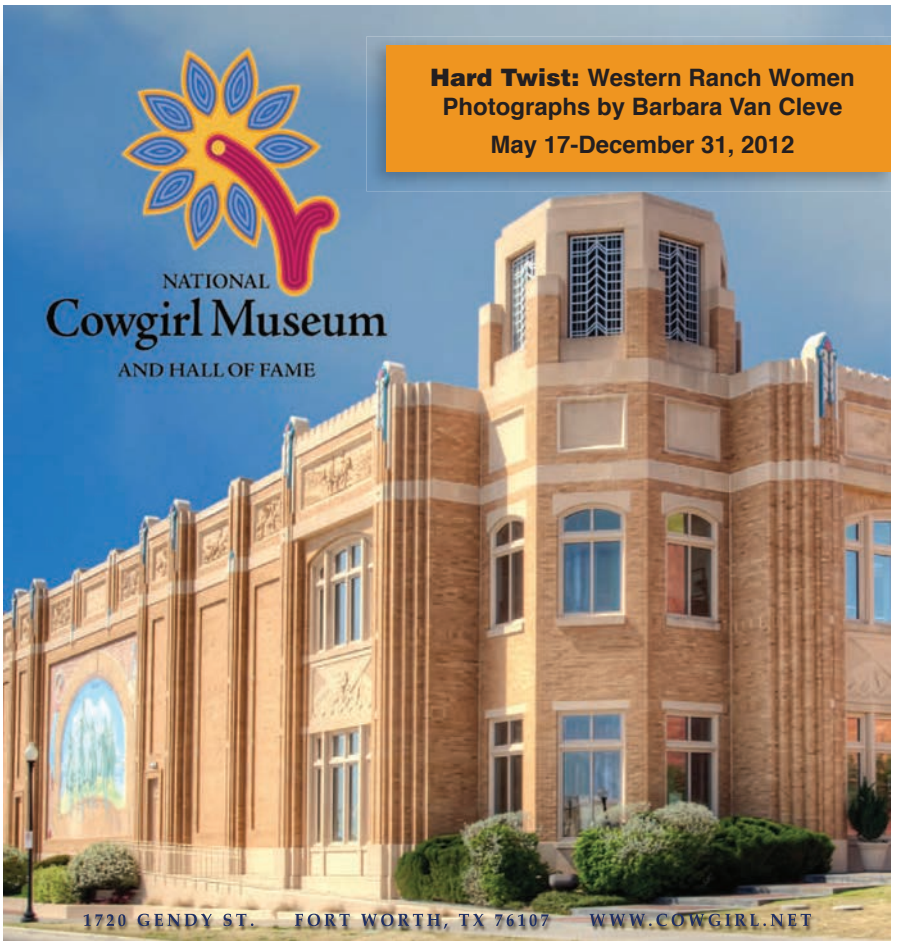

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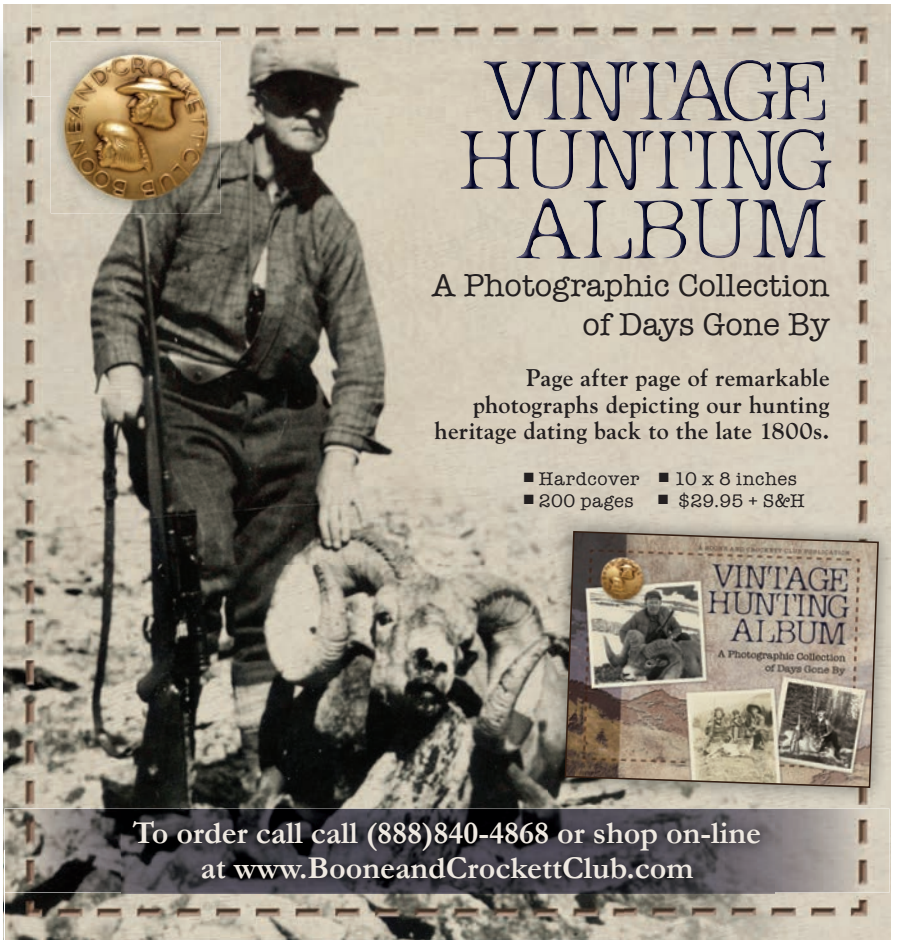

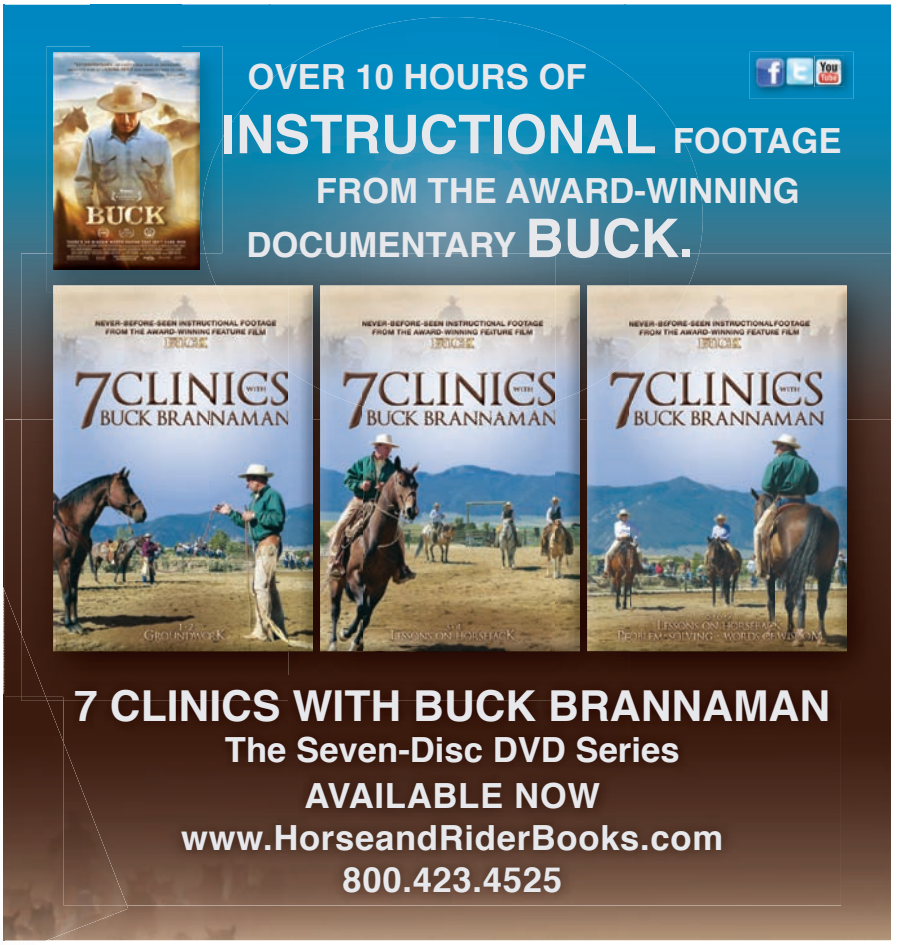

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Passage to Wonderland

Rephotographing Joseph Stimson's Views of the Cody Road to Yellowstone National Park, 1903 and 2008

By Michael A. Amundson

In 1903 photographer J. E. Stimson documented the Cody Road to Yellowstone National Park, and 105 years later Michael Amundson carefully duplicated his original photographs. Here, these iconic photos are paired side by side and accompanied by a detailed explaination of the land and history they capture.

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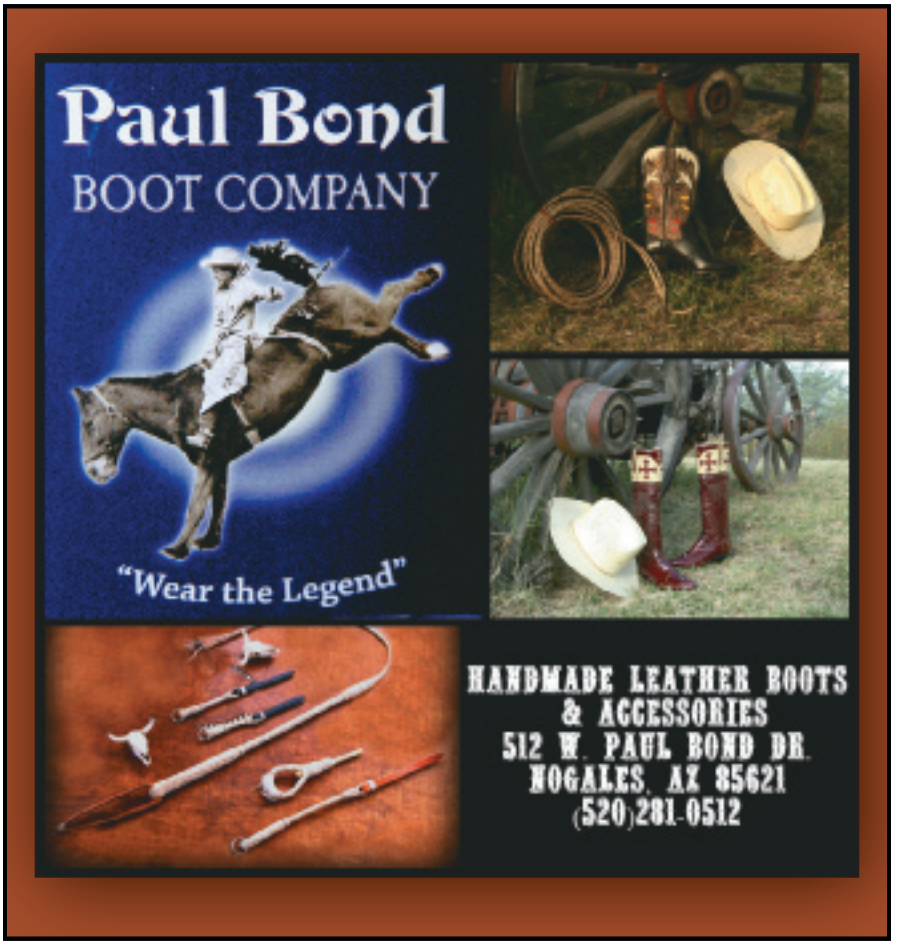

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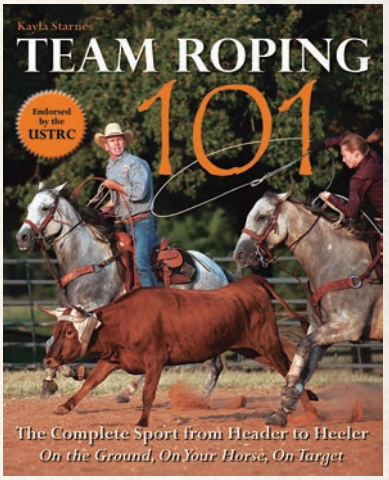

