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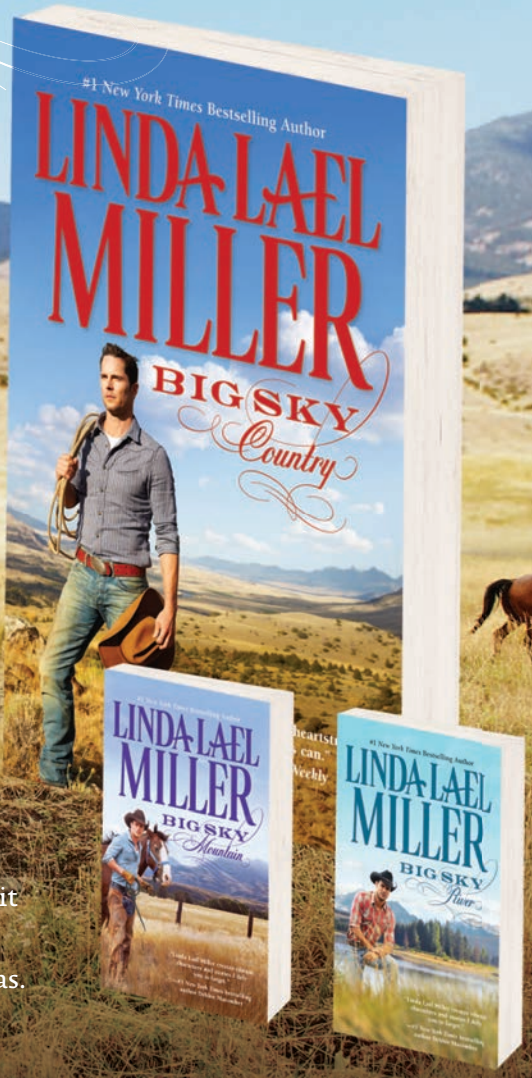

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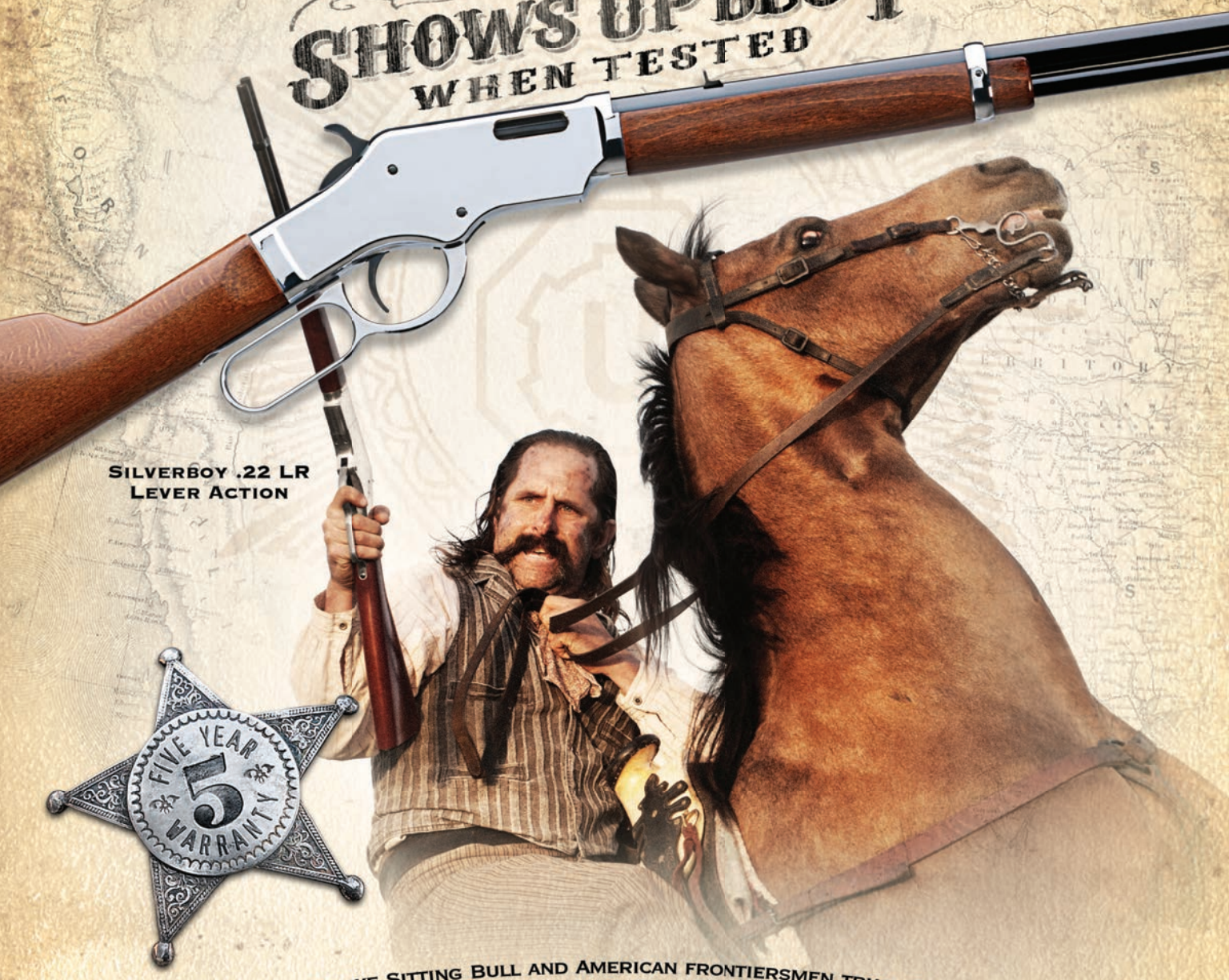

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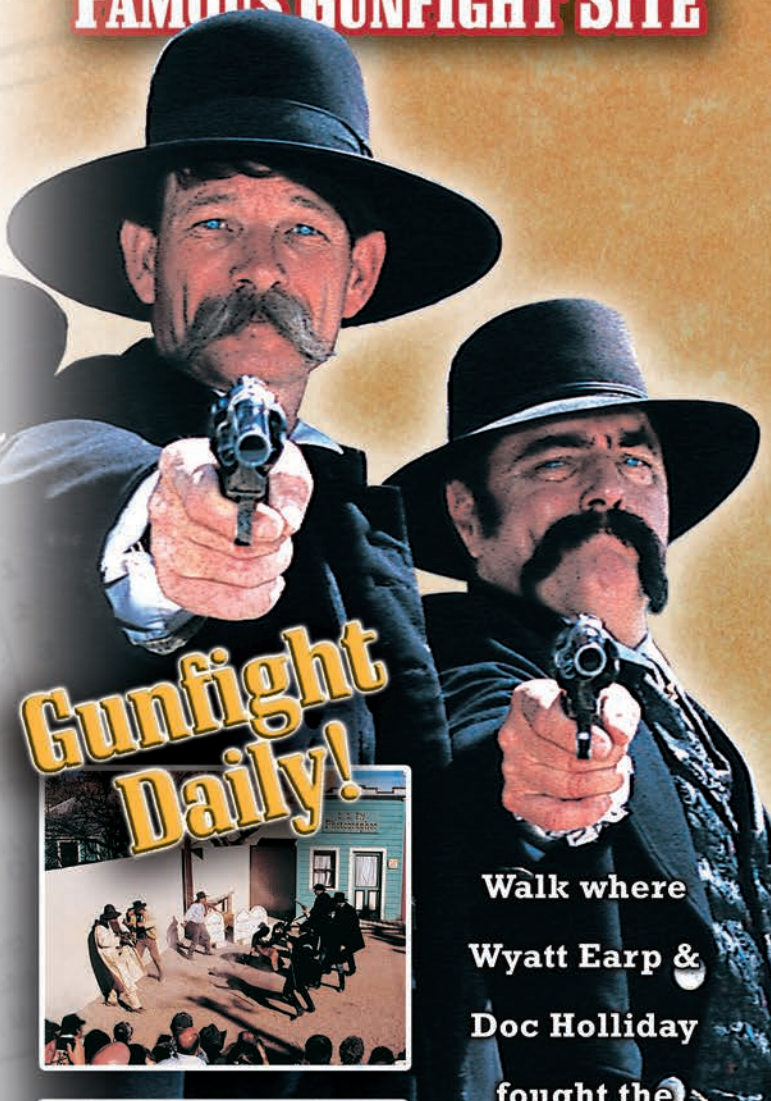

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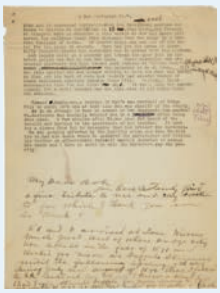

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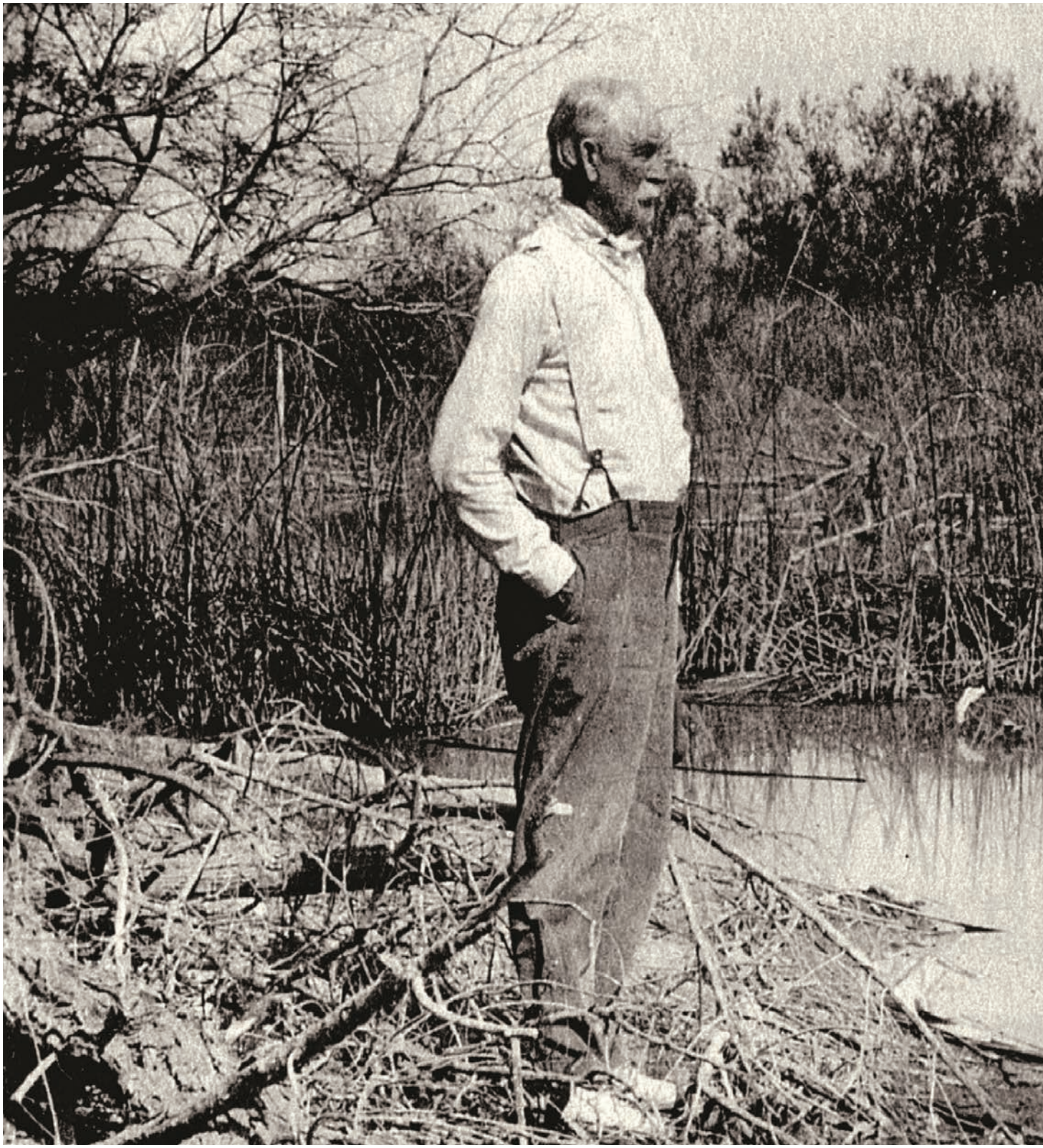

REFLECTIONS OF A LIFE ON THE FRONTIER

Wyatt Earp gazes across the Colorado River toward Arizona in this 1925 snapshot. After having lived 77 years on the frontier, he no doubt had plenty to reflect on.

– Courtesy Jeff Morey –

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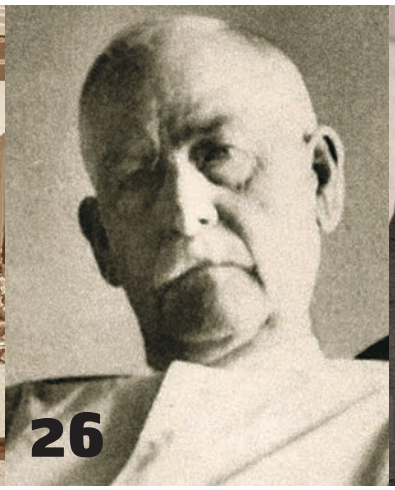

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The little-known saga of a frontier marshal who pulled out the big guns—Tom Mix, William S. Hart and other major movie stars—in a battle to get his story told in 1920s Hollywood.
—Allen Barra

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Which William S. Hart picture was the first story to introduce Earp as a character? (Hint: The main subject was an icon he probably never even met.)
—Paul Andrew Hutton

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48 **YOU ON THE SET!**

Discover where Newman's Butch Cassidy rode his bike, the *High Noon* train you can still ride on, what "weird place" Eastwood scouted out and other classic Western movie sites.
—The Editors

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

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The Wyatt Earp Mystery Car

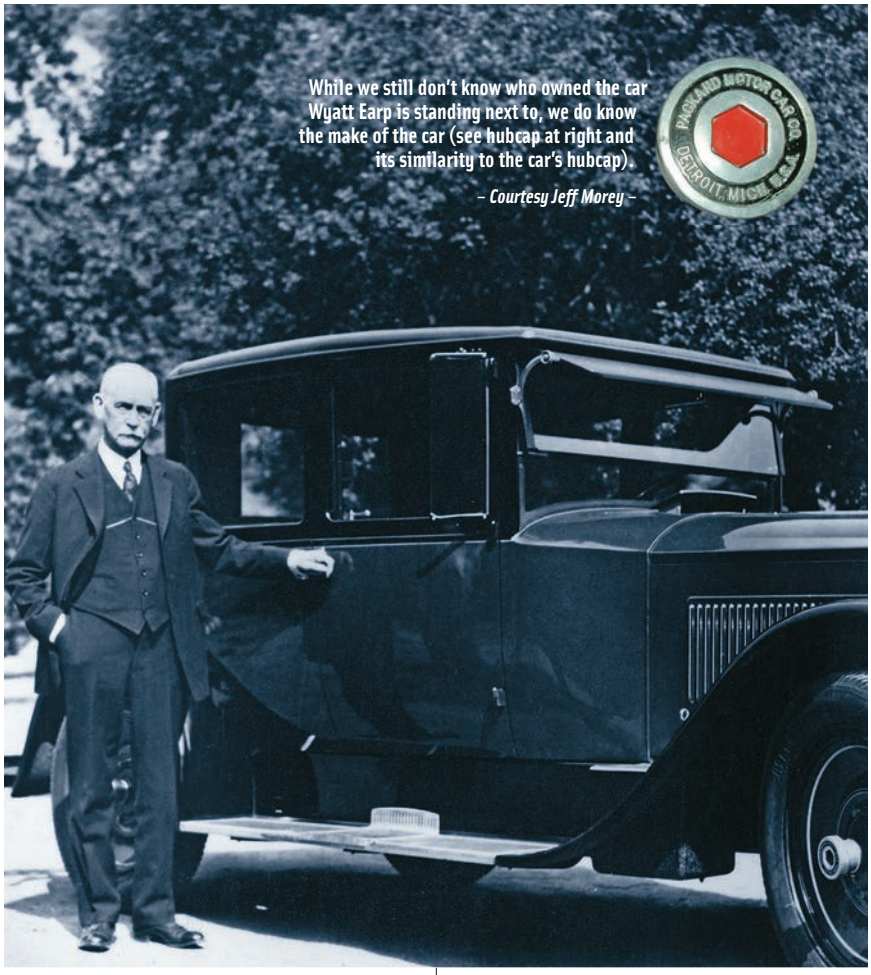
Just when you thought there was nothing new to know about the infamous frontier marshal.

One photo has always intrigued me. It shows the legendary Wyatt Earp standing next to a fancy car in the 1920s. Although several websites claim the car was Earp's, I find that to be highly doubtful.

As you will read in this issue, Earp was friends with two of the biggest Western stars in Hollywood: Tom Mix and William S. Hart. Both actors were fans of Earp and, according to Hart's son, his father had photos taken with Earp, although those photos were lost. We do know Hart often hired a photographer, or had a studio photographer accompany him; there are numerous photos of the actor with Western movie stars and celebrities like artist Charlie Russell and frontier marshal-turned-newspaperman Bat Masterson (see photo on p. 36).

Car enthusiast Anthony Martin of Riverside, California, tells me he believes the car is a 1926 Packard Model 326 "Opera Coupe." He adds, "Tom Mix's taste ran to flash—he owned several big open Cadillac Tourers that were somewhat tricked out, and Hart tended to quieter, more dignified taste, favoring Packards. I believe this most likely to have been Hart's. Really, their difference in car taste is rather like (and consistent with) their difference in screen persona and presentation!"

It is true J.B. Judkins, who built car bodies for Packard and other automobile makers in the 1920s, custom built a Model 38 Pierce-Arrow Club Coupe for Mix in 1926. And although the Pierce-Arrow resembles the Packard, based on the hubcap (see inset), the car Wyatt is standing next to is a Packard. If I had to bet, I would say the luxury car belonged to movie star Hart and not Earp (Packards sold for up to $2,900, while a Model T sold for under $300).

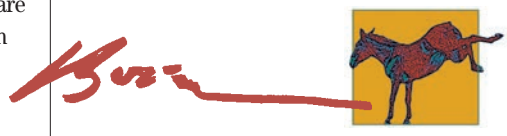


While we still don't know who owned the car Wyatt Earp is standing next to, we do know the make of the car (see hubcap at right and its similarity to the car's hubcap).

– Courtesy Jeff Morey –

Incredibly, the groundbreaking coverage of Earp in this issue is just the tip of the iceberg regarding Wyatt's years in Los Angeles and his connections (or lack thereof) in the movie business. We are busy working on a full-length book with the working title: *Wyatt Earp in Hollywood: The Untold Story.*

As part of this project, I will also be going on the road, giving a PowerPoint presentation of this incredible story. First up, on August 18, you can see Paul Andrew Hutton and me at the first annual *True West* Railfest in Durango, Colorado, at the Strater Hotel. Stay tuned for more dates to follow.



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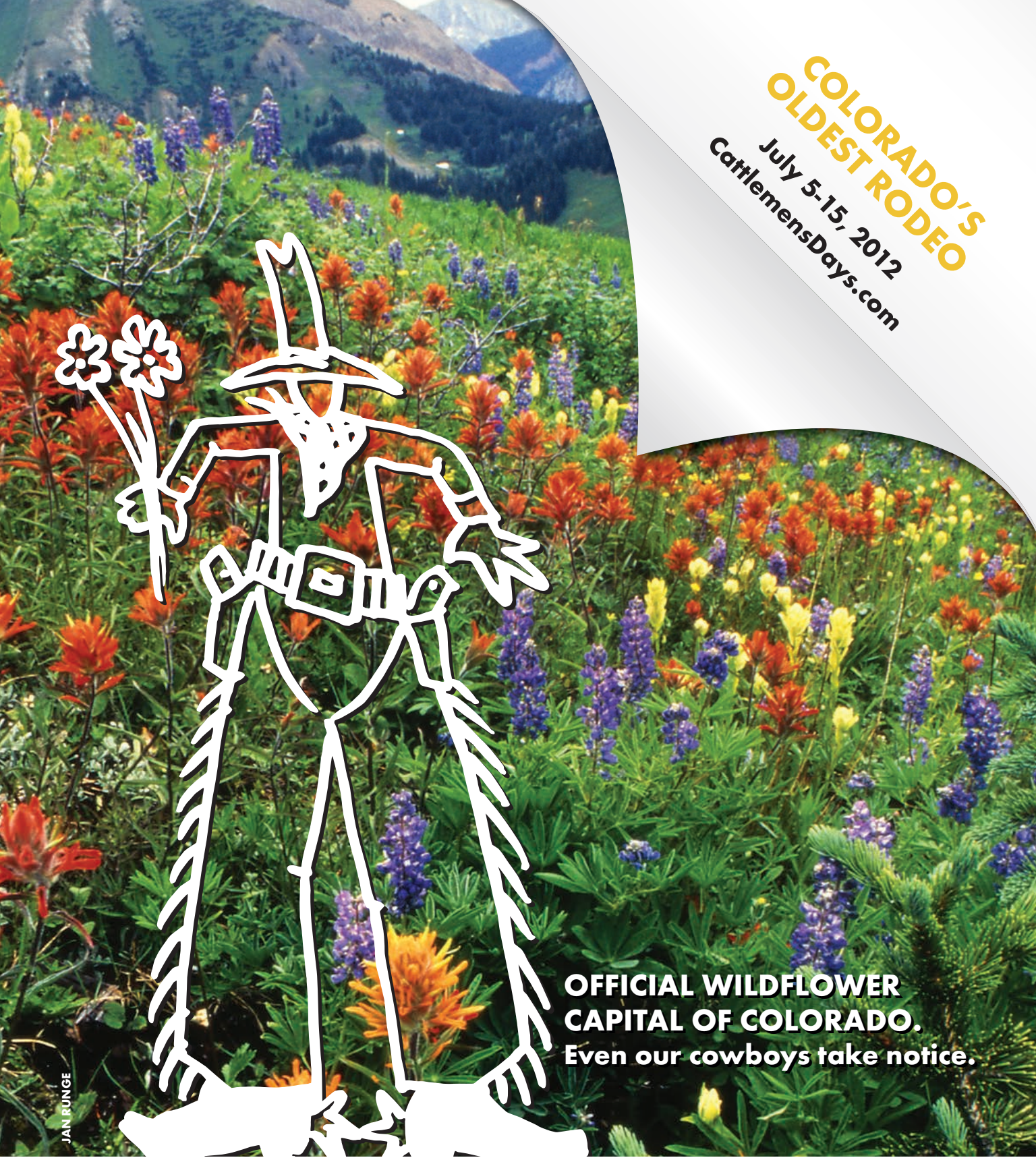

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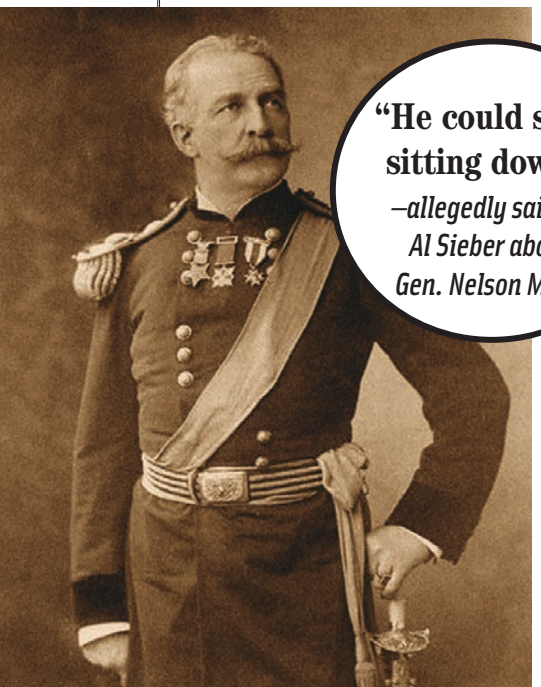
"There are days that I spend on a horse, out in the sun, getting to shoot a grizzly, and I can't believe that I'm not having to pay them to do this."
–Anson Mount, who plays an iconic gunslinger in the AMC drama Hell On Wheels

"Alcohol may lead nowhere, but it sure is the scenic route."
–Molly Ivins, Texas humorist

"Fame is proof that the people are gullible."
–Ralph Waldo Emerson, essayist

"If Mark Twain had had Twitter, he would have been amazing at it. But he probably wouldn't have gotten around to writing *Huckleberry Finn*."
–Andy Borowitz, editor of The 50 Funniest American Writers

"When you're good enough to cowboy, you're already too old for it."
–Nick Hix, South Dakota cowboy



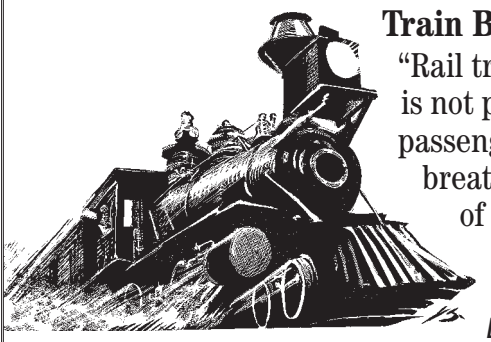
"He could strut sitting down."
–allegedly said by Al Sieber about Gen. Nelson Miles

Bizarro BY DAN PIRARO

"I think laughter may be a form of courage.... As humans we sometimes stand tall and look into the sun and laugh, and I think we are never more brave than when we do that."
– Linda Ellerbee, journalist

Old Vaquero Saying

"The best way to stop a runaway horse is to bet on it."



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–Dr. Dionysius Lardner, University College of London professor, 1828

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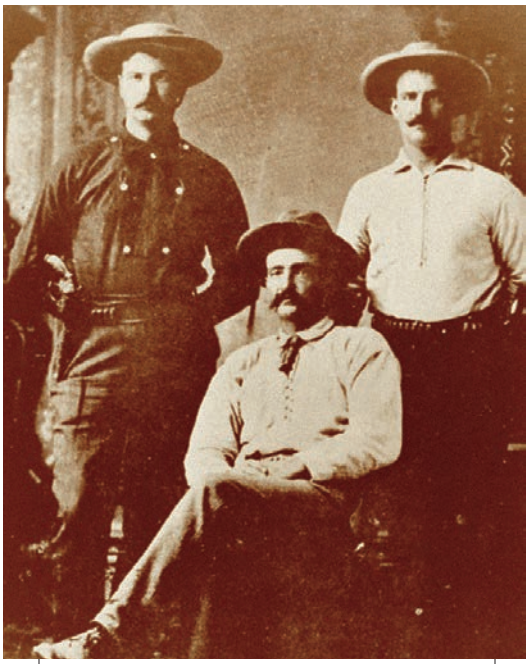
BY MARK BOARDMAN

Sizing Up

Measuring the combatants of the O.K. Corral gunfight brings the story to new heights.



In his 1940 book *I've Killed Men*, Jack Ganzhorn, who was born at Fort Thomas on Arizona's San Carlos Reservation in 1878, identified the man in the center, supposedly between the McLaury brothers, as "Ed Finnerty." Historian Paul Lee Johnson thinks it may actually be Chicago journalist John Finerty, who was in Arizona covering the Cibecue outbreak.

– Courtesy Paul Lee Johnson –

There are a lot of tall tales about the Gunfight at the O.K. Corral in Tombstone, Arizona. This is not one of them.

No, this is a short reminder of how the movies skew our view of Old West figures—in this case, Frank and Tom McLaury. Just in case you've forgotten (or never been exposed to the story), the McLaury brothers were two of the Cowboys who took on the Earp brothers and Doc Holliday at the famous shoot-out on October 26, 1881.

Frank and Tom lost the battle and their lives (as did their compadre Billy Clanton, whose older brother Ike fled the scene when the guns started roaring). The combined funeral was one of the largest in Tombstone history; the three now repose side by side in Boot Hill.

Western movies make it appear that all the combatants on that cold winter day were about the same size—six-footers, give or take—except for teenage Billy Clanton, who is often portrayed as smaller, "just a kid."

The evidence says otherwise.

There is a famous photo of the dearly departed in their caskets, just prior to the funeral. If you look closely, you'll see something surprising. Nineteen-year-old Billy, on the right, is significantly taller than Frank and Tom (former Tombstone historian Ben Traywick believes the youngster was about 6'2"). Next to him is Tom; his specially-made casket is much shorter. Next to him is his brother Frank—and his casket is shorter yet.

This means that "Frank was about 5'3" or so, and Tom was around 5'5", maybe 5'6"," McLaury expert Paul Lee Johnson says. He's been researching the family ever since he was 14; his results are due out in June when the University of North Texas Press publishes *The McLaurys in Tombstone, Arizona: An O.K. Corral Obituary.*

> But 5'3" is short. Really short.

Sure, the average American male of the 1880s was shorter than his modern counterpart. But 5'3" is short. Really short.

"It runs in the family. Most of the McLaury men were small. That's what their great-nieces told me," Johnson says.

Granted, no specific measurements are available, at least none that have been found. Johnson admits he is guesstimating—although a number of Earp experts believe his figures are correct. The bottom line is that Frank and Tom McLaury were short, even for that period.

There's a bit more evidence. Another photo of the McLaurys—disputed by at least some Old West aficionados, but believed to be authentic by Johnson—shows the pair standing on either side of journalist John Finerty. He's around six feet. They are nowhere near that size. In fact, Finerty's head reaches near Frank's shoulder.

The size issue puts a somewhat different spin on the Tombstone situation. The McLaurys had confrontations with the Earp faction prior to the gunfight. In fact, just an hour or so before the ball opened, Tom and Wyatt Earp got into a heated argument outside the courthouse. Witnesses recounted how Tom had to look up at the lawman as they yelled at each other. Wyatt ended the discussion by bending a gun barrel over his adversary's head.

Did the McLaurys feel threatened by men who were more than a half-foot taller than they were? If so, might they have been more inclined to carry concealed weapons as protection, in spite of Tombstone laws prohibiting it? When confronted by the Earps and Holliday in the empty lot on Fremont Street, would they have instinctively reached for their hardware—not to surrender, but to actively defend themselves?

It's all speculation, as is so much of the Tombstone story. But with the publication of Paul Lee Johnson's book, it's certain that the tale of the McLaurys won't be getting short shrift any time soon.

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BY JANA BOMMERSBACH

Keepers of the Seed

A partnership allows the first Cornhuskers to save the ancient Eagle Corn seed.

The last 50 kernels of Eagle Corn were kept in a mayonnaise jar, the last seeds of a mother corn that had nurtured the Pawnee people for generations and was taken with them when they were exiled from Nebraska to Oklahoma in the 1870s.

But the corn wouldn't grow in Oklahoma. Deb Echo-Hawk, the "Keeper of the Seed," was worried her people would never eat the beautiful Eagle Corn again—a brand so unique that its pure white kernels sport a purple spot that expands as the corn grows, eventually looking like the spreading wings of an Eagle.

Then she got a call from back home—from the educational director of the Great Platte River Road Archway in Kearney, Nebraska. Ronnie O'Brien explained that since opening day in 2000—the $60 million project built over I-80 commemorates all those who settled the West—she had been hearing the same complaint: "We didn't tell enough about the Native Americans who had lived here first."

So O'Brien went to the Pawnee Nation for help in telling their story. She quickly discovered a big part of that story was how they had grown such prodigious corn; to the Pawnee, Nebraska was a "cornhusker state" long before white pioneers came and centuries before the state existed.

That's the first time O'Brien ever heard of Eagle Corn: "Nothing like that exists on Earth," she learned.

She also found out that a few years earlier, the tribe had begun its Seed Preservation Project in a last ditch effort to keep several varieties of its mother corns from extinction.

The Pawnee had never entrusted their corn seeds to a non-tribal member before, and it took some discussion before the tribe's Cultural Committee agreed to send some to O'Brien. "We have very little seed, and if we didn't trust someone, we might lose it in a bad year," Echo-Hawk says. "Ronnie being from our homeland made sense."

> "I've never seen plants just burst from the land like they did."

So in 2004, some Eagle Corn seeds were sent to Nebraska. "The Pawnee had grown this corn here for 600 years, and they'd been trying to save it since they were forced to Oklahoma in the 1870s. Now we were trying one last time to see if it would grow here again," O'Brien says.

The first crop didn't take, but the next year, the last 25 seeds were sent in a desperate effort to keep the Eagle Corn from extinction. That time, O'Brien watched in astonishment. "It was just amazing—I've never seen plants just burst from the land like they did; they jumped out of the ground."

O'Brien laughs about being the "person most unlikely" to grow this special crop. "I grew up in cornfields. I was so tired of corn, I never wanted to grow it again—but this was different," she admits. "And boy, did it grow; it was home."

Back in Oklahoma, Echo-Hawk and the Pawnee people know they have saved something precious. "This corn defines us as a people. It's something that nurtured us for hundreds of years—physically and spiritually," Echo-Hawk says.

A "corny" picture of Ronnie O'Brien and Deb Echo-Hawk (at right) in Pawnee, Oklahoma, in July 2011. The two were rejoicing in the success of the red corn that had grown despite the terrible drought that summer.

– By Jeana Echo-Hawk –

Corn was not just a staple of Pawnee life in Nebraska. It was included in all sacred ceremonies, and warriors wore an ear of corn on their left shoulder for safety during battle.

The project has been so successful, in November 2010, for the first time in 125 years, a Pawnee ceremony in Oklahoma included Eagle Corn soup from corn grown at the archway's garden.

"This is the best food I've ever tasted," O'Brien says. "It doesn't taste like corn. It tastes like almonds with cream in it."

To Echo-Hawk, it is the taste of her ancestors. Now she and O'Brien are working together to help other tribes recapture their agricultural heritage.

For more information, visit the "Pawnee Seed Preservation Project" on Facebook.