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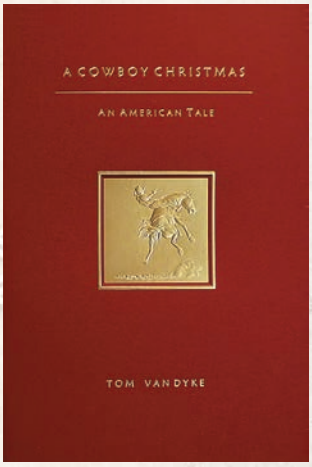

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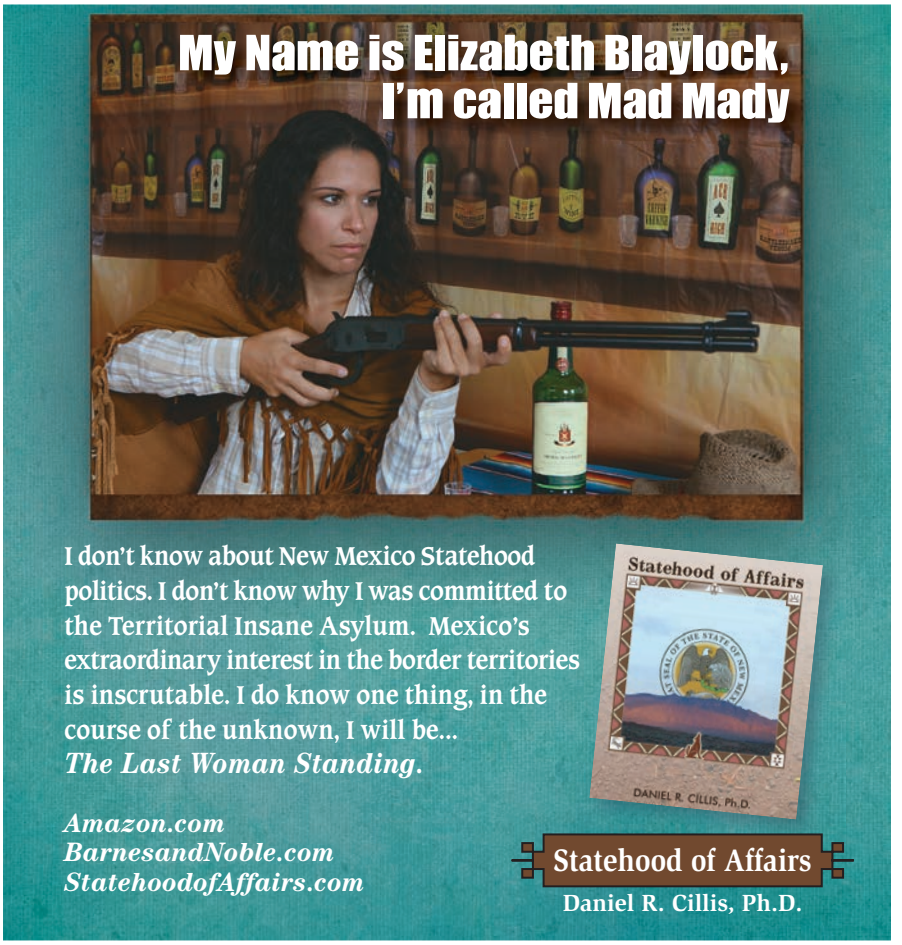

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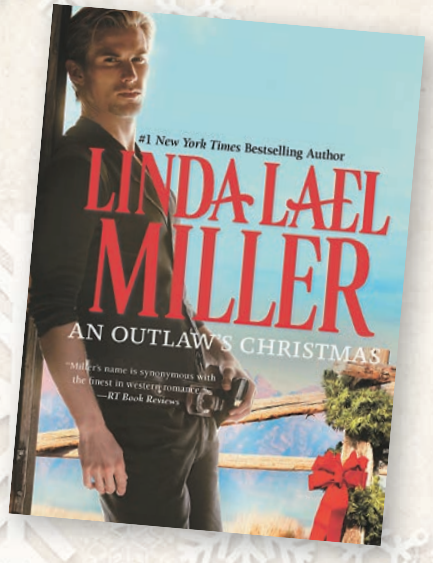

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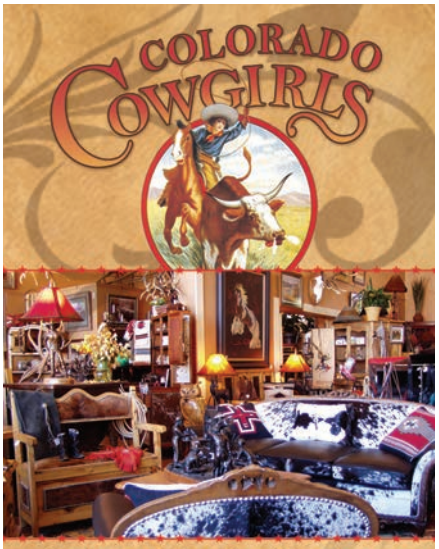

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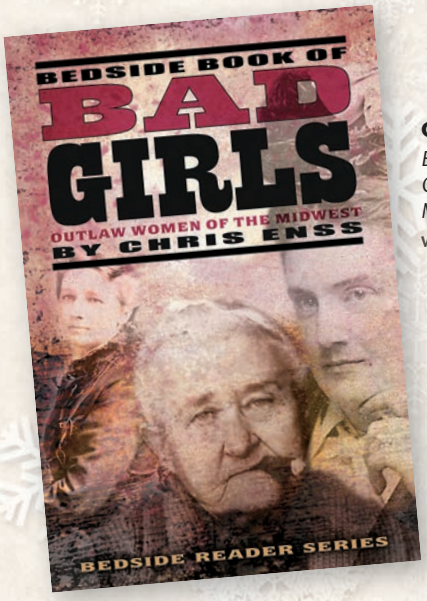

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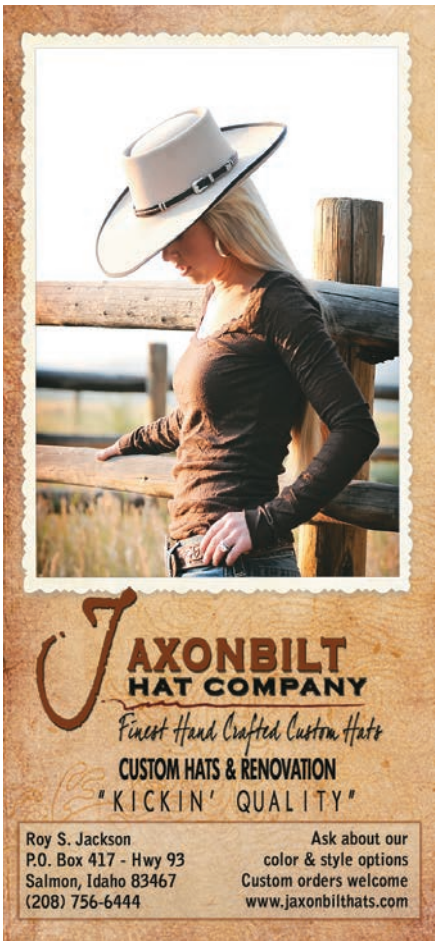

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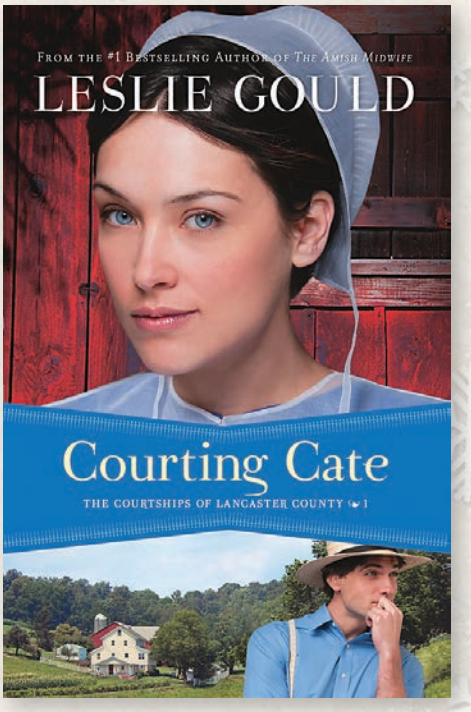

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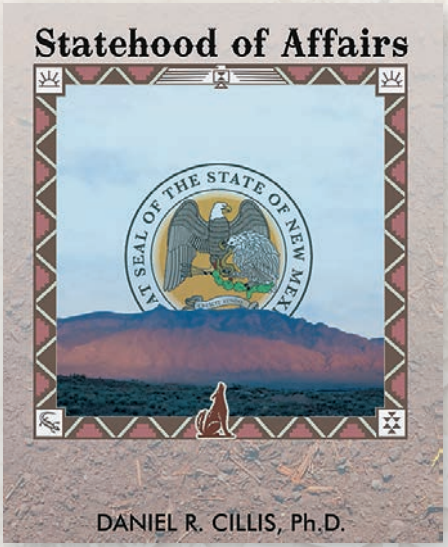

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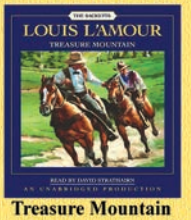

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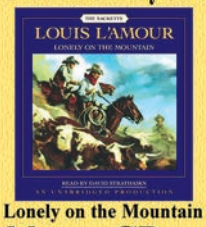

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BY JOHNNY D. BOGGS

Hanging Your Hat in Colorado's Historic Hotels

From the Cliff House at Pikes Peak to a Denver brewmaster's Creede Hotel.

Sure, you can find historic hotels across the West, but I don't know if any state offers a better selection than Colorado. Don't believe me? Well, try this road trip on for size.

Cliff House at Pikes Peak

Built in 1873, this hotel in Manitou Springs started out as a stagecoach stop on the trail from Colorado Springs to Leadville. In 1886, Edward Nichols bought the 20-room building known as an inn and turned it into a hifalutin resort.

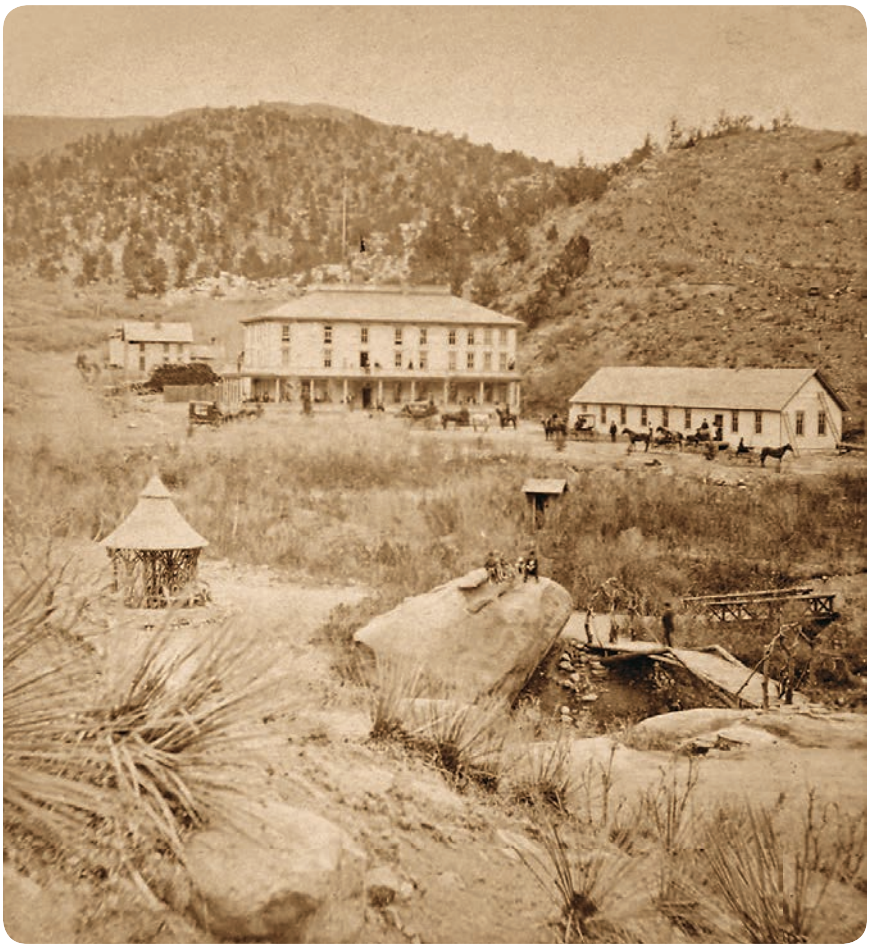
Today, after a $10.5 million renovation, this remarkable 4½-story building features 200 rooms, including suites named after former celebrity guests such as Buffalo Bill, Gen. John Pershing, Charles Dickens, Clark Gable and Teddy Roosevelt among others. If that 4-Diamond restaurant can't entice you, the wine list tops 700; the six certified sommeliers won't steer you wrong.

Broadmoor

This Colorado Springs hotel is not a dairy farm.

That's right, this resort of 744 rooms, 18 eateries, a spa and three golf courses started out as the Broadmoor Dairy Farm in 1880. Actually, before that, the land owners grew corn to make brooms.

The hotel business came after Count Pourtales bought the property and built a casino in 1891. In 1916, mining magnate Spencer Penrose turned the property into the five-star getaway that has charmed presidents, rock stars, baseball players and actors.



Taken around the time it was first built, this B.H. Gurnsey photograph reveals how close the Cliff House was to Soda Springs, which was celebrated for its healing benefits.

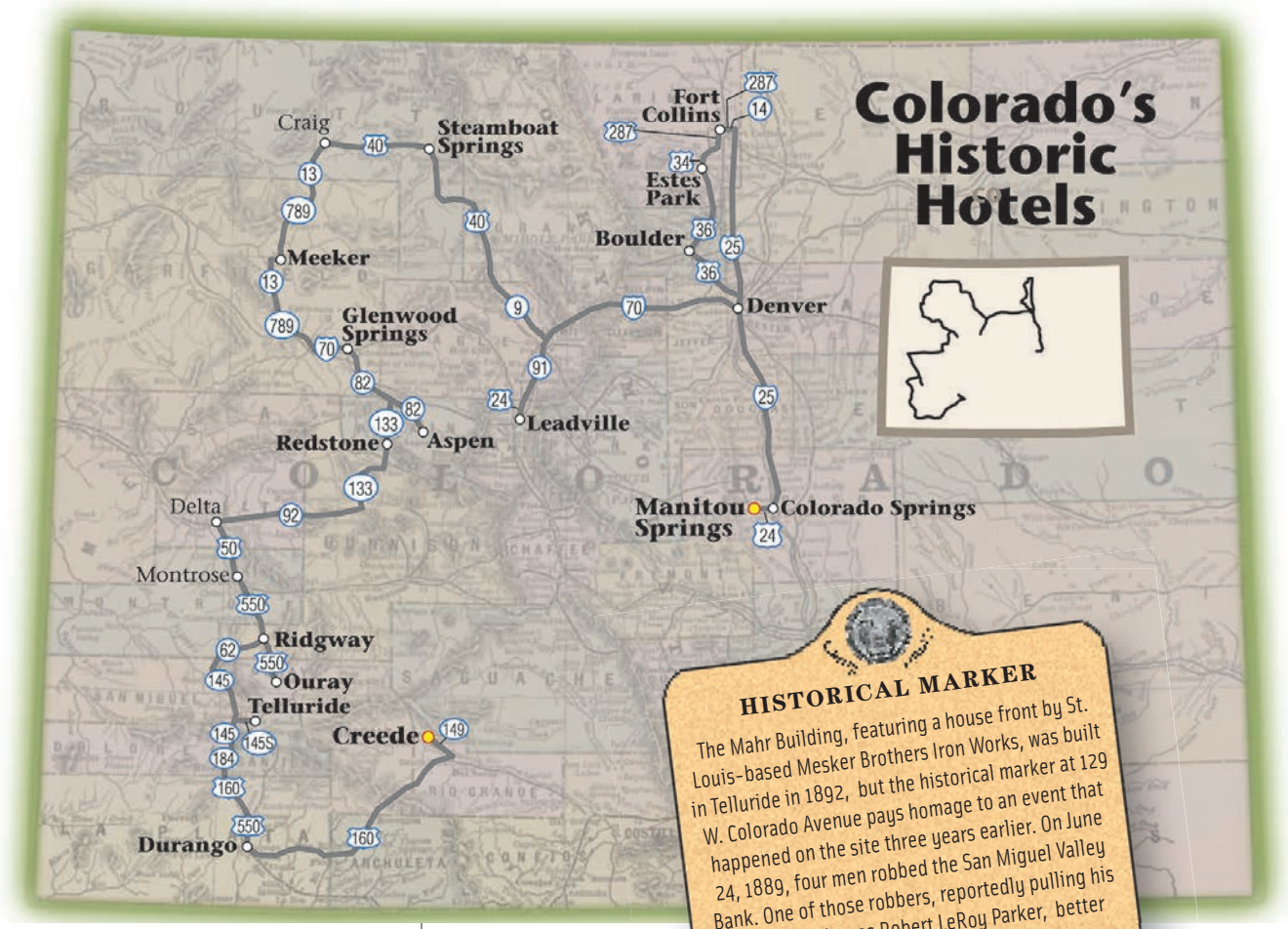
– All historical photos courtesy True West Archives –

Armstrong Hotel

Originally opened in 1923—then the tallest building in town—the Armstrong in Fort Collins had fallen into serious disrepair when Missy and Steve Levinger bought the vacant building "on a whim" in 2002.

Rooms vary from eclectic modern to unique vintage looks at this 43-room boutique hotel, but Missy points out, "We tried to keep as much historical integrity as we could."

Those vintage rooms might have you recall early 20th-century Fort Collins, but



that downstairs bar, Ace Gillett's, looks like something you'd find in New York or Chicago.

Stanley Hotel

"Here's Johnny!"

Sorry. I couldn't help myself, but I should point out that while Stephen King found his inspiration for his novel *The Shining* while staying in Room 217, the 1980 movie starring Jack Nicholson wasn't filmed at this hotel in Estes Park.

Many visitors are captivated by that novel and movie, but the history dates much earlier. F.O. Stanley arrived in Estes Park in 1903 and soon decided to build a place for his friends. "He had a lot of friends," my guide, Jesse Freitas, tells me. Opened in 1909, the Georgian-style hotel keeps bringing in overnight guests. The hotel and the 40-room boutique lodge also attract thousands of tourists, who come for various tours or to look around.

Hotel Boulderado

The five-story hotel got its start from a subscription drive to build a luxury hotel for all the tourists coming to Boulder. Construction began in 1906, and the Hotel Boulderado—the name came from combining "Boulder" with "Colorado"—opened in 1909.

They built this from subscriptions? You gotta love Boulder.

The hotel's 160 rooms are spectacular, but what really grabs your attention is that stained-glass canopy ceiling. A Halloween snowstorm in 1959 cracked part of the ceiling, which got replaced with Plexiglas. Decades passed before new ownership restored the property—and its ceiling—to its original elegance.

Brown Palace Hotel & Spa

Don't mess with Henry Cordes Brown. When the Windsor Hotel refused Brown entrance because he was wearing cowboy boots, he decided to build the Brown Palace in Denver.

Although it took him four years and $1.6 million, when the Richardsonian Romanesque hotel opened in 1892, it was considered "unprecedented."

It still is. From its elegant rooms to the time-honored afternoon tea to its perfect restaurants and exceptional staff, the Brown Palace is the place to get pampered. Little wonder every president (except Calvin Coolidge, who didn't get out much) has stayed here since 1905.

As far as the Windsor goes, it was torn down in the 1950s.

Oxford Hotel

Designed by Brown Palace visionary Frank Edbrooke, the Oxford opened in 1891, and it is Denver's oldest historic hotel in existence. Brewer Adolph Zang envisioned a grand hotel across the street from Union Station, and he successfully attracted a lot of travelers.

Including artists. Sure, the part-Victorian, part-Art Deco hotel has 80 great rooms, but this hotel might be known for its art collection. We're talking Frederic Remington's *Saturday Night Hell-Raisers* and many others, including John Fery's *Panoramic Mountain Landscape*.

When part of the Boulderado's stained-glass canopy ceiling fell in 1959 after a snowstorm, a lot of the panes were carted off out of the lobby and to the city dump.

– All modern photos by Johnny D. Boggs –

Legend has it that Fery created the painting to pay for his hotel bar tab. That's a lot of Jameson Ginger Smashes at McCormick's Fish House and Bar.

Delaware Hotel

Antiques Roadshow would love this place.

Built in Leadville in 1886 as part of the $60,000 Delaware Block, the Delaware—named for the home state of the owners, the Callaway brothers—was a 60-room hotel that also housed businesses. It also was reportedly one of the first buildings west of the Mississippi River with a built-in vacuum system.

The Silver King magnate's wife Baby Doe Tabor used to walk from the Matchless Mine to the hotel office, where she'd sit and write letters. Gunslinger Doc Holliday reportedly stayed here.

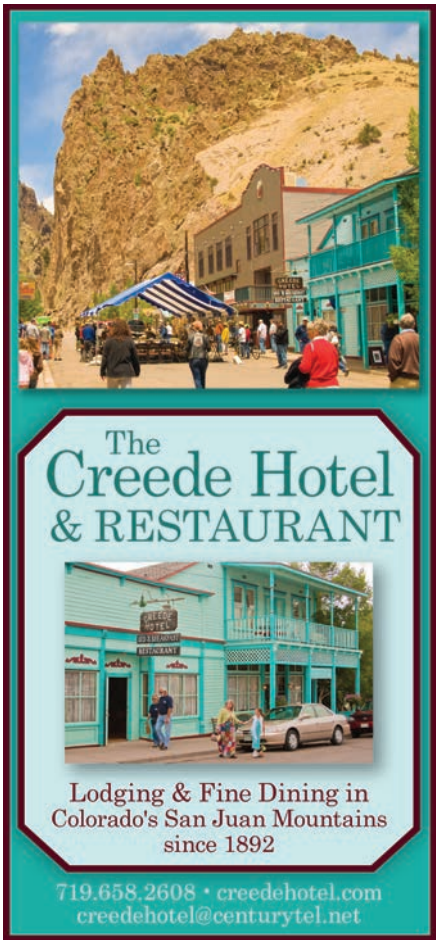
Today, owner Gail Dunning's hotel has 36 rooms, including four two-room suites, and hallways lined with antique furniture, most of which is for sale.

"Our goal here has been to interpret history at every turn of the road," she says.

Hotel Bristol

Opened in 1948 and named after its owner in Steamboat Springs, Police Chief Everett Bristol, the Hotel Bristol has gone through many owners over the years. Like Steamboat Springs itself, the hotel has morphed from attracting cowboys to winter sports enthusiasts.

Then in 1994, Andy Van Baak bought the property. Today, it offers 23 cozy units, plus an indoor hot tub.



Meeker Hotel

This charming hotel and cafe—with a chicken-fried steak that will make a Texan swoon—was built in Meeker in 1896, with east and west wings added in 1904.

"No two rooms are alike," says owner Kimberly Ritchie. "Each of the tin ceilings is unique, and we have four original clawfoot bathtubs."

The Meeker has had plenty of historical guests too. President Teddy Roosevelt visited in 1901, and actor Gary Cooper stayed here. Oh, and someone signed the hotel registry "William H. Bonney." Of course, that was on July 6, 1889—roughly eight years after Billy the Kid was killed. But the real Billy would have enjoyed his stay, and the fake Billy probably did too.

Hotel Colorado

Opened in Glenwood Springs in 1893, the "Grand Dame of the Rockies" is sprawling and elegant, but comfortable.

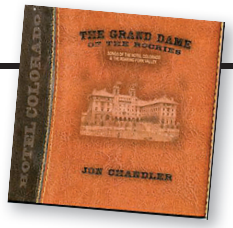
In 1905, Roosevelt stayed here, and he loved the hotel so much, he kept coming back; it even became known as the "Little White House of the West." Hotel legend has it that maids presented the president with a stuffed bear, and the "Teddy Bear" was born. "That's our story," manager Larry Welch says.

The 130-unit hotel has undergone many changes since its founding—it was a convalescent home for the Navy in the 1940s—but remains a spectacular place to visit. Since the hotel was modeled after Rome's Villa Medici, chef Ron Jackson dishes out mouthwatering, Italian-inspired cuisine with a touch of Colorado.