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

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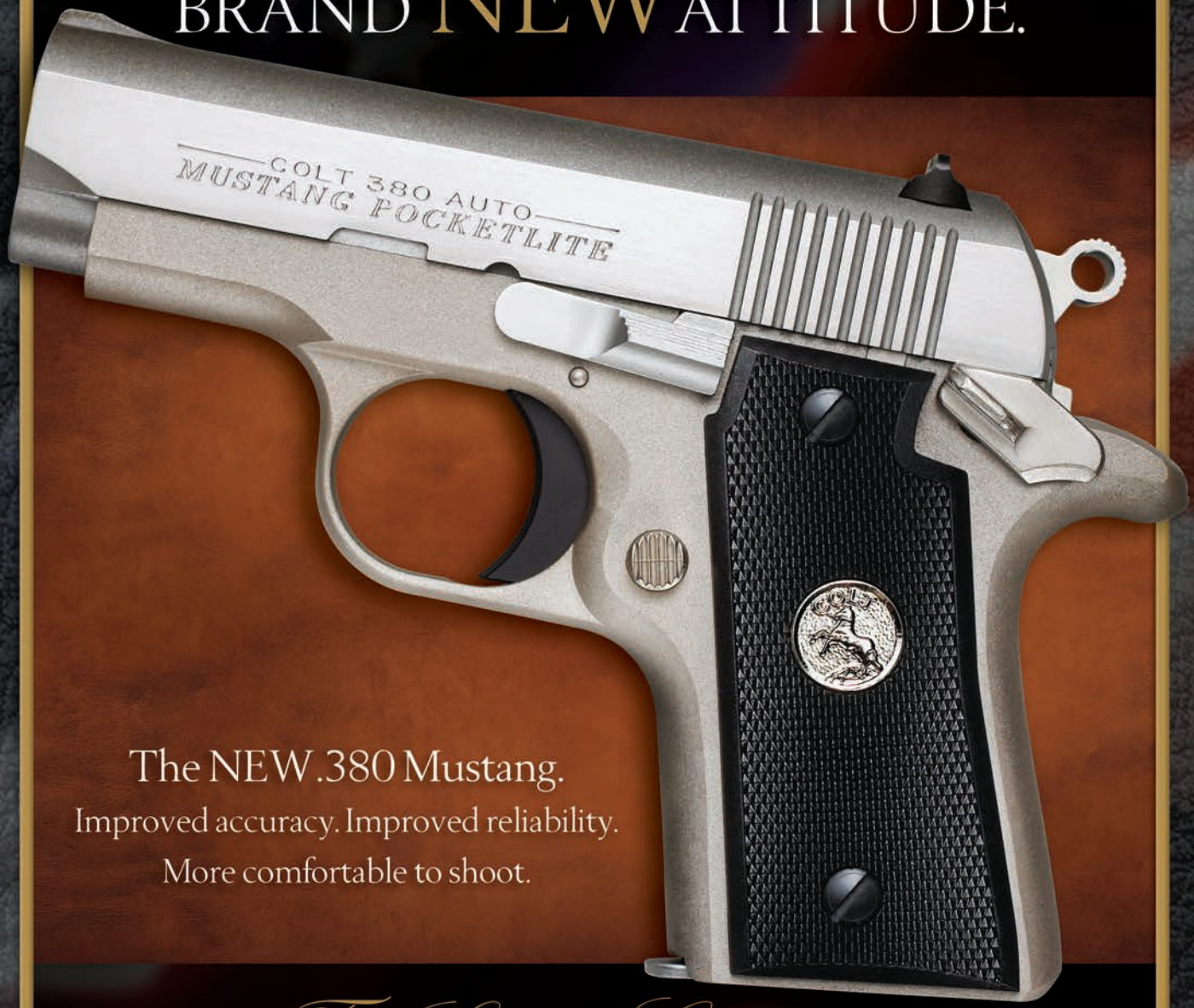

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Wild West frontiersmen and Indians could rely on the Model 1866 Winchester.

First dubbed the "Improved Henry" by Winchester, around 170,000 1866 Models were produced from 1866-98. Primarily made to handle the .44 Henry Flat rimfire round, very few were produced in the .44 Henry Center Fire Flat cartridge, making centerfire '66s extremely rare! Shown here is a typical 1866 model rifle in .44 rimfire.

– By Paul Goodwin –

Best known as the "Yellowboy," an affectionate moniker frontier Indians gave the repeater due to its shiny brass receiver, the Model 1866 was produced by Winchester until 1898. In its 32 years of production, more than 170,000 of these .44 rimfire, lever-action rifles left the factory, with many shipped to the West to play their part in settling that untamed region. A number of these went south of the border to be used by both sides during Mexico's 1860s fight against the French.

Winchester first called this model the "Improved Henry." Its most notable enhancement over the Model 1860 Henry included: the receiver-mounted, King's patented, spring-tempered loading gate, the wooden fore-stock and the under barrel closed magazine tube that was open only at the rear, where it entered the receiver (the Henry's tube was open its entire length, thus subjecting it to dirt and debris). The rifle updated to its Model 1866 name after the introduction of its successor, the iron-framed 1873 model.

The Model 1866 also has the distinction of being the first rifle to bear the Winchester name. The rifle was fitted with a 24-inch octagonal barrel, which held 16 cartridges (with one in the chamber), while the 20-inch barreled carbine held 13 rounds.

Despite its relatively low-powered loading of a 200-grain lead bullet, backed by around 26-28 grains of blackpowder, the Yellowboy remained a favorite throughout the Old West era and consistently proved to be a trusty companion to Westerners. As testimony to the esteem of the Model 1866, they were put to work in the hands of outdoorsmen of all breeds, including military officers, cowboys, Indians and several Union Pacific Railroad special agents. Perhaps most notably, the rifle served as the principal arm for the two expeditions that explored the Colorado River region in 1869 and 1871.

Frontiersman William E. Webb recalled that his '66 carbine "weighed but seven and one-half pounds," and "… could be fired rapidly 12 times without replenishing the magazine…." He further recalled that he "often held it out with one hand like a pistol and fired."

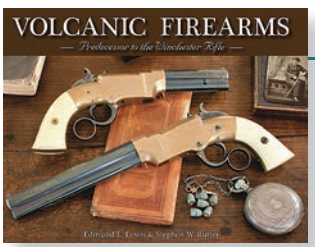
If any Winchester truly deserves the title of the "Gun that Won the West," it would be the Model 1866. It was not by accident that in 1973—long before anyone ever heard of cowboy action shooting—the late Val Forgett introduced the first metallic cartridge lever gun replicas, with one of them being the Model 1866 "Yellowboy," chambered for the smokeless .44-40 centerfire (.44 WCF).

These Gros Ventres are armed with 1866 Winchester "Yellowboy" carbines, favored by Indians not only for their rapid fire capabilities, but also for their colorful brass receivers as well.

– Courtesy Herb Peck Jr. Collection –

Since those early years in the age of replicas, the '66 model has continued to hold its own as a favorite with cowboy action shooters, cowboy mounted rifle shooters and Old West gun buffs alike. As the old-time Plains Indians said, "Yellowboy, one heap good gun!"

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



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BY MEGHAN SAAR

A Ladies' Man

An Indian woman comes out on top at the latest C.M. Russell Museum benefit auction.

Charlie Russell was a man's man. He painted buffalo hunts, Indian warfare and cowboys roping steers, like in the 1898 watercolor that sold as the top lot at The Russell auction held in Great Falls, Montana, on March 15-17, 2012.

At the same time, "no other artist in the western American genre has ever produced such a body of work" in which women were the primary subject as Russell did, devoting more than 300 artworks to them, wrote Ginger K. Renner in 1984.

Charlie's nephew Austin remarked on how much his uncle favored these works over his more masculine depictions: "He still painted violent action gun fights, bear hunts, bucking broncos and so forth; but these were painted to sell. The ones he really liked were more contemplative: the tribe-women, children, old people on the trail of the buffalo runners: riders in the snow or at a waterhole: Indians singing the sun down."

Thus it seemed fitting that Russell's rather macho 1898 watercolor tied as the top lot with his rather sentimental *Waiting for Her Brave's Return*, both selling for $375,000 bids.

The latter watercolor was painted in 1897, a year after the artist had married Nancy Cooper and the same year the couple moved to Great Falls, a place they would make their home until Russell's death in 1926. "[W]hen Russell settled into his own domestic routine, the artist tipped his hand by frequently picturing family life inside a tipi," notes Brian Dippie, who has authored numerous books on Russell, including working on the definitive catalogue raisonné published in 2007.

C.M. Russell painted his watercolor *Waiting for Her Brave's Return* in 1897, the same year he began his domestic life in Great Falls, Montana, with his wife, Nancy; $375,000.

The watercolor depicts a young Indian woman lighting a pipe in the expectation of her warrior husband's return. It is full of the iconography that is typical of Russell's intimate domestic scenes. She sits on a painted buffalo robe, which, Renner wrote, provides an "exotic, primordial element." The willow backrest in the center background introduces an "architectural as well as decorative accent to the composition." The small fire in the foreground "represented for Russell the heat and warmth and life-giving sexuality of the young Indian women he painted in the intimacy of their lodges." The woman's off-the-shoulder robe adds in an element of sensuality that would not offend the sensibilities of Victorian viewers.

This watercolor came from Ginger and her husband Fred's collection. The two had actually met at the C.M. Russell Museum benefit auction in 1970. By that time, Ginger was already well known for having introduced to California desert audiences the works of artists like Ed Borein, Maynard Dixon, Olaf Wieghorst and Frank Tenney Johnson; she was also the owner of Trailside Galleries, which operates under new ownership today in Jackson Hole, Wyoming, and Scottsdale, Arizona.

Fred had retired from his job as a soil conservation and range management specialist, but not from his lifelong work of locating and documenting Russell's artistic output. Born in Great Falls the year Charlie and Nancy moved there, Fred grew up knowing the artist through the friendship he had with Fred's parents. He never lost his fascination for Russell, and Russell collectors remain thoroughly indebted to Fred's work. When Fred died, Ginger took on his role as the foremost Russell authenticator.

A year has passed since Ginger's death, and I, personally, am sad I no longer have her to turn to for her kind and wise tutelage. Given her profound admiration for the women Charlie depicted in his art, the collector who won this particular watercolor should know he got more than a piece of Charlie's heart, but also a piece of Ginger's too.

Collectors earned more than $3.1 million from the sale of their art at The Russell auction.

Notable Western Art Lots Included

(All images courtesy The Russell: The Sale to Benefit the C.M. Russell Museum or March in Montana)

Along with Russell's 1897 watercolor, two other watercolors the artist painted in 1898, *Roping a Steer* (above, $375,000) and *Indian on Horseback* (right, $300,000), brought in more than $1 million in bids to this year's C.M. Russell Museum benefit auction.

March in Montana is another Western art auction held the same weekend in Great Falls. Its top-selling lot was a painting by the late John Clymer, a member of the esteemed Cowboy Artists of America. His *Application of Pigments in Early Hopi Pottery Making* sold for a $55,000 bid.

When Ginger K. Renner was just starting to collect Western art, among the artworks she bought was one by Nicolai Fechin, paying $50 down and $50 a month for a year, remembers James Ballinger, the director of the Phoenix Art Museum in Phoenix, Arizona. This Fechin oil, *Mexican Child with Yellow Shawl*, from Ginger's collection, hammered in at $100,000.

UPCOMING AUCTIONS

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June 16-17, 2012
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June 21, 2012
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June 23, 2012
Western Art, Antiques & Collectibles
Brian Lebel's Old West Auction
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The Big Kiss Off

You'll never look at this Wyatt Earp movie in the same light again.

John Ford's 1946 classic film, *My Darling Clementine*, the story of Wyatt Earp and the O.K. Corral gunfight, is anything but a forgotten film classic—it's one of the greatest movies of all-time and certainly one of my favorites.

However, several years ago, in 1994, University of California-Los Angeles (UCLA) film archivists discovered that the version they had in their film library was different than the version everyone knew and loved. With some research, these archivists realized that the print they had was in fact an earlier version of the film, the print used for a preview screening in July 1946, three months before the film's actual release in October. This version turned out to be seven minutes longer than the released film.

Apparently, the cut that John Ford submitted to 20th Century-Fox was 34 minutes longer than the released version, although, sadly, the first 27 minutes of Ford's cut has been lost. This "Alternate Pre-Release Version"—not to be confused with a "Director's Cut," which would have to include that other 27 minutes of lost footage—is now included on the DVD.

On that DVD is an interesting documentary made by the UCLA Film & Television Archives explaining what footage was included and what footage has been lost. The documentary shares a memo from studio head Darryl F. Zanuck to John Ford saying that though he liked the film, and it contained "many scenes as good as any Ford had ever shot," he felt that the film needed "a lot more cutting."

When you compare the two versions, Zanuck obviously also felt the film needed a lot more music

– *All* My Darling Clementine *images courtesy 20th Century-Fox* –

Henry Fonda as Wyatt Earp and Victor Mature as Doc Holliday gaze admiringly at saloon gal, Chihuahua, played by the lovely Linda Darnell in *My Darling Clementine*.

too, as well as a few reshoots. Yet since Ford was unavailable, the highly-prolific director Lloyd Bacon (*42nd Street*) was brought in to assist.

In his cut, Ford played a lot of the action, including the entire shoot-out, with no music at all, a gutsy directorial decision that Zanuck clearly didn't agree with. So a lot more music was added by composer Cyril Mockridge, not to mention Zanuck left in all of the traditional songs, like "My Darling Clementine" and "Red River Valley" (which Ford had already used brilliantly in *The Grapes of Wrath*), arranged by the great composer Alfred Newman (Randy Newman's uncle).

Ford had been under contract to Fox Films since 1921. Zanuck, who had formerly been the head of production at Warner Brothers, formed his own film company, 20th Century Pictures, in 1933. In 1935, 20th purchased the bankrupt Fox Films, thus forming 20th Century-Fox. Along with soundstages, Tom Mix's former ranch (which ultimately became the area of Los Angeles known as Century City) and a film laboratory (which is now Deluxe), 20th Century-Fox also acquired the contracts of Shirley Temple (at her peak) and John Ford.

From the very outset Zanuck and Ford, both pushy men used to getting their own way, couldn't stand each other. Be that as it may, under Zanuck's control, Ford went into one of the best periods of his long career. In 1939 alone, John Ford directed: *Drums Along the Mohawk*, *Young Mr. Lincoln* and *Stagecoach* (not for 20th). Then in 1940, *The Grapes of Wrath* won him the Best Director Oscar, while 1941's *How Green Was My Valley* won both Best Picture and Best Director. Soon thereafter, both Ford and Zanuck went off to serve in the military during WWII.

Joseph M. Schenck and Darryl F. Zanuck (at right), founders of 20th Century Pictures, the year before the merger with Fox.

My Darling Clementine was Ford's second film after returning from the war, and the animosity between him and Zanuck had not even slightly cooled. After working for Fox for more than 25 years, Ford would soon leave 20th Century-Fox to form his own company (with Merian C. Cooper, codirector of *King Kong*), promptly beginning the next great phase of his illustrious filmmaking career.

Another aspect of this film that I find interesting is that the book it's based on, Stuart Lake's *Wyatt Earp: Frontier Marshal*, had already been successfully filmed just seven years earlier as *Frontier Marshal*, with Randolph Scott as Wyatt Earp. It's actually a pretty similar film too, and Ward Bond is in

Director John Ford (in chair, far left, on the *Stagecoach* set) did not direct *Stagecoach* for 20th Century-Fox, but for United Artists under producer Walter Wanger.

Wyatt Earp (Henry Fonda) and Clementine Carter (Cathy Downs) in a scene edited out of the final release version of the film.

both films (in different roles). Even so, *My Darling Clementine* is far superior in every department.

The cast of *My Darling Clementine* is uniformly terrific: Henry Fonda as Wyatt Earp, Ward Bond as Morgan Earp, Tim Holt as Virgil Earp and the fetching Linda Darnell as Chihuahua, the singin', jealous saloon gal. Two other performances, however, really stand out: Victor Mature as Doc Holliday and Walter Brennan as Pa Clanton.

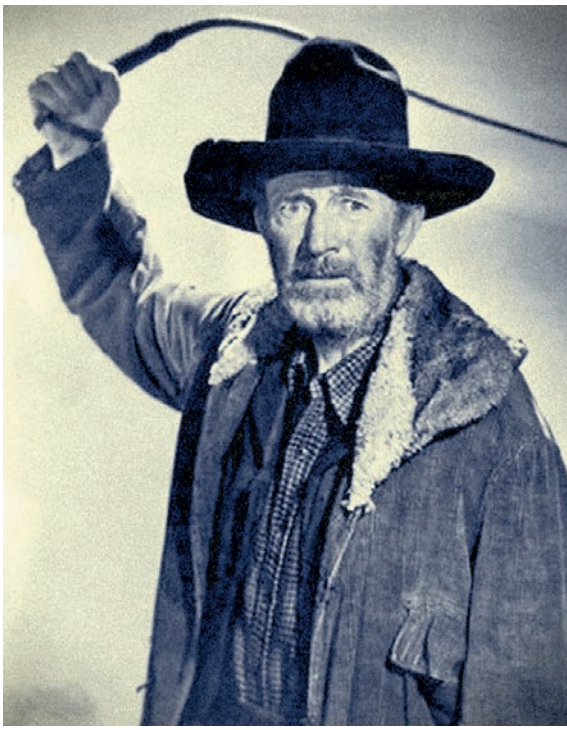
Casting Mature, a big, tall, strapping, handsome man, as the sickly, consumptive Holliday was very bold casting against type (hey, big handsome guys get sick too, right?). The first time Wyatt Earp sees Doc Holliday, he says, "Nice lookin' fellah." Playing Holliday may very well have been the best performance of Mature's career.