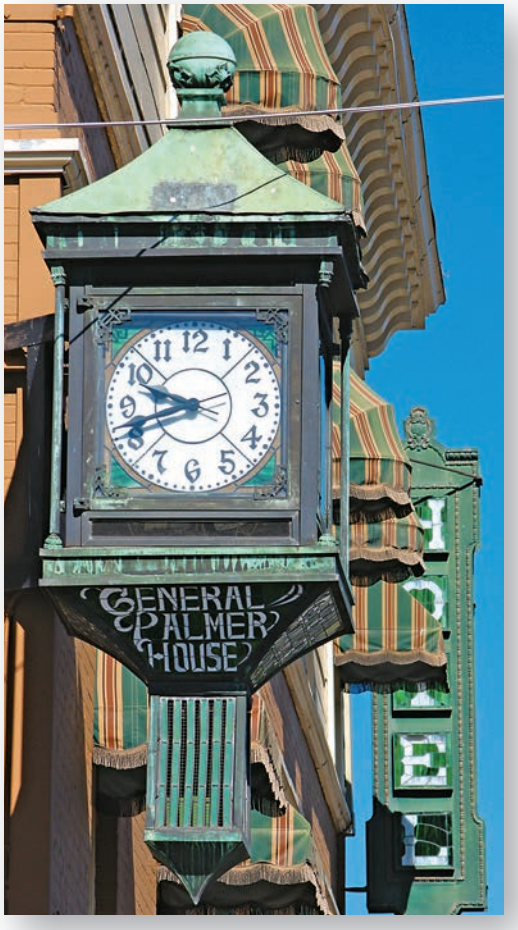
Hotel Jerome

You may find it hard to believe, but Aspen was once a wild mining town. Then Jerome B. Wheeler, who co-owned Macy's in New York, decided to build a hotel that would bring civilization here.

Road Trip Tunes



CDs for the Ride: *The Grand Dame of the Rockies* by Jon Chandler (Western Dog); *C.W. McCall's Greatest Hits* by C.W. McCall (Mercury Nashville). **Honkytonks Worth the Stop:** Serving up daily specials, live music (local, regional and national acts), dance lessons and plenty of grub, Denver's Grizzly Rose has been a Country-Western hit in Colorado since 1989.



Time stands still, 1890s style, at the General Palmer Hotel in Durango.

I reckon it worked. The Hotel Jerome opened in 1889 and then struggled after the Panic of 1893. When Aspen turned into a ski resort in the 1940s, the Jerome was restored, attracting jet setters and celebrities.

Redstone Inn

John Osgood wasn't your typical mine owner in Redstone. Around 1900, he built 84 chalet-style homes for his miners and a 20-room inn for the bachelors working for him. We're talking about indoor plumbing and electricity too. Seems Osgood wanted to improve the miners' living conditions.

Osgood lost his mining company in a stock war, but he returned in 1925 and began restoring what is now the Redstone Inn. A private two-bedroom chalet was built in 2009, but the inn offers several styles of rooms. You can even stay in a small room in the working clock tower.

Historic Western Hotel

Built in 1891, this hotel in Ouray belongs in a Western movie. It is, after all, the "oldest three-story wooden structure left on the Western Slope," says owner Gregg Pieper, who also runs San Juan Scenic Jeep Tours.

The hotel features original hand-painted French wallpaper in one room, two tin ceilings—one in the ballroom and one in the lobby—original light fixtures and a second-story veranda. The bar is cool too.

Most important, Pieper is enthusiastic about his hotel, Ouray's history and the stunning beauty all around this place.

Beaumont Hotel

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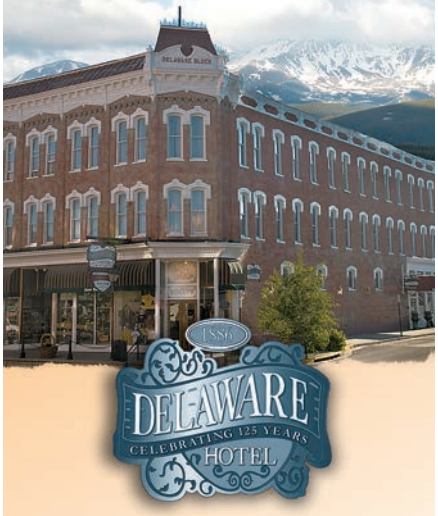

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Built in 1886 as the "Flagship of the San Juans," the Victorian Gothic hotel was the pride and joy of the Western Slope. Actress Sarah Bernhardt performed from the balcony. Ute leader Ouray stayed here with his wife. Roosevelt stayed here, but then, where didn't he stay in Colorado?

Yet hard times fell on the Beaumont; it was abandoned in 1964 and remained vacant for decades. In 1998, new owners purchased it on the auction block and the hotel underwent five years of a roughly $7 million renovation.

The Beaumont's 12 rooms still bring in royalty. Even Oprah Winfrey stayed here.

New Sheridan Hotel

The first Sheridan was built in Telluride in 1891, but it burned down three years later; the New Sheridan went up in 1895. Presidential candidate William Jennings Bryan was here a year later, reprising his "Cross of Gold" speech on a platform in front of the hotel.

The hotel was remodeled in 1994 and became the 26-room luxury hotel that wows visitors today with its antiques and service. If the bar looks familiar, *Butch and Sundance: The Early Years* was filmed here (the back bar was imported from Austria in 1901, but the tin ceiling and mirrors were added for the movie). Plus, the hotel's outstanding restaurant is known for its fantastic selection of wines.

Strater Hotel

Henry Strater was a pharmacist who dreamed of building a grand hotel in Durango. He borrowed $70,000 from the bank to construct it, and he opened the Strater Hotel—then called the Strater House—in 1888.

His hotel didn't just appeal to travelers. Durango residents would close their homes in winter and move into the hotel, which had a wood-burning stove in each room. That's not the case today, naturally.

Louis L'Amour spent a lot of time writing in Room 222, just above the Diamond Belle Saloon. In 1960, future president John F. Kennedy gave a campaign speech in the Pullman Room.

General Palmer Hotel

Named for Gen. William Jackson Palmer, who built the Durango-Silverton Narrow Gauge Railroad, this luxury hotel opened in Durango in 1898, and, yes, that elevator is original.

Thirty rooms filled with antique furniture can be found in the main hotel. From the rear balconies, you have a perfect view when the locomotives leave or pull into the depot.

Creede Hotel

The Creede Hotel was originally Zang's Hotel, built in Creede by Denver brewmaster Adolph Zang.

Today, it's open only during the summer, and it's certainly not fancy. After all, Creede never was fancy. On the other hand, no one ate as well in 1892 as they do now, thanks to owner and chef David Toole.

To keep the "1800s feel," Toole says, the four upstairs rooms are named after Creede locals: Bat Masterson, Soapy Smith, Calamity Jane and Poker Alice.

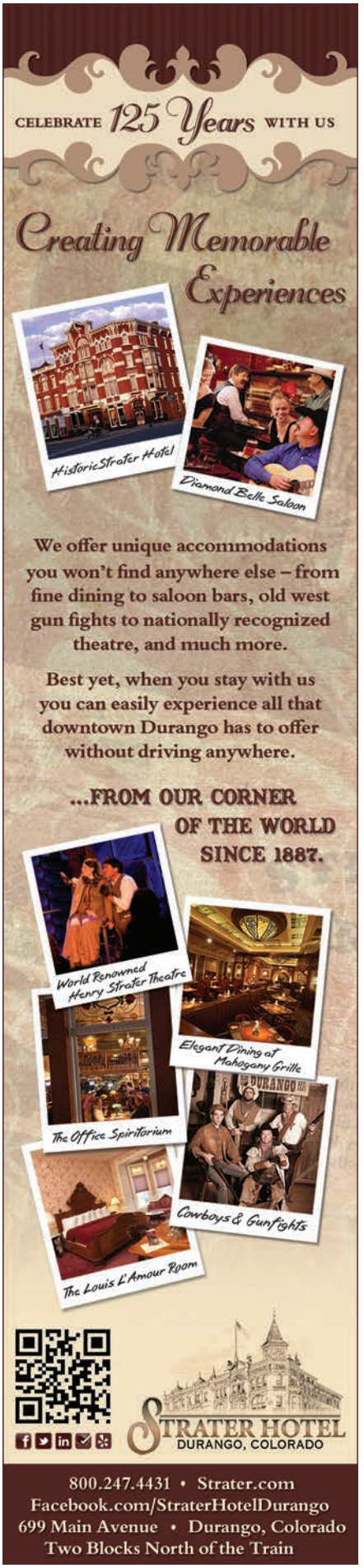
"No TVs, and no telephones," Toole adds. "I've avoided even providing Wi-Fi."

Johnny D. Boggs recommends reading *Colorado's Historic Hotels* by Alexandra Walker Clark.

BEST OF THE ROAD

Best Detours: Fort Collins Tours *(Fort Collins)*; Rockmount Ranch Wear *(Denver)*; National Mining Hall of Fame and Museum *(Leadville)*; Wild Horse Gallery *(Steamboat Springs)*; Glenwood Hot Springs Lodge, Pool and Spa *(Glenwood Springs)*; Bachelor-Syracuse Mine Tour *(Ouray)*; Telluride Historical Museum *(Telluride)*; Durango Melodrama & Vaudeville at the Henry Strater Theatre *(Durango,* see above*)*.

Best Grub: Conway's Red Top *(Colorado Springs)*; Austin's American Grill *(Fort Collins)*; Flagstaff House *(Boulder)*; Blake Street Tavern *(Denver)*; Sweetwater Grill *(Steamboat Springs)*; Goldbelt Bar & Grill *(Ouray)*; Ken & Sue's *(Durango)*.



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12. N/A 13. True West Magazine 14. Dec 2012

15.			
	A.	40,702	43,856
	B1.	14,154	14,351
	B2.	0	0
	B3.	14,042	17,640
	B4.	300	317
	C.	28,496	32,308
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	D2.	0	0
	D3.	0	0
	D4.	11,901	11,548
	E.	11,901	11,548
	F.	40,397	43,856
	G.	305	0
	H.	40,702	43,856
	I.	71%	74%

16. Dec 2012 17. Carole Glenn

The Soul of *Django Unchained*

Examining the cinematic roots of Quentin Tarantino's Western.

Quentin Tarantino has called his upcoming film *Django Unchained* a "Southern," as it takes place in the South, moments before the first shots were fired at Fort Sumter. His story of runaway slave Django (Jamie Foxx) has been tied to Spaghetti Westerns as a major influence (certainly the title), but the cinematic roots of Tarantino's project are more complex than just Euro Westerns, and these deserve to be explored.

> "Didn't you hear him tell ya? I ain't no slave."
>
> –2012's *Django Unchained*

Decades before Fred Williamson or football star Jim Brown made their Western debuts, directors Raoul Walsh and John Ford blazed a trail by casting black stars in major roles, which challenged audience expectations of the genre they helped invent.

Released in 1957, Walsh's *Band of Angels* remains a bizarre mix of Civil War clichés and frank scenes about race and sex. Sidney Poitier plays the "house servant" who hates his master (Clark Gable) for killing him with kindness. Poitier joins the Union Army and later confronts Gable and his woman (Yvonne De Carlo), a half-caste who he despises for betraying her race.

These raw scenes almost make up for *Angels*' embarrassing "Old Massa" moments; but despite its faults, Walsh's film took a significant step by addressing Poitier's character's anger.

While Poitier was becoming a star in modern subjects, a black lead in a major Western was years off. Ironically, John Wayne's curmudgeonly mentor would be the one to launch a bombshell against the "Western Color Barrier."