Brennan, who had already won three Oscars for Best Supporting Actor at that point (which is still a record), plays one of the meanest, creepiest varmints in film history, who uses a bullwhip on his own sons. Brennan was legitimately scary for the one and only time in his long career.

The absolutely stunning, high-contrast black-and-white photography was by the exceptionally talented cinematographer Joseph P. MacDonald, who shot many Westerns. It simply would not be possible for this film to look any better than it does.

So Zanuck edited out 34 minutes of footage, added a lot more music, had some scenes reshot and guess what? The film is a classic. Even though Ford is absolutely one of the greatest directors of all time (winning four "Best Director" Oscars is also a record), as well as one of my very favorites, I'd have to guess that Zanuck was probably correct in all of his decisions. These 34 extra minutes would have made the film two hours and 10 minutes long. Since the final release version is so good and so snappy at 96 minutes, and since all of the extra footage that survived in the pre-release version is utterly unnecessary—an extra musical number with Chihuahua, more crowd shots in the theater scene, a silly running gag with a barber's chair—I must assume that the other 27 minutes probably didn't need to be there either.

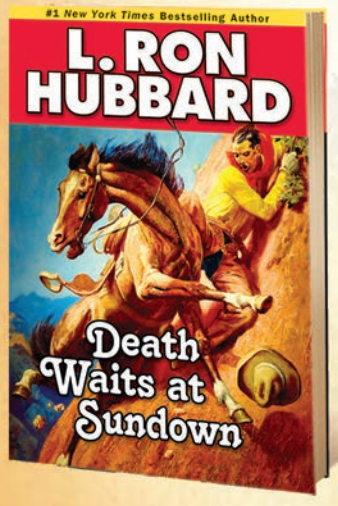
The one debatable change in the film is the ending. In John Ford's version Wyatt Earp shakes Clementine's hand (which is how both *The Return of*



Three-time Oscar-winner Walter Brennan as Pa Clanton, the meanest, low-down rattlesnake of a character he ever played.

BEFORE THE LONE RANGER, THERE WAS LYNN TAYLOR

DEATH WAITS AT SUNDOWN



To save his brother Lee from hanging, Lynn Taylor hatches a wild plan to rob the next stagecoach with the help of the ex-sheriff—hoping it will raise doubts about Lee's guilt if the crimes continue. But Lynn gets more than he bargained for when he's snared by McCloud's men, and the time to the hanging gallops rapidly his way.

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A Stories from the Golden Age Tale: WHERE ADVENTURE COMES TO LIFE!

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John Wayne and Claire Trevor (who won an Oscar for this part) in a scene from John Ford's *Stagecoach*, a 1939 film with no final kiss, just a handshake. Henry Fonda and Gene Tierney also went for the romantic handshake in 1940's *The Return of Frank James*, a 20th Century-Fox picture produced by Darryl F. Zanuck and directed by Fritz Lang.

– Stagecoach photo *courtesy United Artists* –

THOM ROSS

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Frank James and *Stagecoach* end). Darryl Zanuck felt that the handshake didn't play with the test audience and had it reshot with a kiss. Well, a handshake is probably more realistic to the time period, but a kiss is simply more romantic. Personally, I think the film's ending is brilliant in both cases, but the romantic in me goes for the kiss.

In any case, I found it fascinating to learn a lot more about the background of this wonderful movie. If you've never seen *My Darling Clementine*, or haven't watched it in a while, I highly recommend seeing it or seeing it again because it truly is one of the best films ever made.

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

Although John Ford shot this scene with just a handshake, studio head Darryl Zanuck demanded that Wyatt Earp and Clementine got a final kiss in the 1946 film.

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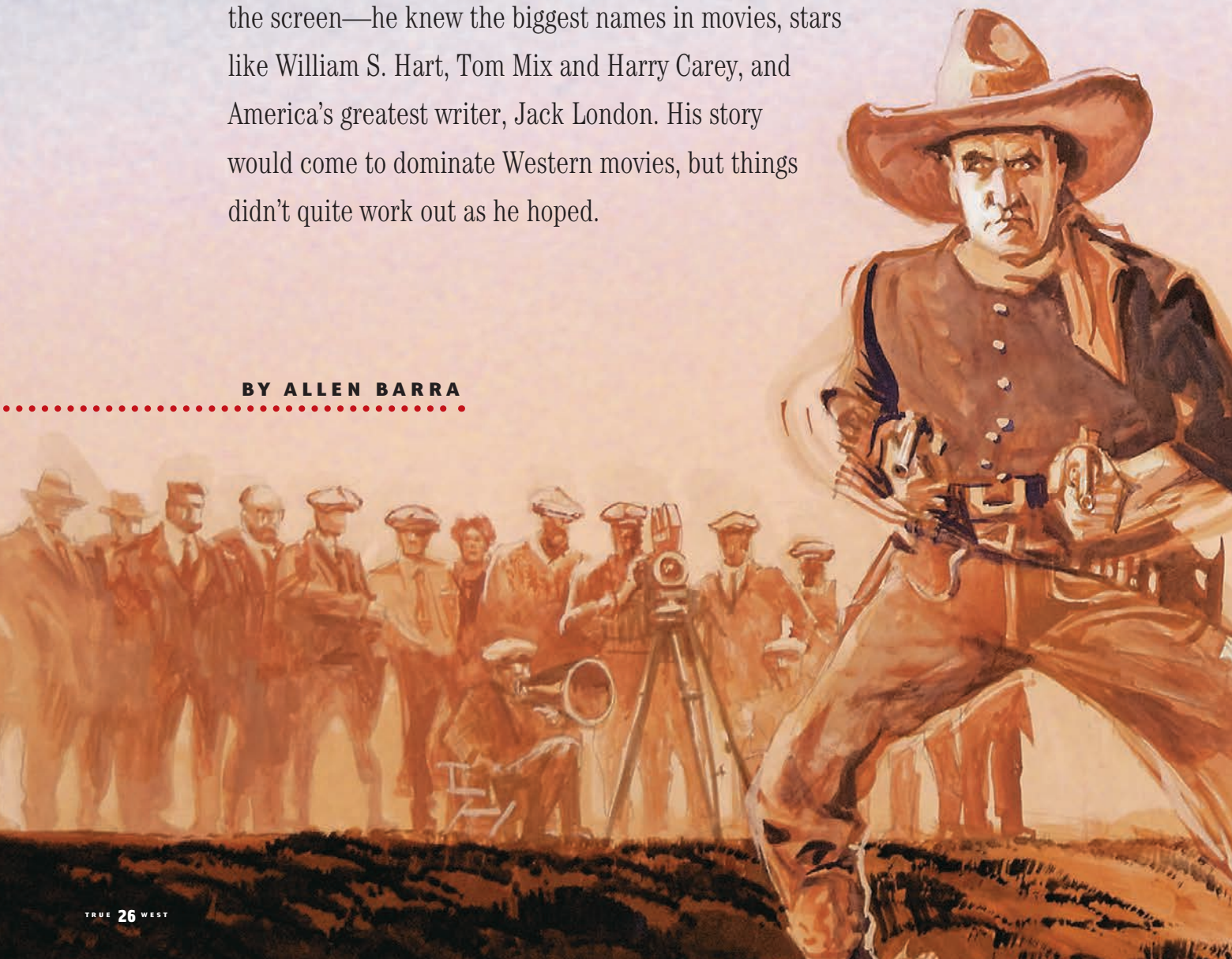
Wyatt On the

THE FRONTIER MARSHAL STRIKES OUT IN TINSEL TOWN.

His story, said Bat Masterson, was the story of the West. For years Wyatt Earp was reluctant to tell it. But as some began to resurrect his mythical past, Earp saw his name tarnished and his life exploited. In his old age, he wanted to bring his story to the screen—he knew the biggest names in movies, stars like William S. Hart, Tom Mix and Harry Carey, and America's greatest writer, Jack London. His story would come to dominate Western movies, but things didn't quite work out as he hoped.

BY ALLEN BARRA



Set!

Although he didn't live to see his story told on screen, the real-life Wyatt Earp was off camera on several movie sets in the 1920s. How ironic that after his death he would become one of the biggest names in the Western genre.

– Illustration by Bob Boze Bell –

ON a sunny day in 1916 Raoul Walsh—the one-time cowboy, sailor and movie actor-turned-film director—was taking it easy between studio shots at the Mutual Film conglomerate in Edendale, California. (Angelinos today know the area as Echo Park and Silver Lake.) An assistant told Walsh that two guys at the studio gate were asking for him. "One says his name is London." Walsh told the assistant that if his first name was Jack, "bring them in."

That's how Raoul Walsh met Wyatt Earp and America's then-greatest living writer, Jack London. The two had known each other in Alaska and decided one day to seek out the man who had gone to Mexico to work with Pancho Villa on his own screen biography.

Walsh took his distinguished guests to dinner. In 1916 Hollywood was still mostly a name on a map with most of its famous restaurants still to come. The trio went to Al Levy's Cafe on Main and Third Street. While enjoying Levy's famous oyster cocktails, Walsh's table was visited by the highest paid entertainer in the world, Charlie Chaplin. Chaplin was in evident awe of both men, but particularly the former deputy marshal of Tombstone. Walsh remembered Chaplin saying to Earp, "You're the bloke from Arizona, aren't you? Tamed the baddies, huh?" This chance encounter between Earp and Chaplin provided the inspiration for the 1988 Blake Edwards film, *Sunset*.

Earp was far from famous in 1916 and had little visible means of support. For years his activities had skirted both sides of the law; in 1911 he had been arrested for his part in a "bunco game." This was about the same time that Earp was working on special missions for the Los Angeles Police Department, as reported by former police officer Arthur King. All the while, Wyatt mixed with old-time Westerners who had settled in southern California and whose adventures, like his own, were being cleaned up for two-reel Westerns.

Earp was far from famous in 1916 and had little visible means of support.

Most product in this period was produced by companies connected with Universal, headed by legendary mogul Carl Laemmle. It seemed like everyone was forming production companies. As film pioneer Lewis J. Selznick remarked in 1917, "it takes less brains to make money in pictures than in any other business."

"The bulk of Laemmle's operation would always be cheap bread-and-butter movies" wrote film historian Scott Eyman, and in the 1910s and 1920s, this meant Westerns.

Earp's connections to this world are shadowy. We don't know how he came to be on the set of director Allan Dwan's Douglas Fairbanks vehicle, *The Half-Breed*, in 1915. In his autobiography, Dwan recalled, "He was a visitor to the set when I was directing Douglas Fairbanks in *The Half-Breed*. As was the custom in those days, he [Earp] was invited to join the party and mingle with our background action."

Earp, said Dwan, was "a one-eyed old man" who "had been a real marshal in Tombstone, Arizona" and "was as crooked as a three-dollar bill. He and his brothers were racketeers, all of them. They shook people down; they did everything they could to get dough."

Exactly who Dwan was recalling isn't clear; at age 67, Earp was indeed elderly, but still tall and standing straight, and he certainly had the use of both eyes. Researcher Jeff Morey has speculated that the man Dwan may have been thinking of was one-time sheriff of Cochise County, "Texas John" Slaughter.

Dwan also recalled that Earp, after watching Fairbanks jump from tree to tree, declared acting was not for him. "Oh, no," Earp supposedly said, "I'd not like to do that."

Did Earp have any movie ambitions? He certainly had enough pals among the Western stars of the silent era. His first connection may well have been his old colleague on the Dodge City police force, Bill Tilghman, who, in 1915, managed to get backing for a project based on his own exploits, *The Passing of the Oklahoma Outlaws*, which he directed and starred in.

In 1920, Tilghman came to Los Angeles seeking Universal's backing for another film and dropped by to see Earp. One wonders if the two former peace officers considered a dual project on their time in Dodge City, Kansas—perhaps even a collaboration with their old friend Bat Masterson, a well-known newspaperman in New York.

Among Wyatt's amigos were the biggest Western film stars of the era, including William S. Hart, described by film historian David Thomson as "one of those Americans who stepped from the actual West into the cinematic version of it."

Born in Newburgh, New York, in 1865 (some sources state 1870), Hart had been on a cattle drive while in his late teens and had exercised horses for a riding school. After 1888, though, and for the next 24 years, he was a stage actor in New

Wyatt Earp looks mystified by the situation in which he found himself. He had a checkered—some would say tragic—career and wanted to cash in, somehow. It was not to be.

– Courtesy Jeff Morey –

York; his biggest success was not, as press agents would later maintain, in Shakespeare, but in an enormous Broadway production of *Ben Hur*.

Hart was already middle-aged when he joined his friend Thomas Ince at Ince's studios in 1914 for a series of immensely successful two-reeler horse operas, many shot in New Mexico and Arizona, but beefed up with location shots in the San Fernando Valley. He was the Gary Cooper of his generation (Cooper, like Hart, would also play Wild Bill Hickok).

Hart was a stickler for realism, and his heroes were known for their stern moral character. It's likely that Hart slipped Earp a few dollars for some on-set advice on costume and dialogue. Earp was one of the characters portrayed in Hart's 1923 epic, *Wild Bill Hickok* (see p. 36), but we don't know what Earp and Masterson and Doc Holliday were doing in the life of Wild Bill; then as now, Hollywood realism didn't mean adherence to the facts. (Oddly enough, when Josephine Earp wrote to Hart after seeing *Wild Bill Hickok*, she congratulated Hart on his performance, but never thought to comment on the film's portrayal of her husband. Perhaps she did not know; perhaps Earp never told her.)

Hart's reign at the top of the movie cowboy chain was short lived. By the mid-1920s, fans wanted flashier stories and gaudier productions. Thomas Hezekiah Mix from Mix Run, Pennsylvania, had been a Western star before the movies, having toured with the Miller Bros. 101 Ranch Wild West Show and ridden with former Deadwood lawman Seth Bullock in Teddy Roosevelt's inaugural parade in 1905. On the big screen, Mix was dynamic, the Douglas Fairbanks of the saddle.

"The only way to be a successful marshal in those days was to carry a double-barrel, 12-gauge [shotgun] and don't shoot until you know you can't miss."

"His presence," wrote Richard Schickel in his 1962 book, *The Stars*, "was enough to make the disciple of pure Western form shudder."

His first features were for Selig Polyscope, the first permanent movie company in the Edendale district; Mix worked with Selig for seven years, from 1910-1917, then moved to Fox, where he was known for his own signature brand of flamboyant costumes replete with enormous wide-brimmed cowboy hats. "It was not until Hart fell out of step with his time," wrote Schickel, "that Tom Mix became the ranking screen cowboy."

Mix's version of the West was much more romanticized than Hart's. Realism bored him, and the idea of being anything as subtle as a good bad man was quite beyond him. The West was, for him, merely an abstraction—a convenient, stylized backdrop against which to act out his simple dramas of heroism.

The contrast between Hart and Mix was evident not just in their films, but also in their choice of homes. Hart's simple, stately Spanish Colonial home in Santa Clarita, about an hour's drive from Los Angeles, would become the William S. Hart Ranch and Museum. Mix's palatial, Moorish-style mansion at 1010 Summit Drive in Beverly Hills was practically a museum with ornate woodwork, high ceilings and rooms that were, like Charles Foster Kane's fictitious Xanadu, filled with Venetian furniture and other lavish trappings. Fountains sprayed streams of blue-, pink- and red-colored water; at night his TM brand lit up in neon from the roof of his mansion.

No one knows how Mix and Earp met, but one newspaper spotted them together at Mix's favorite restaurant, Musso & Franks Grill, on Hollywood Boulevard, possibly enjoying the signature steaks and the "real gimlet," of which writer Raymond Chandler was so fond. Opened in 1919, it was, or so its owners billed it, the "oldest eatery in Hollywood," and it still thrives today.

The sun would set on Mix's style of Westerns as surely as it had on Hart's. The early seeds for the new Western were planted by John Ford, who, using Harry Carey, a star who proved more durable than Hart or Mix, added new gravitas to the Western with Ford's first feature film, 1916's *Straight Shooting*. (His popular Carey pictures paved the way for his first epic production, 1924's *The Iron Horse*.)

Earp was a frequent visitor to the Carey/Ford sets. Many years later, Ford's son Patrick recalled, "My dad was real friendly with Wyatt Earp, and as a little boy I remember him.... But I was too young to grasp what Wyatt Earp was saying. I only remember him saying one thing: 'The only way to be a successful marshal in those days was to carry a double-barrel, 12-gauge [shotgun] and don't shoot until you know you can't miss.'"

It's a wonder that line never made it into a Wyatt Earp movie.

Earp and Josephine lived in genteel poverty in rented homes and apartments around Los Angeles. Sometime in the mid-1920s, when the Earps were living in a shack in Vidal, California, near the Arizona border, a friend Earp had known in Alaska, Charles Welsh, invited them to live in his top floor apartment in LA. This may have been where most of the work was done on Wyatt's "autobiography" by a family friend and former mining engineer, John Flood.

The mysteries surrounding the various versions of the so-called "Flood manuscript" would fill a book. The biggest mystery of all is perhaps why Earp didn't seek help from writers he knew who might have been able to tell his story with a great deal more skill than Flood, such as Jack London or the playwright, scriptwriter and all-around raconteur Wilson Mizner. Earp got to know Mizner in Alaska, and he renewed their friendship in 1926 when Mizner moved from New York to LA to manage the first Brown Derby restaurant on Wilshire Boulevard.

WYATT'S FINAL FRONTIER

From 1920 until his death in 1929, Wyatt Earp and his wife, Josie, lived at 13 separate California addresses, mostly bungalows, as Wyatt continued his gambling, and sometimes rowdy lifestyle, while mingling with several of the Hollywood crowd.

With his celebrity friends, Earp dined at the legendary Hollywood watering holes Al Levy's Cafe (see above postcard map from a sister hangout) and Musso & Franks Grill.

William S. Hart's Horseshoe Ranch

Wyatt and Josie are buried in the Hills of Eternity cemetery.

Location of Wyatt's Happy Day mines.

Virgil and Allie live in Colton from 1888 until 1893, then move to Vanderbilt, where Virgil builds and operates an establishment called "Earp's Hall."

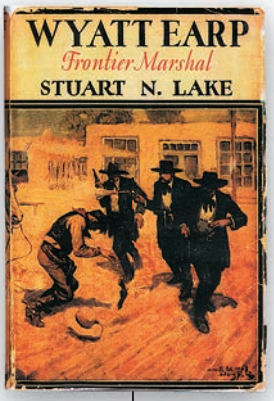
4004 W. 17th St. Bungalow where Wyatt dies in 1929.

4021 Pasadena Ave. Wyatt and Josie's 1920 residence

NEWHALL
SAN FRANCISCO
COLMA
CALIFORNIA
VANDERBILT
Los Angeles area
COLTON
VIDAL
BURBANK
PASADENA
SAN FERNANDO VALLEY
HOLLYWOOD
BEVERLY HILLS
SANTA MONICA
LOS ANGELES
Topanga State Park
Universal Studios
Griffith Park
Elysian Park
Dodger Stadium
Santa Monica Bay
Marina Del Rey
U.C.L.A.
U.S.C.
Hollywood Bowl
John Ford's home
William S. Hart's home
Musso and Franks Grill
Gower Gulch
Tom Mix's home
Ambassador Hotel
Frank Waters' home
Hollenbeck Hotel
Al Levy's Cafe
Allie Earp's Home
Rinaldi St.
San Fernando Mission Blvd.
Devonshire St.
Nordhoff St.
Roscoe Blvd.
Sherman Way
Winetka Blvd.
Burbank Blvd.
Ventura Blvd.
Hollywood Blvd.
Sunset Blvd.
Beverly Blvd.
Wilshire Blvd.
Pico Blvd.
Washington Blvd.
Colorado Blvd.
Slauson Ave.
Manchester Ave.
Foothill Blvd.
San Fernando Rd
Laurel Canyon Blvd.
Glen Oaks Blvd.
San Fernando Blvd.
Hollywood Fwy
Reseda Blvd.
Balboa Blvd.
Sepulveda Blvd.
Van Nuys Blvd.
Woodman Ave.
Victory Blvd.
Laurel Canyon Blvd.
Vineland Ave.
Santa Monica Blvd.
La Cienega Blvd.
La Brea Ave.
Fair Oaks Ave.
Figueroa St.
Atlantic Blvd.
Venice Blvd.
Culver Blvd.
Sepulveda Blvd.
Crenshaw Blvd.
Western Ave.
Vermont Ave.
Avalon Blvd.
Alameda St.
1 mile

SIX DEGREES OF WYATT EARP

Allie, the wife of Wyatt's brother Virgil, outlived her husband by 42 years and spent her last years in LA, where she cleaned houses for a living. She cleaned Frank Waters' house, and he created a manuscript from her experiences, which, as you might imagine, favored Virgil. When Wyatt's widow, Josie, heard about this, she arrived at the Waters' home, unannounced, and proceeded to create such a scene that Frank's mother almost had a heart attack. Needless to say, Frank was not a fan of Wyatt's wife (and, some say, Wyatt, by extension). His manuscript, which sat dormant for many years, was finally published in 1960 as *The Earp Brothers of Tombstone*. It is a very negative portrayal of all the Earps. Allie lived long enough–she died in 1945–to see many of the movies about Wyatt Earp; she pronounced them all as "Gingerbread."



The Book That Started It All
Stuart Lake's tome about Wyatt Earp (left) came out in 1931 and has been the fodder for numerous movies. This cover is notorious because Doc was left out of it; the cover was later redone to show all four members of the Earp party.

The main reason Flood's manuscript wasn't bought by a publisher or a Hollywood studio, despite the determined support of William S. Hart, was that it was simply awful—stilted, corny and one-dimensional. Not until 1931—two years after Earp's death and 50 years after the street fight in Tombstone in back of the O.K. Corral—did Stuart Lake, former press secretary for Teddy Roosevelt, win the Earp movie sweepstakes with *Frontier Marshal*, the book that helped make Earp more famous than any of the Western actors he palled around with in Hollywood.

Lake's book came along at precisely the right time. American cities were reeling from gun battles between bootlegging gangsters, and the country had gone just far enough beyond the passing of the frontier to feel nostalgic for its heroes.

Now everyone knew about one of those heroes, Wyatt Earp, who had died on January 13, 1929. The pallbearers included his frontier friends from Arizona and Alaska, George Parsons and John Clum, as well as his cowboy movie pards, William S. Hart and Tom Mix.

Shortly after Wyatt's death, and a year before Lake's book was published, Raoul Walsh began work on *The Big Trail*, one of the first widescreen sound Western features. The star of the film was a young football player, John Wayne, who had been recommended to Walsh by Ford.

It was the end of an era and the beginning of a new, more sophisticated one that, combined with the harsh economic realities of the Great Depression, killed off many of the smaller film companies. By 1935 Mix, who had once made the astonishing sum of $17,500 a week, was out of the movie business.

In 1939 John Ford, who had just had a huge success with his archetypal Western, *Stagecoach*, was visited by a ghost. Mix, age 59, needed a job. A shaken Ford could only reply, "Jesus, Tom, we don't make pictures like we made with you years ago."

The next year, Mix was killed in a car accident. If he had lived just six more years, Ford might have been used him in a character role in his sugarcoated bio of Earp, *My Darling Clementine* (see p. 20). They don't make pictures like that anymore either.

Allen Barra is the author of *Inventing Wyatt Earp*, a feature writer for *The Wall Street Journal*, a sports columnist for *TheAtlantic.com*, a contributing writer for *The Daily Beast* and a book critic for *American History* magazine. His forthcoming book is *Mickey and Willie: Mantle and Mays, the Parallel Lives of Baseball's Golden Age*.

(Standing from left) John Ford's brother Francis, John Wayne, Victor McLaglen and director John Ford, with Barry Fitzgerald sitting, on the set of *The Quiet Man*.

A.K.A. JOHN FORD

BY MARGARET BARRA

Sean Martin Feeney arrived in Los Angeles from Portland, Maine, in 1914 at the age of 19. Like his older brother Francis, an actor and director, he took the last name Ford. Everyone called him Jack; the name John Ford was first seen on the credits of his hugely popular 1924 Western feature, *The Iron Horse*, starring Harry Carey.

When Ford reported for work at Carl Laemmle's newly minted Universal Studios, there was little more than a few stages and a row of dressing rooms. By 1916 the company had expanded into "Universal City," and by 1920 nearly 10,000 people were employed there, working on films for numerous distributors. Ford quickly found work as a prop man, then as a bit actor, a stuntman and assistant director. As an actor he appeared in several of his brother's films, and, like his friend and fellow Irish-American, Raoul Walsh, had a small part in D.W. Griffith's *Birth of a Nation*.

A popular story of how Ford came to work behind the camera is that his brother suggested him to replace a director who had dropped out of a Harry Carey Western. (The film's title has escaped history.) Carey's wife, Olive, an actress at Universal, recalled how Carey and Ford "just clicked." It was the start of a lifelong personal and working relationship. For a time Ford even shared a two-room house with Harry and Olive in the Newhall area of Santa Clarita, then a growing suburb about 30 miles from Universal that provided cheap housing for young movie studio employees. (Today, the William S. Hart Ranch and Museum is located there.)

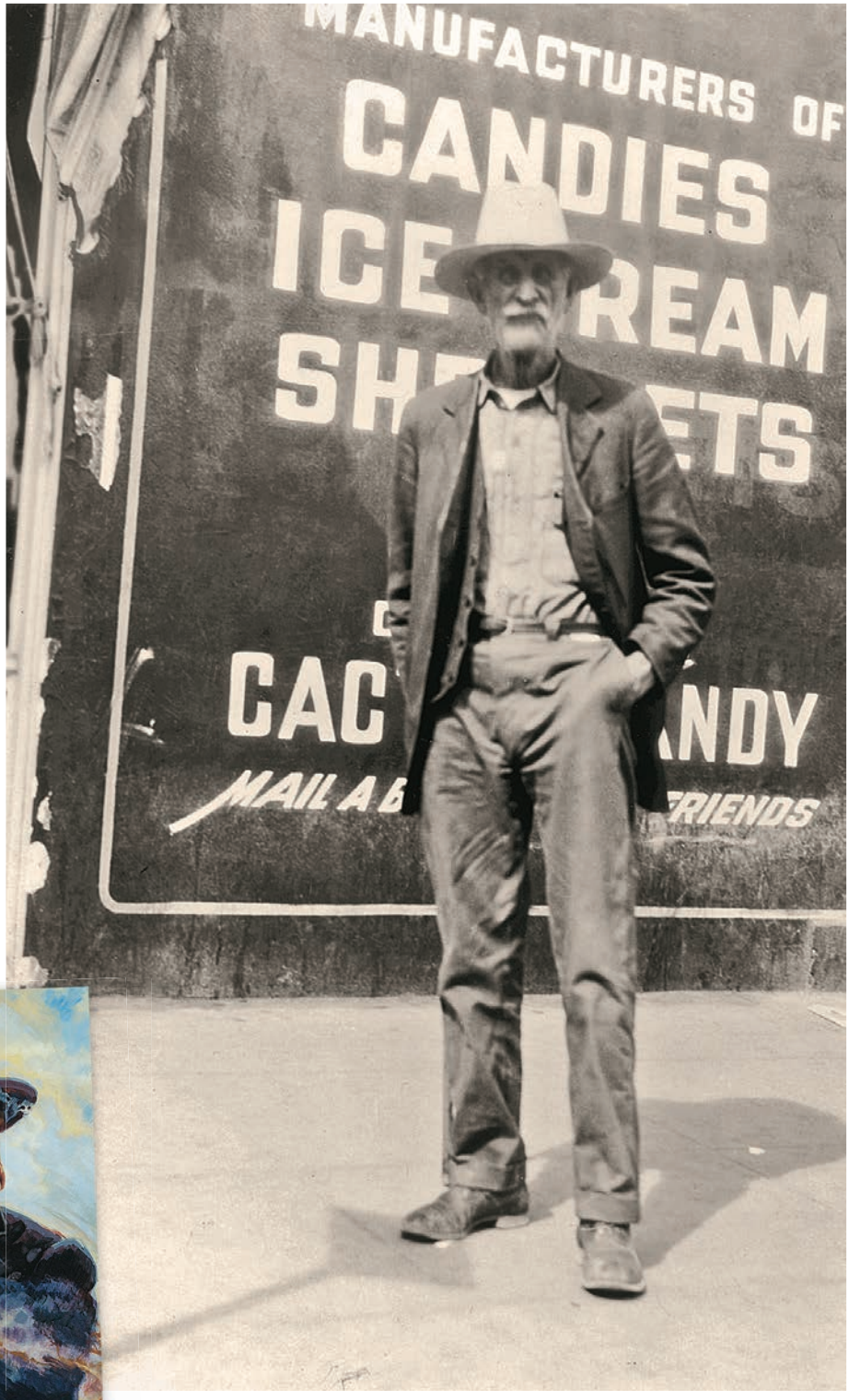
Ford would pay tribute to Carey, who died in 1947, with his fade-out in *The Searchers,* where John Wayne's Ethan Edwards stands in a doorway, left hand clasping his right arm just above the elbow, a familiar Carey pose.

Over more than half a century in Hollywood, Ford made more than 150 films and won the Academy Award for best director an unmatched four times. Though his movies covered a wide range of subjects, he would be most associated with Westerns, and he is more responsible for the world's popular image of the American frontier West than any other filmmaker.

IS THIS A PHOTOGRAPH OF WYATT EARP?

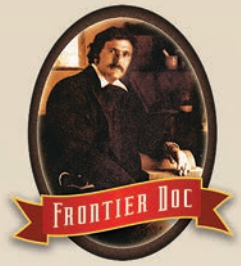
The photo was found labeled "Wyatt Earp?" in the Lotta Crabtree probate estate case files at Harvard Law School Library. Wyatt Earp did go to Los Angeles in 1925 to testify in that case. See's Candies had arrived in Los Angeles four years earlier. We discovered Wyatt's love for ice cream in his testimony about eating ice cream with Mrs. Crabtree. Wouldn't it be funny if, after his testimony, he joined Mrs. Crabtree's daughter Carlotta for an ice cream cone at See's?

– Courtesy Historical & Special Collections, Harvard Law School Library –



Ice Cream at the O.K. Corral
Wyatt Earp enjoyed eating ice cream in Tombstone. In an estate case in 1925, Wyatt testified, "I met her [Jack Crabtree's wife] at an ice cream parlor...on Fourth Street between Allen and Fremont...I used to go there pretty often. I liked ice cream and I met her over there." The ice cream parlor Wyatt is referring to appears in the ad at left which ran in the *Tombstone Nugget* in 1881. The idea of Wyatt Earp and Doc Holliday ordering ice cream in the wildest camp in the west ("I'll try the Huckleberry!") is a sight to imagine. Wyatt, his brothers and Doc walked by this very "saloon" on their way to the gunfight.

– Illustration by Bob Boze Bell –



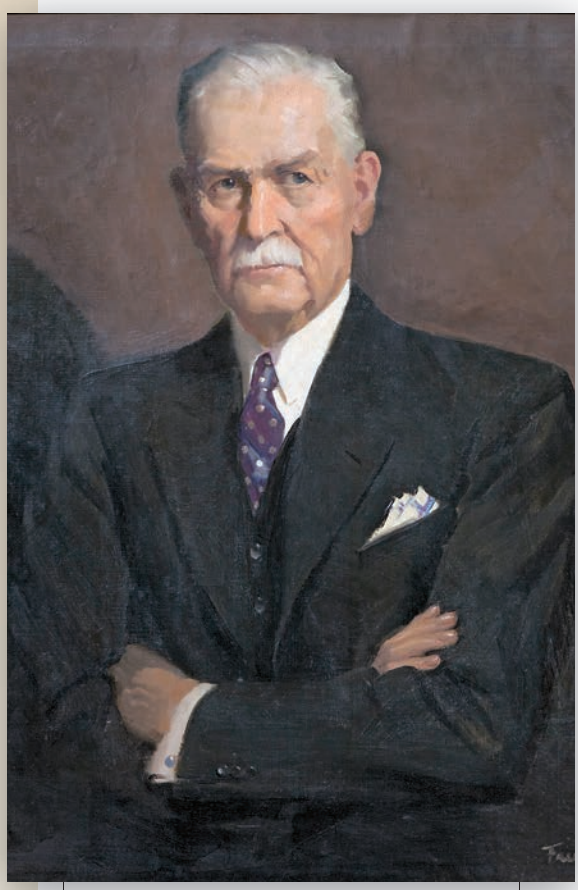
BY DR. JIM KORNBERG

EARP'S CAUSE OF DEATH

The exact cause of Wyatt Earp's death remains unknown; but it definitely had to do with his "plumbing."

Suspected causes included cystitis (bladder inflammation), "kidney ailment" and prostate cancer.

Consistent with the first two, I will add "Cupid's Itch" to the differential diagnosis, just to make Wyatt's biographers sweat some.



Likely commissioned for Stuart Lake's book, Frederic Kimball Mizen's oil of Wyatt Earp is believed to be the only known portrait of him made while he was alive. Earp author Lee Silva reports that Lake had Earp sit for this at California's Hotel del Coronado, and that Mizen used the photo to finish the painting because Earp died. Carrying an estimated value of $50,000–$70,000, the portrait will go on the auction block this June 23 in Denver, Colorado, at Brian Lebel's Old West Auction.

– Courtesy Brian Lebel's Old West Auction –

"Suppose... Suppose...."

–Wyatt's last words

The honorary pallbearers for Wyatt Earp's memorial service (from left): W.J. Hunsaker (Wyatt's attorney in Tombstone and the "Dean of the Los Angeles Bar"), George Parsons (member of Tombstone's "Committee of Vigilance"), John Clum (former Tombstone mayor and editor of *The Tombstone Epitaph*), actor William. S. Hart, Wilson Mizner (met Earp during the Klondike Gold Rush) and actor Tom Mix.