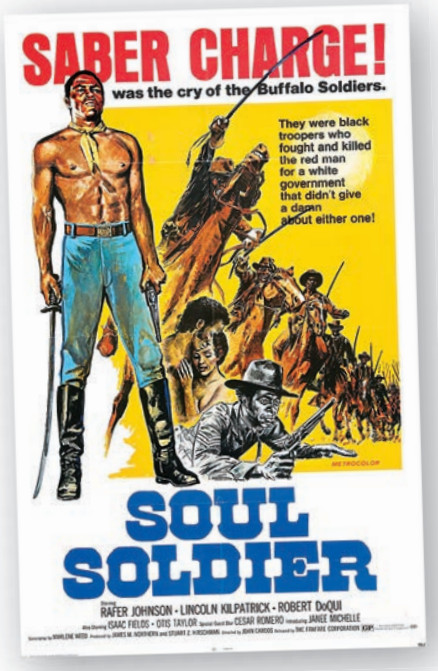
Coming after 1959's listless *The Horse Soldiers*, 1960's *Sergeant Rutledge* was Ford's least appreciated masterwork. Anchored by Woody Strode's superb performance as the Buffalo Soldier wrongly accused of killing a white girl, *Rutledge* lays bare racial and military hypocrisy.

Ford loved tradition, but he also embraced revolt; if he could upset the apple cart, he would. *Rutledge* explodes the cart by creating the first black hero in a studio Western; Ford honors the black cavalry while despising its treatment from command.

In 1960 audiences weren't ready and *Rutledge* failed, but it became an inspiration for black actors. Strode later said, "You never seen a Negro come off a mountain like John Wayne before. I had the greatest Glory Hallelujah ride across

In this shot, revenge-minded runaway slave Jamie Foxx is every inch the classic gunfighter as he hits the trail looking for his kidnapped wife, in Quentin Tarantino's elaborate salute to the genre.

– Courtesy Weinstein Company –



Rafer Johnson tried to step into Woody Strode's boots in 1972's *Soul Soldier*, basically a low-budget *Sergeant Rutledge*.

– Courtesy Fanfare Corporation –

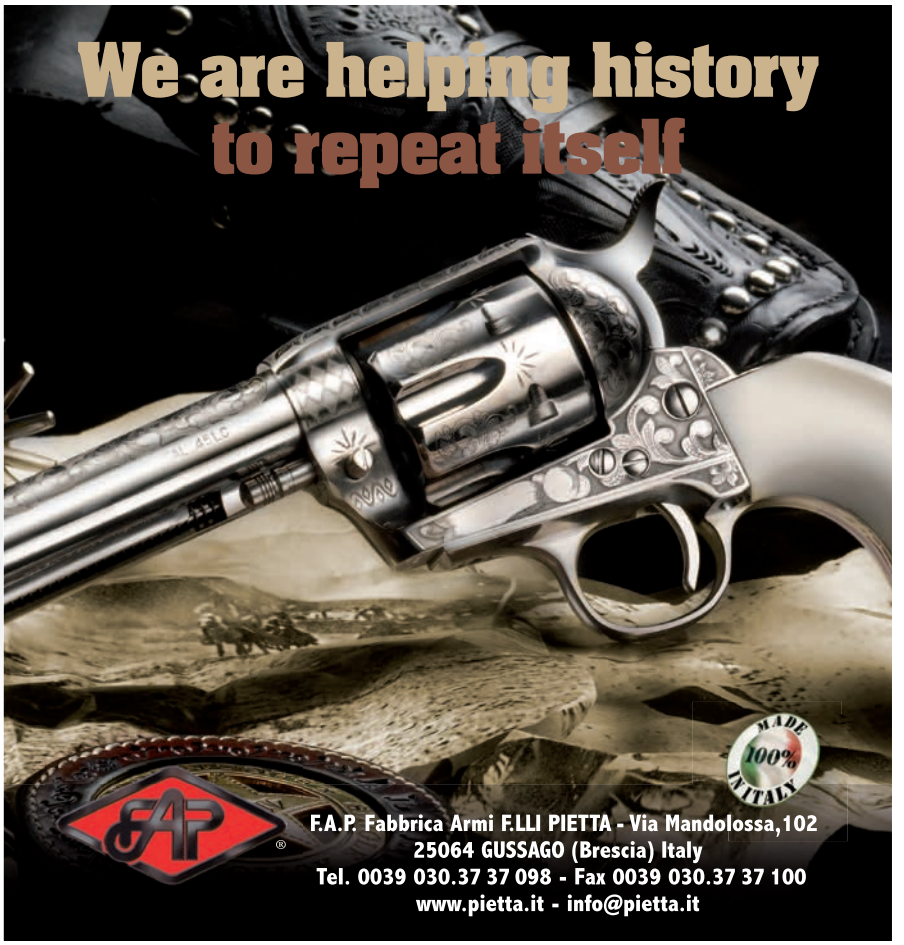
the Pecos River than any black man had on the screen."

With that ride, Strode led a slow charge of black heroes on horseback: Poitier, playing against type, in 1966's *Duel at Diablo*, while Brown fought alongside Stuart Whitman (1964's *Rio Conchos*) and Burt Reynolds (1969's *100 Rifles*). Despite his strong presence, Brown was still playing support to the leads, and it would take the success of *Shaft* in 1971 to put box-office power behind black action stars.

After *Shaft*, Americans saw black star power in 1971's *Skin Game*, as fake slave Lou Gossett (better known as Louis Gossett Jr.) and conman James Garner outfoxed would-be masters out of their cash. Poitier directed 1972's *Buck and the Preacher* and starred in it as a trail guide leading freed slaves west in a blend of action, conscience and sly comedy.

These films weren't gritty enough for the crowd cheering on 1972's *Super Fly*; the Blaxploitation Western had to follow a different path than Wayne's or Clint Eastwood's. The loner who took on outlaws was now an ex-slave who revenged himself against injustice, while bedding the white heroine between bloody gunfights.

Fred Williamson became king of the new genre, starring in 1972's *The*



> "If I deserted my men, I was nothing worse than a swamp runnin' nigger, and I ain't that! Do you hear me? I'm a man!"
>
> –1960's *Sergeant Rutledge*

Legend of Nigger Charley, 1973's *The Soul of Nigger Charley*, 1975's *Take a Hard Ride* and *Boss Nigger*, and 1976's *Joshua* and *Adios Amigo*.

Payback for slavery was often a motivation in these films, as Williamson and other black Westerners went from being smart alecks who humiliated their white antagonists to justifiably gunning them down.

The Legend of Nigger Charley is Williamson's most successful Western vehicle. Its story of three runaway slaves who can never break the chains of their past has pathos beyond the shoot-outs. Technically raw, but with good performances, *Charley* was a smash, and its success prompted Ford to begin work on a project about the first black graduate of West Point. Ford wanted Williamson to star, but he died before the director could complete the journey he'd begun with *Sergeant Rutledge*.

By 1975, the Blaxploitation market was waning, and the form was going through more changes, reflected most notoriously in that year's *Mandingo*. Stunningly photographed, *Mandingo* takes the pretentious stance that its story of rape, torture and miscegenation on the plantation was a "true" picture of the pre-Civil War South, but the plot is actually exploitation on a grand scale.

Mandingo depicts the hideousness of slavery in an unusually frank and open way, but the film's seediness almost destroys any legitimate message it might have had. Reviled by critics for sweaty sex, castrations and the finale where *Mandingo* is boiled and pitch forked, the film remains one of the great examples of studio-produced trash.

Of course, it was a hit.

The 1976 film *Drum* was the cheap follow-up. Steeped in sex and bloodier slave violence, *Drum* has no pretentions about itself and holds nothing back, which might be the ultimate strength of the Blaxploitation Western.

Seen simply as product, filmmakers were left on their own as long as there

Fiery poster for 1976's *Drum*, which promised a night of drive-in thrills about a serious subject and delivered lots of nudity and bloody mayhem. Steve Carver (*Lone Wolf McQuade*) took over directing from Western legend Burt Kennedy.

– Courtesy United Artists –

were enough gunfights and naked saloon girls on screen. With that freedom, their stories could deal with tough subjects in a way larger films, with more to lose, could not.

When Ford failed with *Sergeant Rutledge* in 1960, more than 10 years passed before a Black Western once again became viable with moviegoers. The Black Westerns' time was brief, but these films have left a legacy and influence that is still being felt with the anticipated Christmas Day release of *Django Unchained*.

C. Courtney Joyner is a screenwriter and director with more than 25 produced movies to his credit. He is the author of *The Westerners: Interviews with Actors, Directors and Writers*. Film journalist **Justin Humphreys** is the author of *Names You Never Remember, With Faces You Never Forget.*

WESTERN BOOKS

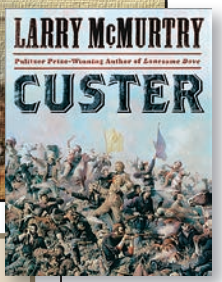
BOOK REVIEWS EDITOR: JESSE MULLINS

McMurtry's Custer

PLUS A NEW BIO LIFTS A WILD BUNCH MEMBER OUT OF OBSCURITY, SINGER PHIL COLLINS'S FAVORITE ALAMO READS AND MORE.

"George Armstrong Custer usually wore his hair long but on the day of the famous battle—June 25, 1876—he sported a fresh haircut," Larry McMurtry writes in his life of Custer.

– Courtesy Simon & Schuster –



"At one time a picture called *Custer's Last Stand* hung in virtually every saloon in the land, and quite a few barbershops too. I first saw it in our small barbershop, in Archer City, Texas. A painting by Cassilly Adams, lithographed by Otto Becker, was given away by the thousands by Anheuser-Busch, the great brewing enterprise of St. Louis: General George Armstrong Custer, long locks flying, was fighting on staunchly against terrible—in fact impossible—odds. And when he fell, along with some 250 of his men, the world was no longer the same."

CUSTER

More a study of cultures in collision than an attempt to set records straight or expose new findings about George A. Custer, Larry McMurtry's *Custer* (Simon & Schuster; $35) presents a "short life" of the frontier legend.

As the author tells us, "Several times, over the years, I have been asked to write a life of Custer, and have declined mainly because I found Evan Connell's *Son of the Morning Star* a masterpiece that is unlikely to be bettered." But at length he proceeded, because the "short life itself is a lovely form, a form that was once common in English letters. One of the duties of the short life is to bring clarity to the subject."

In this slim volume, packed with photographs and reproductions of period artwork, McMurtry brings his clarity by etching the cultural milieu that shaped not just Custer, but his times. Wisely, he sets his own limits: "If you seek details of the battle itself, I refer you to Evan Connell, Robert Utley, James Donovan, and Nathaniel Philbrick, who, between them, sweep in virtually everything verifiable about the battle."

McMurtry does tell the story, even of the Little Big Horn, but in broader brush strokes. Still, this is not "history lite." You'll find meat here, but this is a 21st-century book for a 21st-century audience. On mobile devices, the plenitude of photos will play well—digital fare turns photography into a highly affordable splurge, not just for publishers, but also for book buyers.

The author has purged the pedantry and distilled the essences. It's rife with curiosities. One learns, for instance, that on his final expedition, "Custer wrote letters constantly—Libbie [wife] mentions one of 42 pages, and in fact, quite a few reached 40 pages." We also learn that only an hour or two after the battle, native scouts to the south, in Crooks's command, which was more than a day's ride away, were wailing and expressing a sense of calamity; that Buffalo Bill Cody, as showman, employed Indians who had helped kill Custer.

I stated that the author deals in broad strokes, but it could equally be stated that he does the opposite—that he paints his pictures with the clever aside, the telling detail, the adroit observation. He juggles anecdotes almost as blithely as Ian Frazier does in *Great Plains*. McMurtry's trademark droll humor is fully engaged—the underlying tension makes it zing. I zipped through this book. It stays at a lope. It entertains.