– Courtesy Lee Silva –

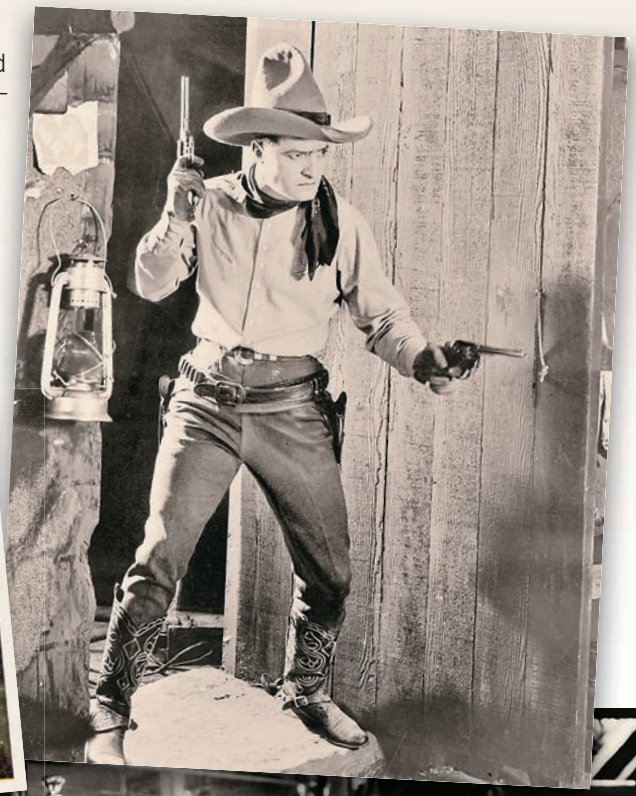
TOM MIX: THE FIRST WESTERN SUPERSTAR

– Tom Mix photos True West Archives –

Tom Mix began his career with the 101 Ranch Wild West Show. From 1910-1917, he was bouncing all over the West, filming two-reelers in small towns like Prescott, Arizona, and Las Vegas, New Mexico. By 1921, he started making five-reelers on a regular basis, and his contract at Fox was amazing—he ultimately earned more than $900,000 a year, before Fox turned him loose in 1928.

In 1923, Wyatt Earp served as a consultant on *Wild Bill Hickok*, starring William S. Hart. Earp asked Hart to convince the studios to make a movie about him. By that time, though, Hart's career was crashing and Mix was the new kid on the block, so Earp also made his pitch to Mix.

In 1920s Hollywood, both stars were royalty. The fact that neither Hart nor Mix could get his story in print or on the movie screen is amazing.



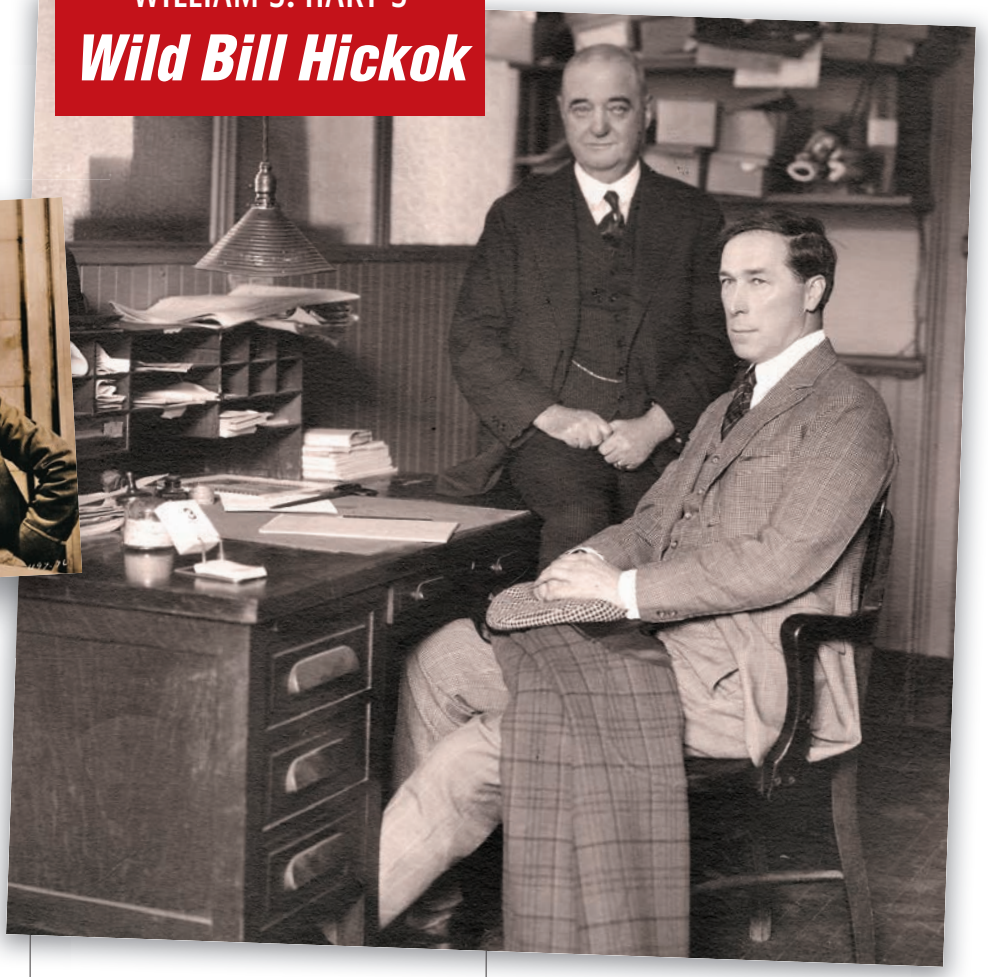
BY PAUL ANDREW HUTTON

WYATT EARP'S FIRST FILM

WILLIAM S. HART'S *Wild Bill Hickok*

Hart as Wild Bill Hickok with Jack Gardner as Bat Masterson in the 1923 film.

– All images courtesy Paul Andrew Hutton unless otherwise noted –



William S. Hart sits at Bat Masterson's desk in *The New York Morning Telegraph* office on October 7, 1921. (Masterson died 18 days later, while working at this desk.) Masterson, standing behind the actor, had left his days as a frontier lawman far behind him to become one of the nation's top sportswriters. So famed was Bat in sporting circles that his good friend Damon Runyon based his short story character Sky Masterson on him. That character was in turn immortalized on the Broadway stage and in the movie version of *Guys and Dolls*. "I play the hero that Masterson inspired," Hart declared. "More than any other man I have ever met, I admire and respect him."

– Courtesy William S. Hart Collection, Los Angeles County Museum of Natural History –

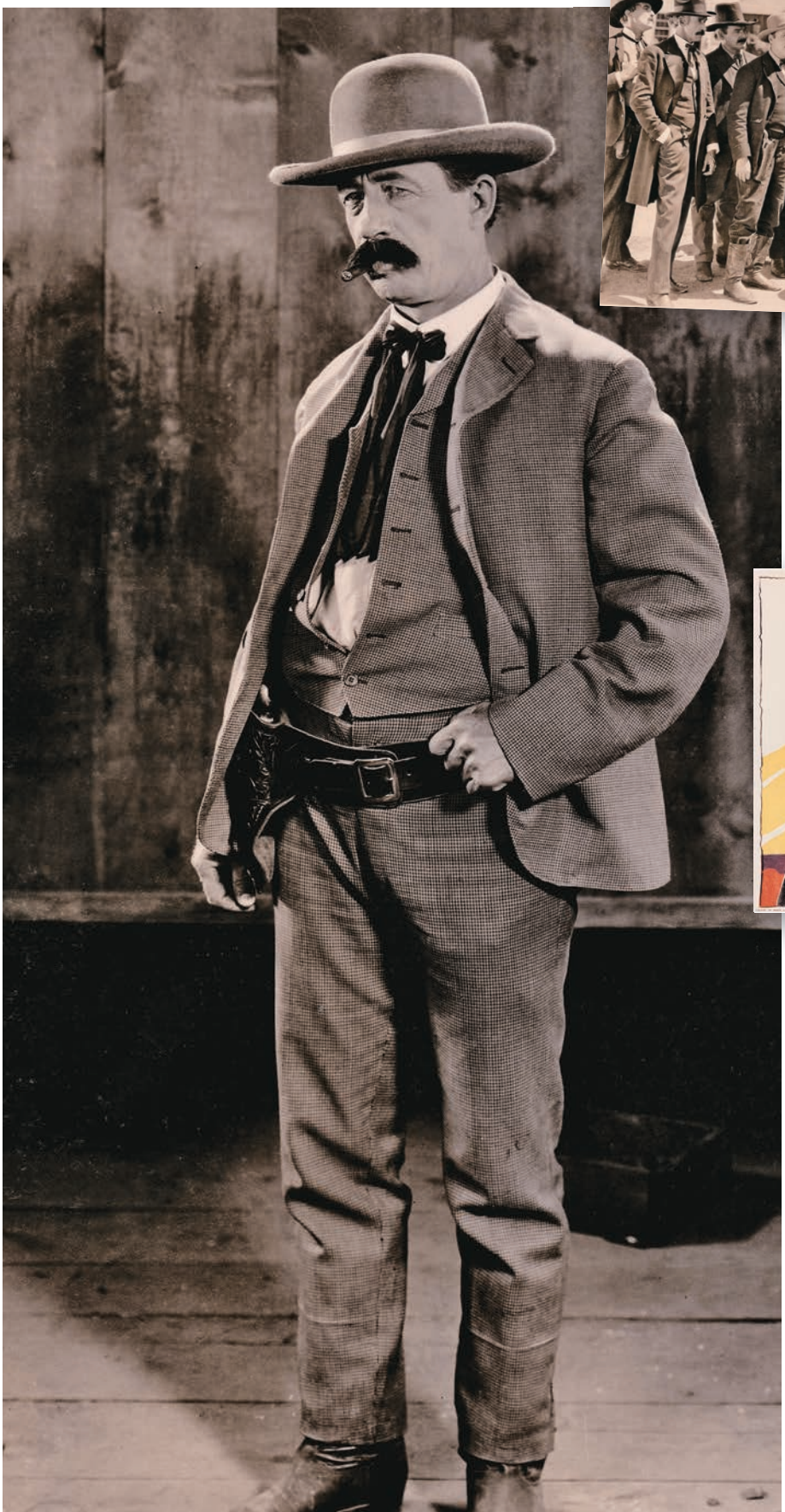
IT was quite natural for Wyatt Earp to gravitate to Gower Gulch, the intersection of Sunset Boulevard and Gower Street in Hollywood, where unemployed Southwestern cowboys gathered daily in search of work in the new moving picture industry. Many old pals from his Arizona, Nevada and Alaska days were there. They would swap tales, warmly recalling the dead past as old men so often do.

They also took note of the growing popular interest in all things Western, for as the generation that had tamed the West began to fade away, the public could not get enough of their adventures—both real and imagined. The movies offered hope for one final payday for old men desperate to support themselves in their waning years. Buffalo Bill Cody, Charlie Siringo, Emmett Dalton, Henry Starr and Bill Tilghman all tried their hand at the newfangled moving pictures. Earp, always on the lookout for the main chance, saw Gower Gulch as one last boomtown.

Earp met several important Hollywood players, for stories of his Western adventures had circulated throughout the new film community. Directors Alan Dwan, John Ford and Raoul Walsh all sought him out.

Ford, who knew how to spin a tall tale with the best of them, claimed a warm Earp friendship. "I knew Wyatt Earp," he told film historian and director Peter Bogdanovich in 1967. "In the very early silent days, a couple of times a year, he would come up to visit pals, cowboys he knew in Tombstone; a lot of them were

Bert Lindley as Wyatt Earp in 1923's *Wild Bill Hickok*.



The studio caption reads: "The Dodge City Peace Commission meets the pompous buffalo hide buyers, the silk hat brigade, from Boston." William S. Hart as Hickok, Jack Gardner as Masterson and Bert Lindley as Earp make up the commission, with unknown actors in the group playing Doc Holliday, Bill Tilghman, Luke Short and Charlie Bassett.

Hart as Hickok with Ethel Grey Terry as Calamity Jane. Hart's famed pinto Fritz is in the background of the movie's lobby card.

in my company. I think I was an assistant prop boy then and I used to give him a chair and a cup of coffee, and he told me about the fight at the O.K. Corral. So in *My Darling Clementine*, we did it exactly the way it had been."

Of course, historical accuracy is not among the many virtues of Ford's transcendent 1946 version of the Tombstone saga. So either Earp or Ford, or both, could not get the story straight.

Earp's closest friends in Hollywood were William S. Hart and Tom Mix, the

two leading Western stars of the silent era. Earp had hopes of having his Western exploits, or his version of them, brought to the screen. He had been stung by several books and articles that had cast him and his Arizona adventures in a bad light. Hart had written the editor of the *Los Angeles Times* in 1922 to correct an outrageous bit of Wild West doggerel that the newspaper had published on Earp, leading Wyatt's wife, Josephine, to thank him: "I feel deeply indebted to you for your kindness to us. It was a mighty big thought of yours and we highly appreciate it."

[Earp] had been stung by several books and articles that had cast him and his Arizona adventures in a bad light.

Earp hoped that Hart might help bring his life story to the screen, writing in July 1925: "I am sure that if the story were exploited on the screen by you, it would do much towards setting me right before the public which has always been fed up with lies about me."

Hart could not have sold Earp's story to the studios, even if he had wanted to. By 1925 his star was in decline. That year Hart's final film, *Tumbleweeds*, was released.

While Hart never developed the Earp story into a film, he was the first to introduce Earp as a character in a film. The seven-reel epic *Wild Bill Hickok*, released by Paramount in 1923, featured both Earp and Bat Masterson as important characters. It was also the first film to portray Doc Holliday on screen.

Hart wrote the original story, which J.G. Hawks turned into a film scenario, centering on Hickok's return to gunfighting in order to assist the "Dodge City Peace Commission" of Masterson, Earp, Holliday, Charlie Bassett, Luke Short and Bill Tilghman in cleaning up the wild cowtown. (Hickok, Holliday and Tilghman were not historically part of the group.) The usual romantic entanglements made the job all the more difficult for Hickok, but, of course, he prevailed over the villain in a climactic final showdown.

"Back in the days when the West was young and wild, 'Wild Bill' fought and loved and adventured with such famous frontiersmen as Bat Masterson and Wyatt Earp," ran promotional copy for the film over Hart's byline.

Actor Bert Lindley portrayed Earp, described in the promotional copy as "deputy sheriff to Bat Masterson of Dodge City, known as one of the three greatest gunmen that ever lived, along with Bat Masterson and 'Wild Bill' Hickok."

Since Hart knew both men we may assume that considerable care was given to finding actors who closely resembled the men they played. Hart had earlier described himself as a "mere player" and "imitator" compared to Masterson and Earp: "[T]hese names are revered as none others. They are the last of the greatest band of gunfighters—upholders of law and order—that ever lived….Let us not forget these living Americans who, when they pass on, will be remembered by hundreds of generations. For no history of the West can be written without their wonderful deeds being recorded."

Earp was naturally flattered by Hart's portrayal of him on film, but there is no evidence he visited the set or consulted with Hart in any way. He did not help in promoting the film, as Bill Tilghman did when it played Oklahoma City.

After seeing the film, Josie wrote Hart a gushing letter on December 18, 1923: "Just a line to congratulate you upon your new picture 'Wild Bill Hickok.' I saw it twice with several friends and each time the house was packed. When you appeared upon the screen the applause was wonderful. Am happy to say that you have staged a remarkable 'come back.'"

Audiences around the country, film critics and studio bosses did not share Mrs. Earp's enthusiasm for the film. Its box office failure helped to end Hart's already fading career.

Hart's film failed to bring Earp the fame, redemption and financial security he craved. The old frontiersman had been correct, however, when writing Hart in 1925 that the movies might yet set the record straight. When Earp died at his rented Los Angeles bungalow, with Josephine at his side, on January 13, 1929, he could not have imagined that Hollywood would make him into a towering international legend.

With over 30 Earp films to date, Hollywood ended up most instrumental in creating and nurturing the image of Earp as the archetypical frontier lawman.

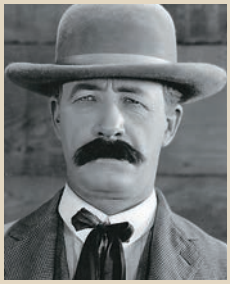
As an honorary pallbearer at Earp's funeral, Hart helped to lay the real man to rest. But with his 1923 film *Wild Bill Hickok*, he had given birth to the legendary celluloid marshal.

Paul Andrew Hutton is distinguished professor of history at the University of New Mexico. His latest book is *Western Heritage* from University of Oklahoma Press.

Paul Hutton talks about how the real Wyatt Earp had no luck at all in Hollywood.

WYATT EARP WANNABES

More than 40 actors have portrayed Wyatt Earp, but few have even slightly resembled him. Which of the following actors do you believe best captures the real Wyatt? (Hint: the later the film, the more careful the makeup job.)