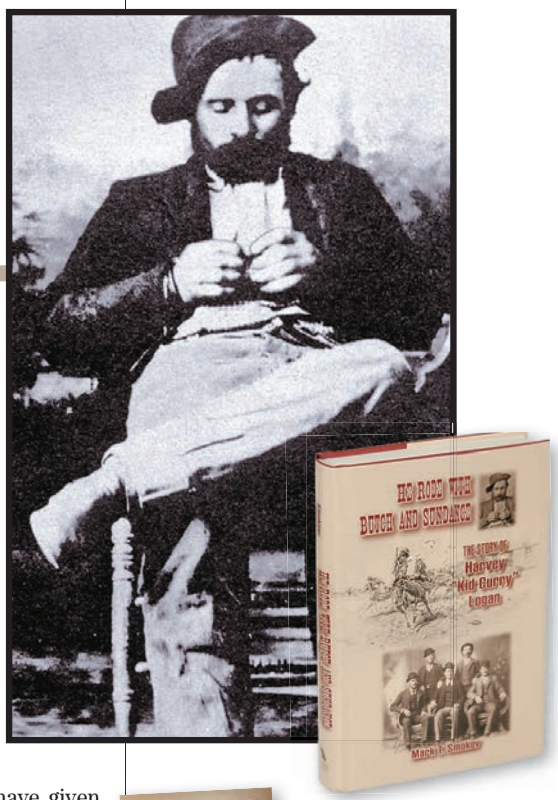
Yet it does, ultimately, express a motif purely its own. *Custer* features a strain of fatalism that has always permeated McMurtry's writings on the West. That fatalism tinges his fiction and his nonfiction besides. It suffuses *Lonesome Dove*, but rather than burdening that book, it ennobles it. That fatalism wends its way up the Missouri River in "Sacagawea's Nickname." And it shadows the 7th Cavalry, and the Plains tribes as well, in *Custer*. Shadows, yes, and eventually devours. Meanwhile, McMurtry tries neither to redeem Custer, nor to make an enigma of him. His targets are the times and the place and the human ethos, not the solitary trooper riding to a tragic end.

—Jesse Mullins

HE RODE WITH BUTCH AND SUNDANCE

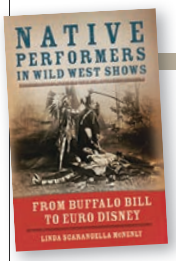
Mark T. Smokov's biography of Wild Bunch member Harvey Logan, *He Rode with Butch and Sundance: The Story of Harvey "Kid Curry" Logan* (University of North Texas Press; $29.95), overturns some long-standing assumptions regarding the outlaw. Until recently, most Wild Bunch writers, including yours truly, have given Logan scant attention. He was not likeable, he had a violent temper and many saw him as a minor member of the gang. Most writers dismissed him as slow-minded and uninteresting in comparison with fellow outlaws Butch Cassidy and the Sundance Kid. Smokov disputes that portrayal, contending that more than once Logan led the gang in some of its bank- and train-robbing exploits. In his book, Smokov traces Logan's career from cowpuncher to major outlaw, offering answers to many, but not all, of the questions that have arisen since Logan's alleged death in 1904.

—Richard Patterson, author of *Butch Cassidy: A Biography*



A downcast Harvey Logan, after his 1897 arrest, is one view among the many photographic treasures featured in Mark T. Smokov's Kid Curry biography. Logan and Harry Longabaugh (the Sundance Kid) escaped jail, while Walter Punteney was acquitted of the bank robbery charge. See more photos from this book on p. 50.

– Courtesy Robert G. McCubbin Collection –



NATIVE PERFORMERS IN WILD WEST SHOWS

Devotees of the Buffalo Bill legacy will no doubt appreciate *Native Performers in Wild West Shows* (University of Oklahoma Press; $34.95). It explores fertile ground first recognized by Vine Deloria Jr., almost a generation

ROUGH DRAFTS

We're approaching the end of a landmark year in Western book publishing, and the beginning of another. With so many great projects out there for us to scout for you, *True West* is dedicating more pages and more energy to our Western Books coverage than ever in our history.

With *Empire of the Summer Moon*, S.C. Gwynne's paean to the Comanches, bound for the movies, we've learned that Paul Andrew Hutton has signed a six-figure deal to tell the equally powerful story of the Apaches.

We've scored an early look at Larry McMurtry's *Custer* book, as well. I review that one myself. For a little snippet of the holiday season, we even examine a heartwarming Christmas tale.

We've expanded our coverage with new features such as our "Build Your Western Library" recommendations from household names–see the suggestions this month from musical legend Phil Collins–and from Western genre authorities, such as novelist J.A. Johnstone. Collins "remembers the Alamo" with his five top selections for Alamo-related reading, while Johnstone picks the best of this year's Western novels. Stayed tuned to future issues to find out who else we ask–and build yourself a library of the best works, to boot.

What you see here is just the first phases of an expansion project that will have us–and you with us–delving into the latest and greatest doings on the Western books front. Plus, we're going to have some fun. Expect some surprises. Next month, we blow it out with our bigger, better "Year in Review" special. See you then!

–Jesse Mullins

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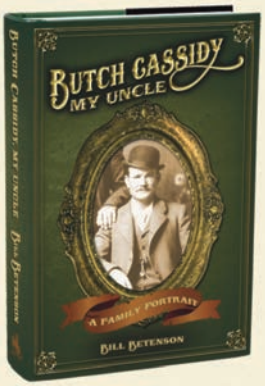
BUTCH CASSIDY



New info about Butch!
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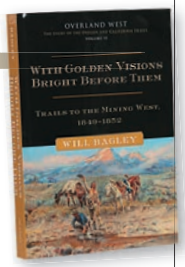
Even in backstage photographs of Buffalo Bill's Wild West, like the one shared here from McNenly's book, the Wild West show troupe of Indians appear to be "performing the Indian."

– Courtesy Denver Public Library Western History Collection, X-33498 –

ago, and made familiar in the elegant histories of Louis Warren (2005), Phil Deloria (2004) and Joy Kasson (2000). Taking to heart Deloria's admonition to consult the participants, Linda Scarangella McNenly carries the story of the Indian performers beyond the collapse of the genre occasioned by Buffalo Bill's death in 1917, a crackup hastened by the emergence of film. She examines a "performative tradition" begun in the traveling shows of the late-19th century and enduring to this day, albeit with some extraordinary variations, in the historical tableaus of Euro Disney.

—L.G. Moses, author of *Wild West Shows and the Images of American Indians, 1883-1933*

WITH GOLDEN VISIONS BRIGHT BEFORE THEM



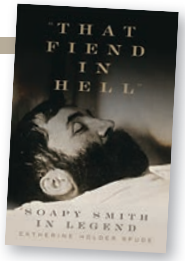
Tapping a veritable wagon train of sources, Will Bagley takes Western enthusiasts along on a trek whereupon they can vicariously suffer daunting travails, polluted water, overgrazing, cholera epidemics on every humbug cutoff until, at last, they (settlers, that is) perhaps die. Each year told a different story: 30,000 crossed in 1849, 50,000 in 1850, a trickle in 1851 and 70,000 in 1852. In *With Golden Visions Bright Before Them* (University of Oklahoma Press; $45), readers learn how California made the West. This golden land "offered hope to oppressed peoples whose futures seemed hopeless." Once overland miners knew the elephant, they sought the gold and silver pachyderm north, south and everywhere.

—Robert J. Chandler, historical advisor for *The California Territorial Quarterly*

Many of the 600-700 slaves and freemen the 1850 census counted in the Mother Lode country believed they could gain their freedom mining California's riches. Shown here are a couple of them, working a long tom at Spanish Flat.

– Courtesy California History Room, California State Library, Sacramento –

"THAT FIEND IN HELL"



One would be hard-pressed to find a book on Alaskan outlaw Soapy Smith as well researched as Catherine Holder Spude's *"That Fiend in Hell"* (University of Oklahoma Press; $29.95). Spude reveals Smith was not a lovable rogue, but also not the king of Skagway's underworld as legend defines him. The man designated as

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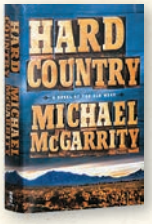
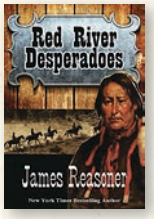
J.A. JOHNSTONE PICKS BEST WESTERN NOVELS OF 2012

Well, four from 2012, plus a timeless classic. Anytime *Shane* shows up on a list, the rest of the bunch has to be top-notch storytelling.

1. *Wildfire* (Ralph Cotton; Signet): Cotton is one of the best in the business. I've read most of his Westerns, and he can really sling the words.



2. *Hard Country* (Michael McGarrity; Dutton): I love those big Western sagas that span a generation or two. This one moves from Texas to New Mexico and goes from 1875 through WWI. *Hard Country* shows what life was like on the frontier, and it wasn't always pretty.

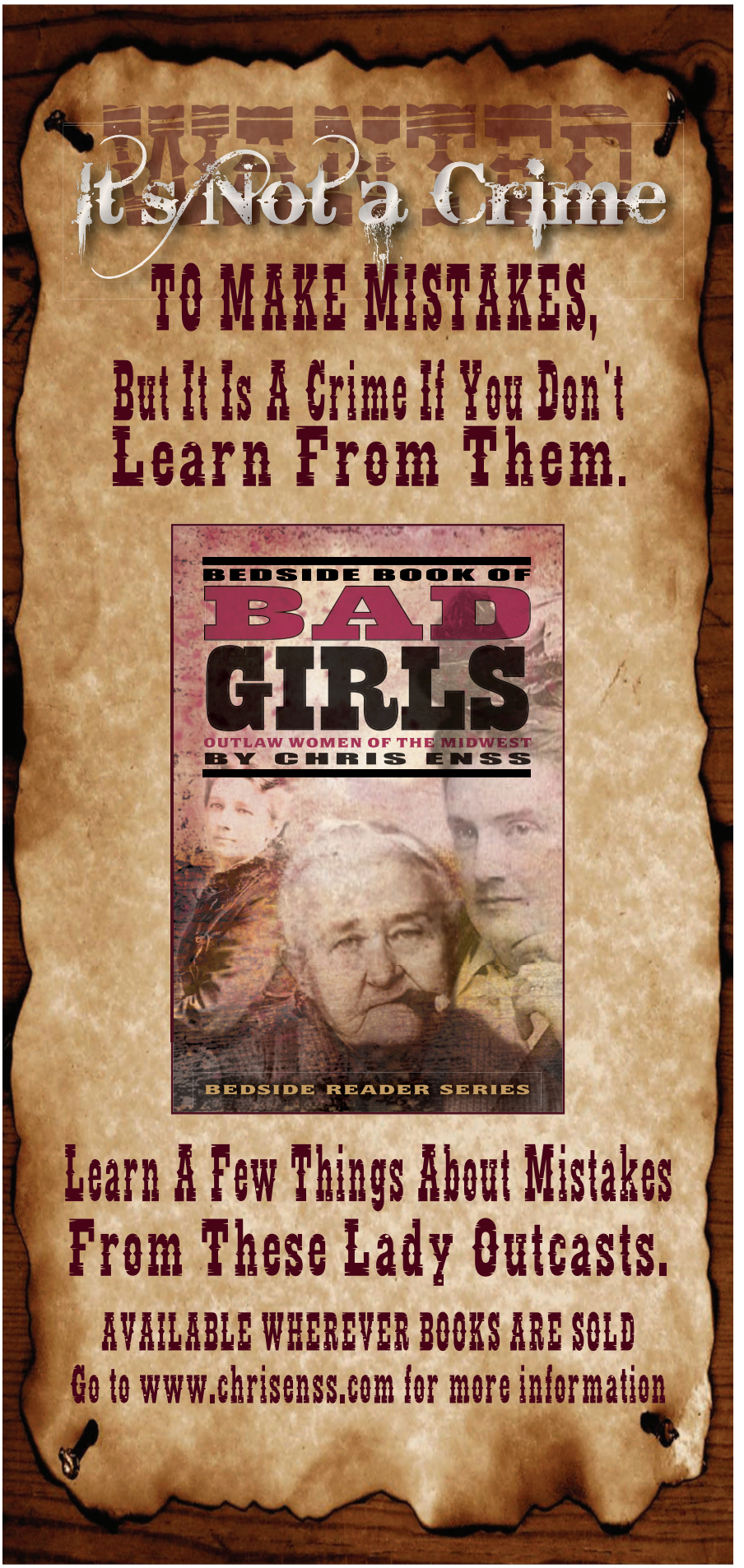


3. *Red River Desperadoes* (James Reasoner; Kindle Edition): Reasoner is one of the great Western writers of our time, and he's underrated to boot. He writes the kinds of Westerns I loved when I was kid, like those by Nelson Nye, Ernest Haycox and Max Brand.

4. *Death is the Hunter* (Charles G. West; Signet): Maybe not the most original Westerns out there—and from experience, I can tell you that coming up with new ideas for Westerns is tougher than an Applebee's steak—but West's stuff is hugely entertaining.