Bert Lindley, *Wild Bill Hickok,* 1923

Walter Huston, *Law & Order*, 1932

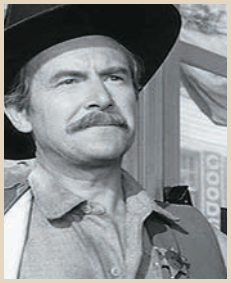
George O'Brien, *Frontier Marshal*, 1934

Richard Dix, *The Arizonian,* 1935

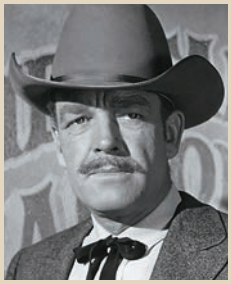
Randolph Scott, *Frontier Marshal,* 1939

Johnny Mack Brown, *Law and Order*, 1940

Henry Fonda, *My Darling Clementine*, 1946



Will Geer, *Winchester '73*, 1950

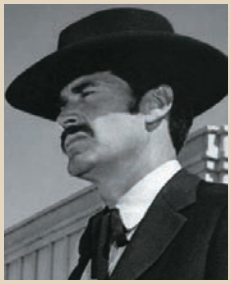


James Millican, *Dawn at Socorro*, 1954

Joel McCrea, *Wichita*, 1955

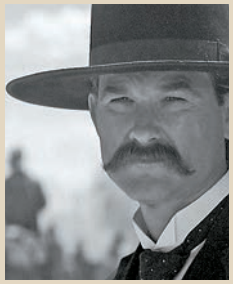
Hugh O'Brian, *The Life and Legend of Wyatt Earp*, 1955-61

James Stewart, *Cheyenne Autumn*, 1964



James Garner, *Hour of the Gun*, 1967

Bruce Boxleitner, *I Married Wyatt Earp*, 1983



Kurt Russell, *Tombstone*, 1993

Kevin Costner, *Wyatt Earp*, 1994

COMMENTARY
BY THOM ROSS

Custer Saved the Nation

IN DEFENSE OF THE MAN EVERYONE LOVES TO HATE.

He is the man everybody loves to hate. George Armstrong Custer, once one of the most admired American military heroes, has become, in our time, one of the most hated figures from our past. He is now, at best, a national joke ("Custer wore arrow shirts!") and the poster boy for American arrogance, blundering military stupidity and genocidal cruelty toward all Indians. There is little doubt that Custer's arrogance contributed to the final battle that came to define his historical image, but that same arrogance made him one of the most successful soldiers of his era. It is important to view the entire heroic trajectory of his life. Only then can we understand how this young soldier may very well have saved our nation.

Let's start in June 1863, when Custer, at 23, became the youngest general in the Union Army. By the end of the Civil War, two men younger than Custer's 23 years would reach the rank of general; they are both long forgotten.

Was Custer as arrogant as he looks in this Mathew Brady photograph, taken on April 15, 1865, the day he was promoted to the rank of major general of U.S. Volunteers?

– Courtesy Library of Congress –

During the final days of the Civil War, April 2, 1865, Libbie Custer wrote to her parents, "Then too, I have been making a flag for Autie to take on his last raid." By then, her handmade guidon had already reached her Autie, known to most as George Armstrong Custer. George wrote to Libbie on March 31, "Last night Lt. Boehm arrived, with what all pronounced 'the handsomest flag I have ever seen.' What renders it infinitely dear to me is that it is the work of my darling's hands."

– Courtesy Heritage Auction Galleries; sold in 2007 for $150,000 –

Custer had the good fortune of being in the right place at the right time in all the major battles in the Eastern Theater. From directing the retreat across the clogged bridge at the First Battle of Bull Run in 1861 to the 1865 surrender at Appomattox, Custer was there in the thick of the fight.

In his book *Lost Triumph,* author Tom Carhart makes a strong case that Custer's bravado and aggressive battle behavior are what, in effect, saved the Union at Gettysburg on the Third Day and, hence, the entire country. Custer had led two charges against J.E.B. Stuart's superior cavalry and, by stalling him, had kept the Rebel cavalry from hitting the back of the Union line at the moment that Pickett's Charge bore down on the defenders behind the Angle.

At Appomattox Custer received the first flag of surrender from the Confederate Army. He rode into Confederate lines, almost demanding the flag, when Lt. Gen. James Longstreet came up to this poppin-jay, long-haired, young general and told him to skedaddle or else they'd pull down their white flag and shoot him. Custer wisely returned to the more friendly lines of the Union Army.

Custer was there for the surrender too. Sitting at separate tables in Wilmer McLean's parlor, Union Gen. Ulysses S. Grant and Confederate Gen. Robert E. Lee worked out the terms of the surrender that signaled the end of the Civil War. After Lee and his adjutant rode away, the victorious Union officers began to take everything in the room. Poor Wilmer ran around begging them to either return the stuff or at least *pay* for it. Major Gen. Phil H. Sheridan bought the table Grant had sat at for $20.

Intending the table as a gift for one of his junior officers, Sheridan wrote out a short note:

Appomattox Court House
April 10th, 1865

My Dear Madam,
I respectfully present to you the small writing table on which the conditions for the surrender of the Army of Northern Virginia were written by Lt. General Grant—and permit me to say, Madam, that there is scarcely an individual in our service who has contributed more to bring about this desirable result than your gallant husband.

Very Respectfully
Phil H. Sheridan Maj. General

He then gave the table to Custer as a gift for his wife, Libbie. The Boy General rode out of Appomattox with the table balanced on his head; it now resides in the Smithsonian, maybe the most famous table in American history.

To the men who had fought with Custer between 1861-65, he was no buffoon. They saw him as a hard-fighting Ohio farm boy who acted as Sheridan's sledgehammer. Neither was he a joke to Rebel army troops who had come to truly hate him. His stature as a legitimate Civil War hero had been established through real deeds of blood and thunder; he never ordered his men to go where he, himself, would not go.

Having never even considered a career in the military (Custer had gone to West Point because it was free!), he now found himself the rage of Washington, DC. With the end of the war, Custer's brevet rank was reduced from major general to his rank of captain. He was then promoted to lieutenant colonel of the newly formed 7th Cavalry. As with all men of such stature, he was still called Gen. Custer out of respect for having attained that rank.

Custer Out West

Starting in 1866, Custer found himself out on the prairies of Kansas and Texas, chasing Indians. Unlike the Confederates, the Indians did not fight in the same manner; all the American officers were befuddled by the Indians' tactics of hit-and-run or complete disappearance. Custer was no better, nor worse, than his

George's brother, Tom, six years younger than him, joined Custer's staff as a lieutenant in 1864. He received a bullet in the face and became the first man to win two Medals of Honor in American history and the only man to do so in the Civil War. Tom would die with George, 11 years later, at the Little Big Horn.

peers. The problem was, without combat, Custer and his peers had no chance for promotion, hence no chance to improve their financial situation.

During his Civil War career, Custer had already gone from captain to major general in a year, an amazing climb that was good for his ego. Yet when he first rode onto the plains of the frontier, he was a lieutenant colonel; he would stay a lieutenant colonel for the remaining 11 years of his life.

This static state frustrated Custer. It got so bad, he even considered resigning from the Army to look for a better-paying job. Yet he was thriving in the open spaces of the West, where he enjoyed hunting and collecting animals, which he sent back to the fledging zoo in New York City (he sent so many animals that they had to tell him to stop it). As a self-taught taxidermist, he worked late into the night, as his men fell asleep in their camps. Custer was tireless and energetic to a fault.

Because of bad pay, loneliness, isolation, boredom and bad food, many of his men tried to desert. At one time, he even ordered troops to shoot deserters; one of the three men shot died. For this and other charges (such as force marching his troops to see how his wife was faring during a cholera outbreak), Custer was court-martialed in 1867 and relieved from rank for a year with no pay.

When he returned, his actions had caused a riff in the troops. Plus, he had his own clique of pals, which did not sit well with those on the "outside," like Maj. Marcus Reno and Capt. Frederick Benteen, two men who would figure prominently in events to come.

Fighting for Gold

Due to gold discoveries in places like Deadwood, Dakota Territory, the federal government, wanting to take the land away from the Indians, ordered all wandering bands to report to their reservations by January 31, 1876, or else they would be considered hostile. Well, no band of Indians could move to a reservation in the dead of winter, which was why that date was chosen in the first place. The government (not Custer!) promptly declared war on these "hostiles."

Custer was court-martialed in 1867 and relieved from rank for a year with no pay.

The Indians, of course, had no idea they were outlaws; they were too busy going about their business hunting buffalo and, sadly, enjoying the last few years left to them as truly free people.

Having only a general idea of where the roving bands of Lakota (Sioux) and Cheyenne (both Northern and now Southern bands) were, the government sent out three armies to deal with them. Colonel John Gibbon headed east from Fort Ellis in western Montana. Brigadier Gen. George Crook headed north from Fort Fetterman in southeastern Wyoming. Brigadier Gen. Alfred Terry led his army west from their base at Fort Abraham Lincoln in western North Dakota. Along with Terry rode Custer at the head of his almost 700-men unit of the 7th Cavalry.

Along the banks of the Yellowstone, Gibbon and Terry met up to discuss plans of action. Little did they know that on June 17, Crook and his men had fought a draw with Lakota and Cheyenne warriors on Rosebud Creek. Realizing they had shot away all their ammunition, the troops turned around and, without telling a soul, returned to Wyoming and went fishing. Gibbon and Terry had no clue they were now the *only* force in the area!

These uninformed generals decided to send Maj. Reno southward on a scout. Several days out he came upon a large trail that suggested a massive village had moved through the area recently. He returned and made out his report.

Neither Terry nor Gibbon had ever fought Indians. Despite the fact that Custer himself had not fought them all that often, the two generals ordered Custer and his 7th Cavalry to follow the trail to locate the whereabouts of the Indian village. The order, as orders can be, was both specific and vague; much was left to Custer's discretion.

Gearing Up for the Campaign

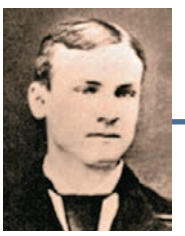
Terry and Gibbon did offer Custer some reinforcements for the mission. Custer refused the battery of Gatling guns. Since the massive guns would have to be drawn by horses no longer fit for cavalry service, he felt they would be an impediment to his mobility. He also refused another group of cavalrymen, the 2nd Cavalry. Having more than 600 men (the 7th was the largest single unit in both Gibbon and Terry's command), Custer felt confident the 7th could handle anything it ran into during the reconnaissance.

As misguided as his confidence proved to be, Custer was relying on military strategy and tactics he thought were accurate.

First, he knew that fighting Indians was not like fighting Confederates, the British or the French. Warriors, first of all, had to defend their families, their villages and their property. That was why a smaller cavalry unit could consistently win a pitched battle with Indians. Even with superior numbers, the Indians knew they had to preserve the lives of their people, so they often fought a rearguard action while the village was dismantled and the occupants fled. Thus, Custer was not overly concerned about how large an Indian encampment might be; his worry lay in finding it.

Second, before riding on the campaign, Custer, like any officer, checked with Indian agents and sutlers to find out how many Indians were on the various reservations and also how many of them were *not* on the rez. This gave him a much better idea of how many "hostiles" he could expect to encounter. Of course, the Indian agent had reason to make it seem like not that many "hostiles" were running around loose out there on the Plains. The amount of Indians on his reservation determined how much beef etc. he would be issued; the more Indians, the more beef...the more beef, the more an agent could sell it on the black market for personal profit.

Custer was also informed by his interpreter, Fred Gerard, that the force was estimated to be between 1,500 to 2,500 warriors. On that first night out from Yellowstone, Custer told his officers to expect a force ranging from



At the age of 18, Henry Armstrong (Autie) Reed was hired as a beef herder for the 7th Cavalry. Not an enlisted soldier, he was, however, given permission by his uncles George, Tom and Boston to join them in their attack on June 25, 1876. The regiment's orderly, John Burkman, argued that Reed should stay with the herding train—Reed responded by saying, "You're mad because you can't go along," before riding off to his death.

Alexander Gardner photographed Union Gen. Philip H. Sheridan and staff on January 2, 1865. (From left) Gen. Sheridan, Brig. Gen. James W. Forsyth, Maj. Gen. Wesley Merritt, Brig. Gen. Thomas Devin and Maj. Gen. George Armstrong Custer. Sheridan would later single out Custer as the individual who contributed most to bringing about Confederate Gen. Robert F. Lee's surrender.

– All photos True West Archives unless otherwise noted –

1,000-1,500 Indians, just about what they ended up facing in battle.

Even with that Indian count in mind, Custer was depending on the Indians to focus on defense, not an all-out war. For him, just like it had been in that decisive Civil War battle, the enemy's superior force did not mean the kiss of death.

With a warfare strategy that discounted the size of the enemy's force, Custer and the 7th began their ride into immortality.

Looking for the Enemy

Pushing his men hard, Custer covered vast tracts of ground, with the 7th often riding at night and through such thick dust that the men knew each other's location only by the tin cups that banged against their saddles.

Following this trail, Custer's scouts began to worry; it was truly an enormous track, as if it had been made by a phalanx of bulldozers.

On June 24, the 7th settled into camp for the night. Custer sent his Crow scouts, along with Lt. Charles Varnum, to a place the Crow called "Crow's Nest." On the western slope of the Wolf Mountains, it was an ideal spot from which to gaze into the valley of the Little Big Horn, looking for enemies or for animals to hunt.

At dawn on June 25, the Crow scouts saw an immense herd of ponies on the far distant hills. So dense were they that, to an Indian's naked eye, the ponies looked like worms crawling through thick grass. Varnum, whose eyes were reddened by the hard riding of the previous few days, could not make out the herd. Riders were sent to the 7th's camp to notify Custer of what the scouts had seen.

Custer rode to Crow's Nest to see for himself. By the time he got there, the morning breezes had kicked up and a layer of rising dust blocked the view of the herd; Custer never saw a thing. Heeding the warnings of his scouts, he decided to stay in camp for another day for further reconnaissance and so his men and horses could rest. Then he would attack the village (wherever it was!) on June 26. He could do so in conjunction with Gibbon and Terry's forces, who should have been coming down the valley from the north.

Meanwhile, some of Custer's men were out looking for packs that had fallen off along the trail, only to find them being examined by a band of Indians. They fired off their guns and killed an Indian boy named Deeds, the first victim of the Battle of the Little Big Horn. The men returned to camp and informed Custer.

After hearing the news, Custer saw a band of Indians riding along the hills in the distance. He had to make a decision. If the Indians had indeed seen him and the 7th, and were able to get a report back to the village, the village might flee. This would mean that three armies had been in the field for three months and would come up empty. That was unacceptable, so Custer had a real problem on his hand.

Of the members of the 7th that day, one was his brother, Tom, a captain; their baby brother, 27-year-old Boston, was along as a civilian guide. Riding with Boston was their nephew, 18-year-old Autie Reed, the son of Custer's half-sister. Commanding Company L was James Calhoun, who was married to Custer's sister, Maggie. Custer's plans for that day did *not* include getting his entire family killed. Arrogant or not, he acted under his orders, and he acted as he always had: attack.

The same qualities that were such a part of his success during the Civil War would now be his undoing. But that does not prove arrogance

of a criminal nature, nor does it reflect stupidity; only hindsight would reveal his mistakes, but by then, he was beyond caring.

Custer had to make a split-moment decision. What to do? If he retreated from the valley and the Indians went free, he might be up on charges of dereliction of duty or just plain cowardice. As a fighting man, his only choice was to go on the offensive.

Custer's Strategy

Custer decided to advance into the valley, hoping to find the location of the village. Realizing the fate that awaited them from such a move, the scouts exchanged their uniforms for native clothes and began singing death songs; Custer called them cowards and sent them away to serve with Reno.

Custer divided his men into four units. Fearing an unknown village downstream of his location, he ordered Benteen and three companies (125 men; troop figures given as approximations) to scout the hills to the south and, if they found nothing, to continue down into the valley; off they went.

He then ordered Maj. Reno, given three more companies (115 men), to charge after a group of fleeing Indians; Custer promised he would support Reno's advance. Off rode Reno, taking most of the Arikaree scouts with him.

McDougall was left with one company (120 men) to guard the pack train carrying the food and extra ammo.

Custer, taking the five remaining companies (C, E, F, I and L, 225 men), rode after Reno down a small valley with a creek at the bottom (now known as Reno Creek). In here, Custer began his own ride into legend. Instead of following on Reno's heel, Custer, before reaching the Little Big Horn River, turned toward the north and, from a high hill above the river, he saw Reno's men going into action. He sent a messenger to McDougall, urging him to hurry the pack train.

Custer rode farther on, still on the east side of the river. He came to a spot where he got a more complete view of the real size of this village. He gave a verbal order demanding that Benteen hurry up and bring the pack train with him.

Adjutant William W. Cooke realized that the orderly taking the verbal command to Benteen was the Italian soldier-of-fortune Giovanni Martini (called John Martin). Martini hardly

James Calhoun fell in love with Margaret Custer in 1870. Soon after, his brother-in-law to be, George Armstrong Custer, had him appointed as first lieutenant in the 7th Cavalry. Calhoun married Margaret in 1872 and was part of the so-called "Custer Clan," a clique of close-knit relatives and friends of the Civil War general. In his letters to Maggie, as she was known, Calhoun often expressed disdain for Indian barbarism, referring to them as "heathens", he longed for the day when civilization would wipe them out.