5. *Shane* (Jack Schaefer; Bantam Books): *Shane* has what may be the greatest opening line of any Western: "He rode into our valley in the summer of '89." Seems simple, but it grabs you by the throat and keeps you riveted.

—J.A. Johnstone, co-author of *A Rocky Mountain Christmas* (Pinnacle)



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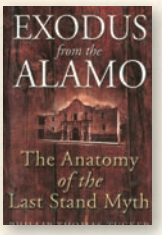
PHIL COLLINS'S TOP FIVE ALAMO READS

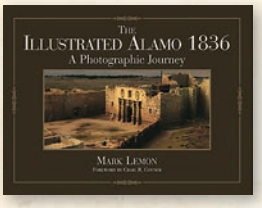
He's sold more than 200 million records, and he's a lieutenant of the Royal Victorian Order, but what we like most about Phil Collins is that he is a devotee to all things Alamo. His book, *The Alamo and Beyond: A Collector's Journey*, was issued earlier this year. "I have collected (and read) every Alamo book I've come across, so it's very hard to highlight just five of them," Collins tells *True West*. "Each book offers something the others don't. I apologize if I've omitted some that are worthy of inclusion."

1. ***Texian Iliad*** (Stephen L. Hardin; University of Texas Press): Pretty much one of the best books on the Texas revolution and the goings on at the Alamo. I was lucky to have Stephen accompany me on my book tour earlier this year, and he's a great guy.

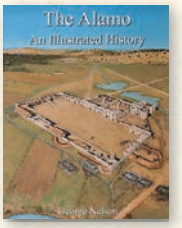
2. ***Exodus from the Alamo*** (Phillip Thomas Tucker; Casemate): I include this as it's a real "revisionist" look at the events at the Alamo in 1836. It's argumentative and throws doubt over much of the well heeled theories.



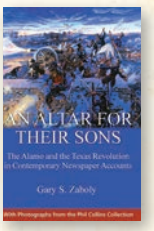
3. ***The Illustrated Alamo 1836*** (Mark Lemon; State House Press): This was a remarkable achievement by Mark. A brilliant scale model, photographed and aided by blue Texas skies and desert effects. We have the model on display at the History Shop on E. Houston Street in San Antonio, and it never fails to wow the visitors. A great pictorial look at what the compound might have looked like in 1836.



4. ***The Alamo: An Illustrated History*** (George Nelson; Aldine Books): I discovered this book quite a few years back and was amazed at the information contained within. George is a great Alamo buff and archaeologist. His images of the area throughout the years are very useful and illuminating. I have had much pleasure in funding the reprinting of this book over the years. A "must have" for Alamo enthusiasts.



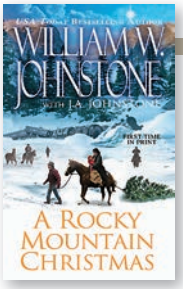
5. ***An Altar for Their Sons*** (Gary S. Zaboly; State House Press): Master Texas Illustrator Gary Zaboly has collected hundreds of original newspaper articles describing events leading to the Siege of the Alamo, and following it. Very interesting read and proof that the press were getting it wrong even back then! Gary has definite views on the form and construction of the compound in 1836 and is not shy in describing them.



In her book discussing how Soapy Smith's legend evolved and whether the Alaskan outlaw deserved recognition, Catherine Spude shares this photo of Smith on the Skagway streets on July 4, 1898.

– Courtesy Alaska State Library, William R. Norton Collection, Photographs, circa 1890-1920, ASL-PCA-226-067 –

his killer may not even be the right man. While previous chroniclers of Smith's life relied on prior literature and newspaper accounts, Spude mined court documents. In making her case that the Smith legend is overblown, Spude comes across like an attorney before the court, sometimes losing the reader in the presentation. Even so, anyone interested in Smith's ever-growing legacy should read this.
—Mike Coppock, author of *The Oceanside History of Alaska*



A ROCKY MOUNTAIN CHRISTMAS

William W. Johnstone and J.A. Johnstone combine fantasy with Old West action in *A Rocky Mountain Christmas* (Pinnacle, $7.50). When a train is derailed by an avalanche, the passengers must not only contend with dire elements, but also each other. The ragtag bunch includes a lawman, a convicted serial killer, a beautiful school teacher, a handsome rancher, a famous gunfighter and an obnoxious politician whose daughter is desperately ill with pneumonia. Suffering sub-zero temperatures and shortages of food and fuel, the survivors are eventually rescued by the ghost of a mountain man. The novel could only be improved upon if we had a main protagonist to cheer; otherwise, this is an entertaining read.
—Phyllis Morreale-de la Garza

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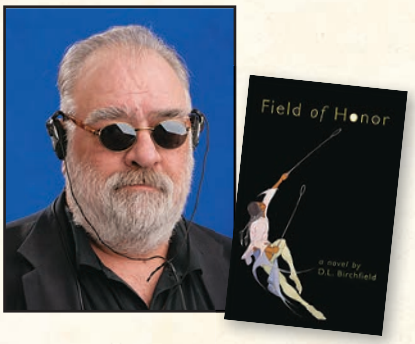
Johnny D. Boggs, Western Writers of America's *Roundup* editor, counts D.L. Birchfield's *Field of Honor* as one of the top contemporary Westerns around. The book, which Boggs describes as a "crazy satire," focuses on a secret underground civilization of Choctaws.

– Courtesy Western Writers of America –



REMEMBERING D.L. BIRCHFIELD

The world of Western literature lost a treasured voice in the early morning hours of September 7, when D.L. Birchfield, Choctaw satirist and professor of Native American Studies, slipped from this life. The author of the Spur Award-winning *Field of Honor* died from an apparent heart attack.

Describing him as a "champion of, and mentor to, numerous students," the University of Lethbridge, where Birchfield taught, remarked that he will be greatly missed.

Birchfield's most recent book, *How Choctaws Invented Civilization and Why Choctaws Will Conquer the World*, examines academe, American history and American policy relations with American Indians in the author's characteristic humor and irreverence.

Birchfield's good friend and fellow author Robert Conley called Birchfield a "genius" and a great writer. "I will miss him terribly," Conley says. "His work had a tremendous satirical turn. He was a prolific reader and had a mind like a steel trap. He remembered everything."

Candy Moulton, executive director of Western Writers of America, remembers Birchfield's work as copy editor for *Roundup* Magazine for the past 18 years, his service on the organization's board and his strong support of the Homestead Foundation. She adds, he was "witty, smart beyond belief and gave a hand up to many native and non-native writers."

—Jesse Mullins

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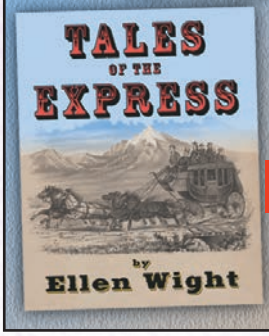

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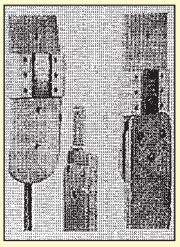

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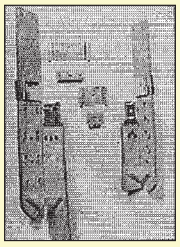

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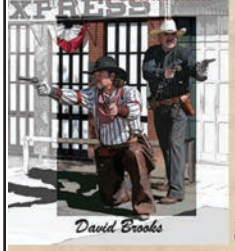

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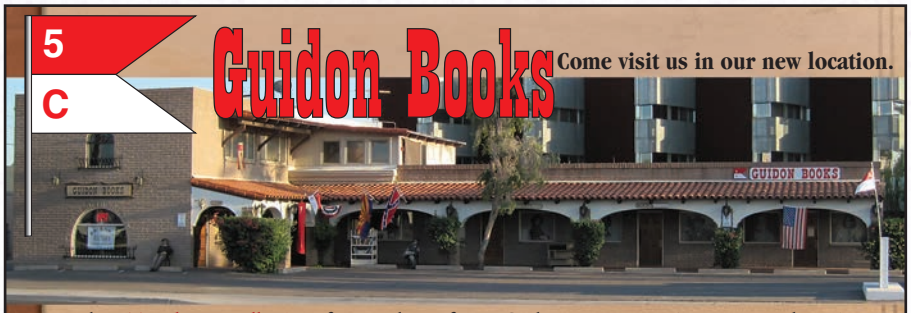

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– Courtesy Grapevine Convention & Visitors Bureau –

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866-468-7826 • *BLM.gov*

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ART OF THE AMERICAN COWBOY

Las Vegas, NV, December 11-15: View cowboy art by featured artist Brandon Bailey and others, plus artist quick draws and an art auction.
509-962-2934 • *ArtOfTheAmericanCowboy.com*

HOLIDAY CELEBRATIONS

CHRISTMAS IN THE PARK

Elk City, OK, Nov. 23-Dec. 31: Take a ride in an old-fashioned horse-drawn carriage and on the wooden carousel or Candy Cane Express train.
800-280-0207 • *VisitElkCity.com*

CHRISTMAS IN OLD DODGE CITY

Dodge City, KS, Nov. 26-Dec. 25: Features a Christmas tree auction, craft and gift boutiques, the Parade of Lights and community chili feed.
800-653-9378 • *VisitDodgeCity.org*

PRESCOTT COURTHOUSE CHRISTMAS LIGHTING

Prescott, AZ, December 1: In Arizona's territorial capital, enjoy the lighting of the courthouse, *The Christmas Story* readings and holiday carolers.
928-777-1100 • *Visit-Prescott.com*

CHRISTMAS IN THE STOCKYARDS

Fort Worth, TX, December 1: Families gather for the Christmas tree lighting, holiday parade, holiday caroling and a visit from Cowboy Santa.
817-625-9715 • *StockyardsStation.com*

FESTIVAL OF LIGHTS PARADE

Ruidoso, NM, December 1: Festive parade floats sparkle with twinkle lights and feature holiday designs as they travel through midtown Ruidoso.
575-257-7395 • *Ruidoso.net*

CHRISTMAS OPEN HOUSE

Canyon, TX, December 7-8: Pioneer Town offers up holiday music and storytelling, cookie decorating, festive kid's crafts and more.
806-651-2244 • *PanhandlePlains.org*

COWBOY CHRISTMAS POETRY GATHERING

Wickenburg, AZ, December 7-9: Poets, singers and storytellers bring the Christmas spirit to area ranchers; plus enjoy a cowboy breakfast.
928-684-5479 • *WickenburgChamber.com*

MICHAEL MARTIN MURPHEY'S COWBOY CHRISTMAS BALL

Oklahoma City, OK, December 14: Murphey headlines a Western concert for families that includes a buffet and a visit from Santa.
405-478-2250 • *NationalCowboyMuseum.org*

CHRISTMAS PARADE OF LIGHTS

Wickenburg, AZ, December 14: Holiday parade showcases colorfully-lit entries and Santa and Mrs. Claus riding through historic downtown.
928-684-5479 • *WickenburgChamber.com*

BAR D WRANGLERS CHRISTMAS JUBILEE

Durango, CO, December 20: Country crooners perform their traditional Christmas show with Western music and cowboy poetry and humor.
970-247-7657 • *DurangoConcerts.com*

TRADE SHOW

COUNTRY CHRISTMAS

Las Vegas, NV, December 6-16: More than 400 vendors display cowboy Christmas gifts, plus appearances and autographs from cowboy stars.
877-411-7277 • *CountryChristmas.com*

Western Roundup

FOR DECEMBER 2012

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Deadwood, SD, December 1-23: In this holiday spectacle, Christopher Jingle guides the audience through a winter wonderland as part of Deadwood's 1876 historic holiday party of the Old West.
877-907-4726 • *DeadwoodMountainGrand.com*

– By Bob Wilson / Courtesy Deadwood Mountain Grand –

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Rock Island, IL, Nov. 30-Dec. 2: Up for bid are more than 2,700 lots, including historic Colts, Winchesters, Volcanic repeaters and Henry rifles. Shown here is a .38 Colt revolver with a bull's head engraved on the ivory grip.
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325-481-2646 • *FortConcho.com*

– Courtesy Fort Concho National Historic Landmark –

DICKENS ON THE STRAND

Galveston, TX, December 1-2: Bobbies, beefeaters and Queen re-create the Victorian London of Charles Dickens in Galveston's historic district, while the Texas Brigade troops (above) fire their guns for the crowd.
409-765-7834 • *GalvestonHistory.org*

– By David Canright / Courtesy Galveston Historical Foundation –

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Ask The Marshall

BY MARSHALL TRIMBLE

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

Street Gang Hangs!

Did the last hanging in the Old West take place in Santa Rosa, California?

Jim Wyllie
Santa Rosa, California

I believe you're referring to San Francisco's notorious Howard Street Gang, whose members were lynched for killing three lawmen. George Boyd, Terry Fitts and Charles Valento were hanged in Santa Rosa on December 10, 1920. With the town's history dating to the 1830s, that's long after its frontier era.

The last legal hanging in the U.S. was in Delaware in 1996—although that form of execution is still a possibility in New Hampshire and Washington state.

Did women in the West buy their foodstuffs in bulk?

Stace Webb
Wenatchee, Washington

Yep, they did, especially if they lived out of town.

If a woman lived in town, she could purchase perishable food in small amounts, as she probably didn't have an icebox, much less a refrigerator, to keep food fresh for long. She bought beans, flour, sugar and other such staples in larger amounts. She might buy just enough hamburger for supper. She probably had a few chickens in a pen for eggs and fryers. More often than not, she had a vegetable garden.

The woman who lived on a homestead or ranch had to be more resourceful. She likely got her meat by butchering a calf or hog. Like the woman in town, she probably raised chickens for eggs and cooking. She bought staples, such as beans, flour, sugar and coffee, by the sack, as she didn't get to town often.

Both women probably canned fruits and vegetables. These could stay fairly cool in a cellar or dugout.

Do you agree with Maurice Kildare, who claimed the men hanged for the Bisbee Massacre were not the culprits?

Margaret-Ann Moore
Long Beach, California

TWMAG.COM FORUM

Maurice Kildare's real name was Gladwell Richardson. He mainly wrote novels, under pen names, and he never let the truth get in the way of a good story.

All the serious historians I know are in agreement on this. Red Sample, Bill Delaney, Tex Howard, Dan Dowd and Dan Kelly, along with their leader John Heath, participated in the botched holdup of the Goldwater-Castaneda store in Bisbee, Arizona, on December 8, 1883.

Physical evidence linked the men to the crime. Howard had taken an expensive watch and chain during the robbery. Hoping to gain the favors of a soiled dove in Clifton, he gave it to her and told her of the incident. The lady shared the information with her boyfriend, who in turn shared it with a lawman.

After the Bisbee robbers killed four citizens, including a pregnant woman, Annie Roberts, some of the town's citizens were so outraged by the leader, John Heath, getting a life sentence that they lynched him (above).

Since he was not present at the robbery, Heath got a separate trial and ended up with a life sentence. On February 22, 1884, a mob of angry citizens stormed the Tombstone jail, ignored the five condemned men, took Heath and lynched him from a telegraph pole.

Two weeks later, on March 8, the rest were legally executed in the largest mass hanging in Arizona's history.

What camera equipment did Tombstone photographer C.S. Fly use?

Amber Jones
Abingdon, Maryland

We don't have much information on his camera

Flour is certainly an item that pioneers would have purchased in bulk. Trade cards were used to advertise goods and services in the late 1800s. The Victorian trade card shown here promotes Street's Perfection Prepared Buckwheat Flour.

– All images True West Archives –

The American Challenge camera was manufactured by the Rochester Optical Company between 1881–87. While many of Camillus "Buck" Sydney Fly's photographs were taken on eight-by-10-inch glass plate negatives, shown here is a four-by-five-inch model.

equipment. C.S. Fly's Photo Gallery in Tombstone, Arizona, owns a Rochester Optical camera that belonged to his wife, Mollie. It probably dates to the 1890s, prior to the company being purchased by Eastman Kodak.

It is a good bet that C.S. and Mollie (who took a lot of the indoor photos) were using camera devices made in Rochester, New York, the camera capital of the U.S. (if not the world).

Perhaps one of our astute readers out there can fill us in on the Fly's favorite cameras.

What kind of beans did cowboys cook on the trail?

Donna Rios
Wellman, Iowa

Beans were a staple on the frontier. They're high in protein, and they stick to your ribs. They were easy to pack and store, until you were ready to cook up a batch. Pinto beans were the choice of the cowboys, and they were even better if the *cocinero* had some chili peppers to add spice.

Out on the trail, the chuckwagon cook soaked beans in a pot during the day. He'd set up camp and cook up a batch, but the beans would have to be eaten right away. Cooked beans spoil or sour quickly, so cowhands didn't eat them on the trail unless they were traveling with the chuckwagon.

Cowboys in a line shack or at the ranch without an icebox would have had the same problem. They had to eat the beans right away.

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Photo: John Wheland

What HISTORY HAS TAUGHT ME

History has taught me it's never too late to ride a fresh horse. Henry Ford started the Ford Motor Company when he was 40 years old.

I fell in love with the West when I began producing TV commercials and films on location in Arizona, Texas, California and Colorado.

My biggest regret is not taking a job offered to me by film director Robert Altman.

I am currently reading *Wolfville Nights* by Alfred Henry Lewis. I was drawn to Lewis as a storyteller for his descriptions and colorful use of words. I savor the flavor of his words. Like Mark Twain, Lewis had a gift for being able to spell the same word many different ways.

I was inspired to write my book *A Cowboy Christmas* while sitting around a campfire with my sons, Mark and WB, who wondered what it would have been like if they had been cowboys when the West was young. This one's for the boys.

I like writing historical fiction because imagination is infinite and knowledge is just the facts. The stage production of *War Horse* is an example of man's ability to transform a true story with the use of horse puppets to inspire our spirit beyond imagination.

My favorite living Western artist is Howard Terpning, a narrative painter of inspiring American Indian images.

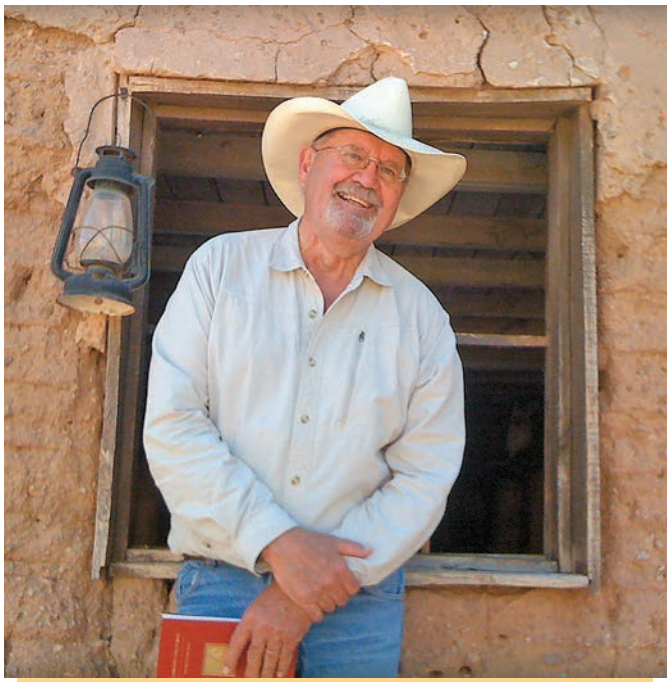
My mother always told me the difference between me and the other kids was worth exploring. She was right.

I was gratified when Elmore Leonard, Michael Blake and Thomas Cobb favored my book with their praise lines. Also, being invited to Ted Turner's Flying D Ranch in Bozeman, Montana, to see the old West from horseback, was a ride bigger and more beautiful than any dream.

When it comes to Western writers nobody can touch Mark Twain, Elmore Leonard, Michael Blake or Larry McMurtry.

A memorable person I've met along the trail is Andy Warhol. In 1967, Warhol visited my college to lecture on his film *Chelsea Girls*. By chance, I played a game of checkers with him.

Western artist Howard Terpning has said of Tom Van Dyke's first novel: "I'm a narrative painter, so as I read this book, the words drew pictures in my mind. These images are vivid, and the story feels real. *A Cowboy Christmas: An American Tale* is a welcome addition to my library."



TOM VAN DYKE, AUTHOR

Tom Van Dyke lives with his wife, Mary, on their ranch in Cave Creek, Arizona. A member of Western Writers of America, he has been writing screenplays since 1970. He also wrote the American Bicentennial public service announcement, "Stand Up and Be Counted," given by John Denver. He creates fine art in the form of sculptures, paintings and photography, which have been exhibited in the Museum of Modern Art, the Carnegie Museum of Art, the Buffalo Bill Historical Center, the Detroit Institute of Arts Museum, the Henry Ford Museum, the Cranbrook Art Museum and the Butler Institute of American Art. His first book is *A Cowboy Christmas: An American Tale*.

After the game, he asked me if I would like him to turn the checkerboard into Pop Art, and he did. I don't remember who won the game.

The best Western films ever are *Hombre*, *Dances With Wolves*, *Lonesome Dove* and *McCabe & Mrs. Miller*.

My favorite movie quote is "Badges? We don't need no stinkin' badges," from 1974's *Blazing Saddles*.

The best idea is always the best idea. No matter who thought of it. Give them credit—yours is in recognizing it.

When you have nothing to lose—be careful! There may be nothing to gain.

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NOVEMBER 30TH, DECEMBER 1ST, & 2ND 2012

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- Exceptional Colt Single Actions including Factory Engraved examples.
- Desirable Colt longarms, including 5 Colt Paterson Longarms.
- Outstanding grouping of Winchesters including Volcanics, Henry rifles, and high conditioned 1866's to 1895's
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Documented Deluxe Gold Plated Factory Relief Engraved Winchester Model 1866 Lever Action Rifle Attributed to Conrad Ulrich

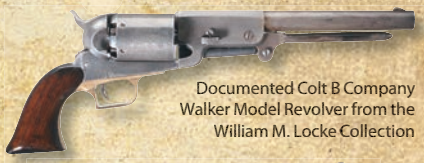
Magnificent Documented Conrad F. Ulrich Signed Exhibition Engraved Masterpiece Winchester Model 1866 Lever Action Rifle

These Two Are Nine Serial Numbers Apart!

Magnificent Documented Conrad F. Ulrich Signed Exhibition Engraved Masterpiece Winchester Model 1866 Lever Action Rifle

Spectacular Gold Inlaid John Ulrich Engraved and Signed Winchester Model 1894 Fancy Takedown Sporting Rifle

Factory Engraved First Year Production Exhibition Colt Model 1877 Thunderer with Factory Letter



Documented Colt B Company Walker Model Revolver from the William M. Locke Collection

Rare Individual Shipped 44 Smith & Wesson Caliber Colt Flattop Bisley Target Revolver with Factory Letter

Excellent 1887 Production U.S. David F. Clark Inspected Colt Single Action Cavalry Revolver

Exceptional Civil War Production New Haven Arms Company Henry Lever-Action Rifle

Astonishing, Only Known, Paterson 1839 Deluxe Carbine with Factory Birds-Eye Maple Stock, Winner of the TGCA Best Single Weapon Award and accompanied by a Herb Glass Sr. Letter of Authenticity

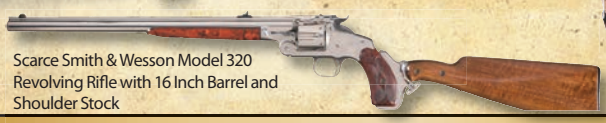
Factory Cased, Deluxe Engraved, Colt Presentation Model 1849 Pocket Revolver with Relief Carved Ivory Grip

London Agency Cased Early Production Colt SAA Flattop Target "Model of 1894" Revolver in 450 Eley Caliber with Factory Letter and Inscription Pictured in "THE 36 CALIBER'S OF THE COLT SINGLE ACTION ARMY"

Mint Sharps New Model 1863 Breech-Loading Percussion Rifle

Rare Documented Silver Plated New Haven Arms Pistol- Carbine with Period Stock

1 of 8 Volcanics in this auction



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Extraordinary Pre-War Colt Single Action Army Revolver with Carved Steer Head Ivory Grips and Original Box

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