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Thom Ross created more than 200 plywood cutouts of the 7th Cavalry and their American Indian adversaries for an art installation near Little Big Horn in the summer of 2005.

spoke any English, so Cooke wrote out Custer's last known order and gave it to Martini. (This piece of paper can be seen today in the museum at West Point.) Martini rode away, the last surviving trooper to see Custer and his five companies alive that day.

What happened next is all guesswork. Historians believe Custer sent two companies down Medicine Tail Coulee to a place now know as Minneconjou Ford. This force was repulsed at the ford and rode along the river, slowly climbing upward to meet up with Custer and the other three companies. Yet Custer must have seen the Indians fleeing away to the north and begun a pursuit after them. Some of the soldiers did make it up into the hills, where marble markers now show where they had died.

Using the landscape to great advantage, Indian forces crossed the river and worked their way up the coulees and ridges. Instead of riding right into the fight in Hollywood style, the Indians remained hidden, showing themselves only to fire their rifles or to send off arrows arching across the blue Montana sky to land with a thump in the ground or in some unfortunate soldier. Spent ammunition cases found years later revealed the firearm strength of these Indians. On one slope beneath Calhoun Hill, the area was so covered with spent Henry rifle cases, it is now called Henryville.

As the land was not well suited for cavalry movements, Custer's men found themselves on the defensive, which is not the purpose of the cavalry. According to the cavalry tactics, every fourth man had to hold four horses, thus allowing the other three men to fight. This reduced one's fighting capacity by 25 percent, so instead of having 210 men fighting, roughly 160 men were firing guns. The single shot .45-70 Springfield carbine that the troopers carried was a fabulous long-range weapon; it just was not good at close-quarter fighting, which this fight was becoming.

As more and more soldiers fell, the Indians gained more and more confidence, and began to ride right into the frightened troopers. Panic set in, and all semblance of a fighting unit evaporated. It was over very quickly. Rain in the Face said, years later, that it was as easy as killing sheep.

By then, Reno, overwhelmed by superior numbers and finding that Custer was not supporting him, had already panicked and led a mad dash for the far hills back across the river. He sustained many losses in this rout. Attaining the heights, he was met there by Benteen and the pack train; the men dug in for a siege. In the distance they could hear gunfire, but felt that they were too burdened with wounded men to help out in the battle.

Captain Thomas Weir took his Company D toward the sound of the guns. He made it

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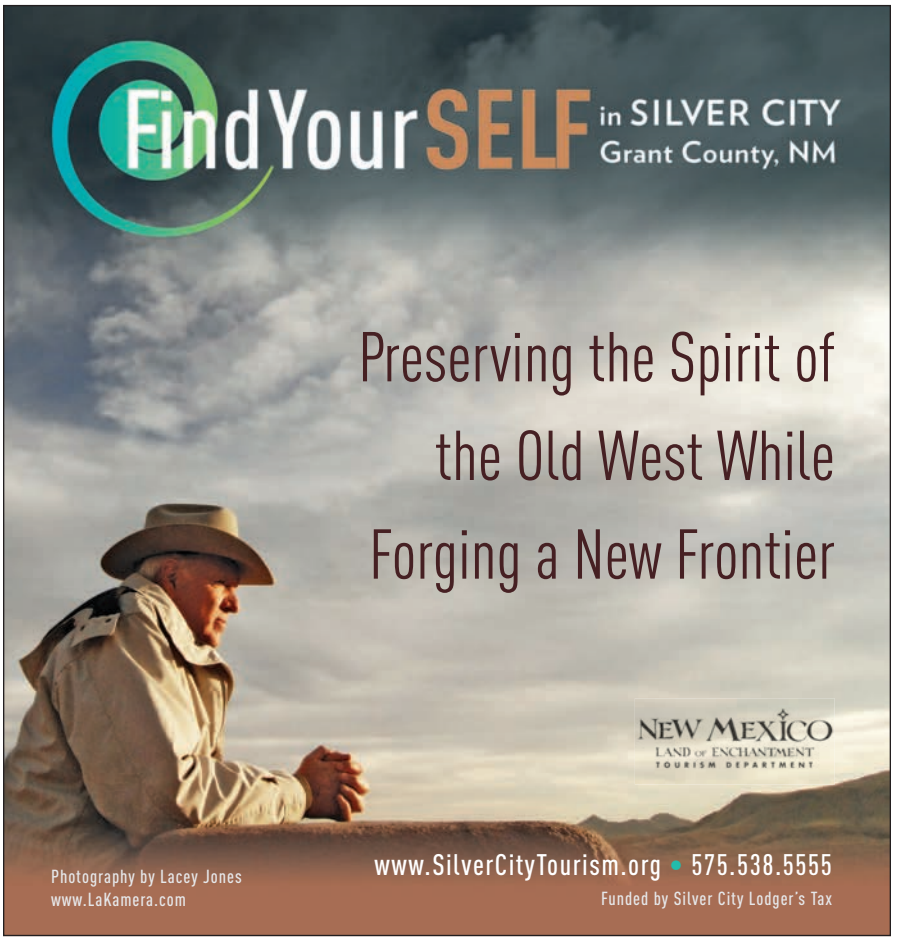


Custer had quite a day when Gen. Lee surrendered at the Appomattox Courthouse in April 1865. He received from Gen. Sheridan an honorable token to present to Custer's wife, Libbie: the table on which Grant drew up the papers of Lee's surrender (inset). The below photo of the courthouse, with federal troops crowding the porch, was taken by Timothy H. O'Sullivan.

– Courtesy Library of Congress; Appomattox Furniture courtesy National Museum of American History –

as far as he could before masses of warriors began riding out to meet him; he ordered a retreat back to where Reno and Benteen were dug in, leaving Custer to his fate. (The place where Weir stopped is now known as Weir Point.)

Besieged for all that day, June 25, and most of the next, the trapped soldiers were as frightened as they were thirsty. A few men volunteered to scrabble down to the river for water, even while under fire from the Indians surrounding them in the far hills and ravines. Several men would receive the Medal of Honor for their courage in that act.

On the evening of June 26, the soldiers were startled to see the immense village pack up and leave; they were shocked by its size. The next day, Sgt. Charles Windolph fired off a round from his carbine. It was the last shot of the Custer fight.

That afternoon the forces of Terry and Gibbon arrived on the scene and informed Benteen and Reno that they had found Custer and 197 dead men on a distant hillside; the shock was complete. From a burnt tipi pole, three decapitated heads of unfortunate troopers dangled by wire. The pale shapes they had thought were skinned buffalo carcasses turned out to be Custer and his men, dead and mutilated almost beyond recognition. (George's brother Tom, who everyone knew, was identified by a tattoo and the initials TWC, for Thomas Ward Custer, on his arm. His head had been flattened into a jelly-like mass.)

From Martyr to Clown

The news of this shocking defeat made its way to Eastern newspapers on July 5, right as the country was celebrating its centennial. The nation was stunned. Revenge was called for and, 14 years later, at Wounded Knee, the Indian Wars, as they were, came to an end. Custer, seen as a martyr to Western expansion, was held aloft as a hero to the country.

Although accusations against Custer arose in the years after his death, his star began to dissolve in 1934, a year after Libbie's death, when Frederic van de Water severely criticized Custer in his 1934 book, *Glory-Hunter.* By 1960, most saw him as a cold-blooded, arrogant fool, an image that persists even today. Just why there is so much hatred and venom thrown his way is startling. Today he is called names by people who never would have said those same words to his face. His Civil War record is totally ignored when discussing his historical role and importance. Everything focuses on his last day, indeed, on the last 45 minutes of his life. He thus emerges as the arrogant bum who was so full of ego that he got more than half the 7th Cavalry killed or wounded in one afternoon.

The youngest of the Custer brothers, Boston, was unable to join the Army due to poor health. As a civilian contractor, he served as forage master for the 7th Cavalry during the 1874 Black Hills expedition and as a guide, forager, packer and scout for the 1876 expedition. On June 25, 1876, Boston, along with his 18-year-old nephew "Autie" Reed, was with the pack train at the rear of Custer's troops. Hearing that Custer had requested ammunition for an impending fight, they quickly left the pack train to help out their fellow troops.

The fact remains that the victorious warriors gained nothing by their victory; all the fight wound up doing was convince even more Americans that the Indians should be destroyed.

But one thing is forgotten in all this finger pointing and name calling. Custer and his men had joined a small and select fraternity that is honored by cultures everywhere, down through time; it is the fraternity of the "last stand." Custer's fate reminds us of the Philistines wiping out the Israelites at the Battle of Gilboa and the Spartans dying at Thermopylae.

Each last stand myth takes on a similar format: The doomed band is often caught on a hilltop. Surrounded by warriors of a race deemed inferior to the hero's band of men, they still fight on and on with a fierce élan. While being overcome, they never surrender; their leader usually is the last to die. There is often a traitor who shows the weakness in the doomed men's armor.

Poor Maj. Reno was picked as the traitor of Custer. So bad did the rumors become that, in 1879, Reno called for a court of inquiry to clear his name. The Army closed ranks around him, and he was exonerated. His fate, however, was a sad one. Thrown out of the Army for being a peeping tom, he died in Washington, D.C. in 1889. It was only after Libbie's death in 1933 that Reno's body could be reinterred at the Little Bighorn Battlefield; Reno's body rests there now.

Custer, the Hero

Regardless of how most folks feel about Custer, they should not ignore his historical role as a fighting officer in the Civil War, nor his mythic role as one of the few men who burned out brightly in a last stand. It is all too easy (especially today) to write him off as an arrogant clown, but by doing this, historians do him, his men and themselves a real disservice.

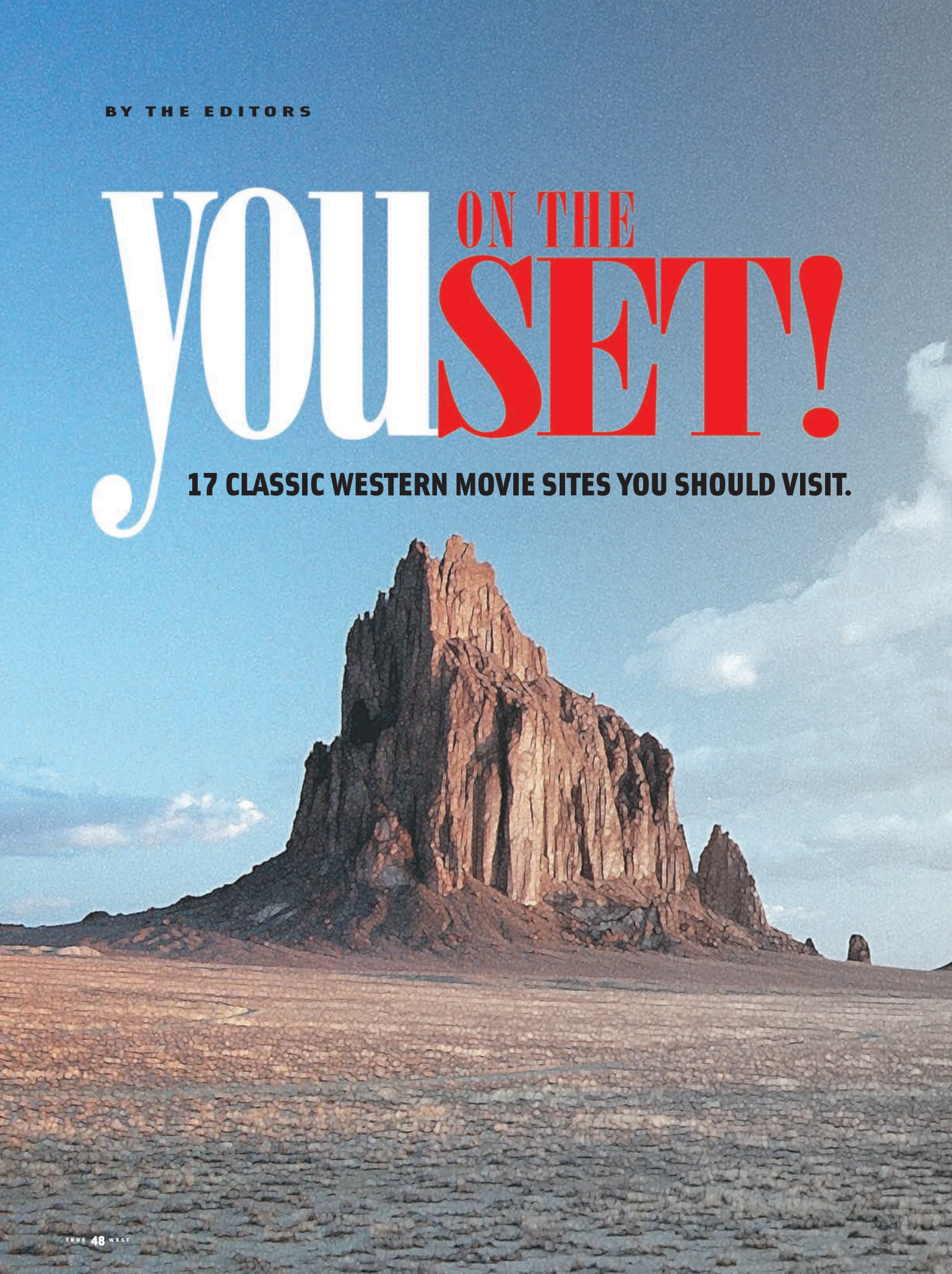
Other forces have been at work here ever since Saul fell on Mount Gilboa more than three thousand years ago. Custer and his men moved into a different realm, a kind of Valhalla, if you will, when they were slain at the Little Big Horn.

Thom Ross is a Western artist and owner of Due West Gallery in Santa Fe, New Mexico. He has illustrated numerous books, including the 100th anniversary edition of Owen Wister's *The Virginian*. Ross counts among his cutout art installations his "Custer" diorama at Minneconjou Ford in 2005.

BY THE EDITORS

you ON THE SET!

17 CLASSIC WESTERN MOVIE SITES YOU SHOULD VISIT.



With Johnny Depp riding around New Mexico this summer for Disney's *Lone Ranger*—in and around Albuquerque, Santa Fe, Shiprock and other locales—we thought it was high time for us to share some other popular locations where major Westerns have been filmed.

Shiprock, a New Mexico landmark with religious significance to the Navajo Nation, is one of the locales being filmed for *Lone Ranger,* starring Johnny Depp as Tonto (right) and Armie Hammer as the Lone Ranger (far right).

– Shiprock: True West Archives;
Lone Ranger: *Walt Disney Pictures –*

YOU ON THE SET!

Cowboys & Aliens

Bonanza Creek Ranch, a working cattle ranch, lies southwest of Santa Fe, New Mexico. "The bones of a town were there, and we built Absolution up around them," explained producer Roberto Orci, talking about the circa 1875 landing place for the army of hostiles invading *Cowboys & Aliens*.

Sheriff Taggart has been here before, when Keith Carradine, who plays him, acted with stars Kirk Douglas and Johnny Cash in the 1970 Western *A Gunfight*. Hollywood first showed an interest in the ranch for 1955's *The Man from Laramie*, starring Jimmy Stewart. *Cowboys & Aliens* viewers will recognize it from the movie's opening scenes and from the alien attack on the town.

Another ranch near Santa Fe, San Cristobal Ranch, saw key scenes being filmed, particularly when it served as the backdrop for the high-speed chase between the horseback heroes played by Daniel Craig and Harrison Ford, and the alien spaceships speeding above them.

The white sandstone cliffs and towering spires of Plaza Blanca is where Ford and Craig come across an 80-foot metal structure that temporarily houses the alien invaders. Other Westerns filmed here include *The Missing*, *3:10 to Yuma*, *City Slickers* and *Young Guns*.

Other New Mexico backdrops for confrontations with the alien marauders included Abiquiu Lake, the circa 1550 Santa Clara Pueblo and the red sandstone cliffs along the Kitchen Mesa trail at Ghost Ranch in Abiquiu, the former home of Western artist Georgia O'Keeffe.

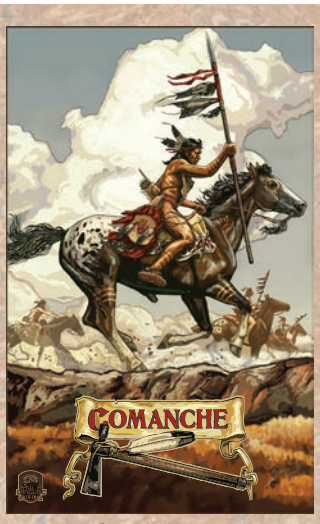
While in Santa Fe, be sure to visit the Tea House on Canyon Road. Olivia Wilde, who played the mysterious Ella, blogged how she visited "on days off to sample the extensive tea list, and soak up the sun in their garden."

The actress also got her soy macchiato at Downtown Subscription, shipped home several boxes of books from Garcia Street Books and gathered for meals with the film crew at Pasqual's.

True Grit (2010)

The Coen Brothers sure do like Texas.

They filmed *Blood Simple* in Austin in 1984, their debut feature that earned the brothers the Grand Jury Prize at the Sundance Film Festival. They came home with an armful of Oscars for 2007's *No Country for Old Men*, also shot in Texas. And for 2010's *True Grit*, they returned to Austin and also shot scenes in other Texas locales: Blanco, Bartlett, Bastrop and Granger.



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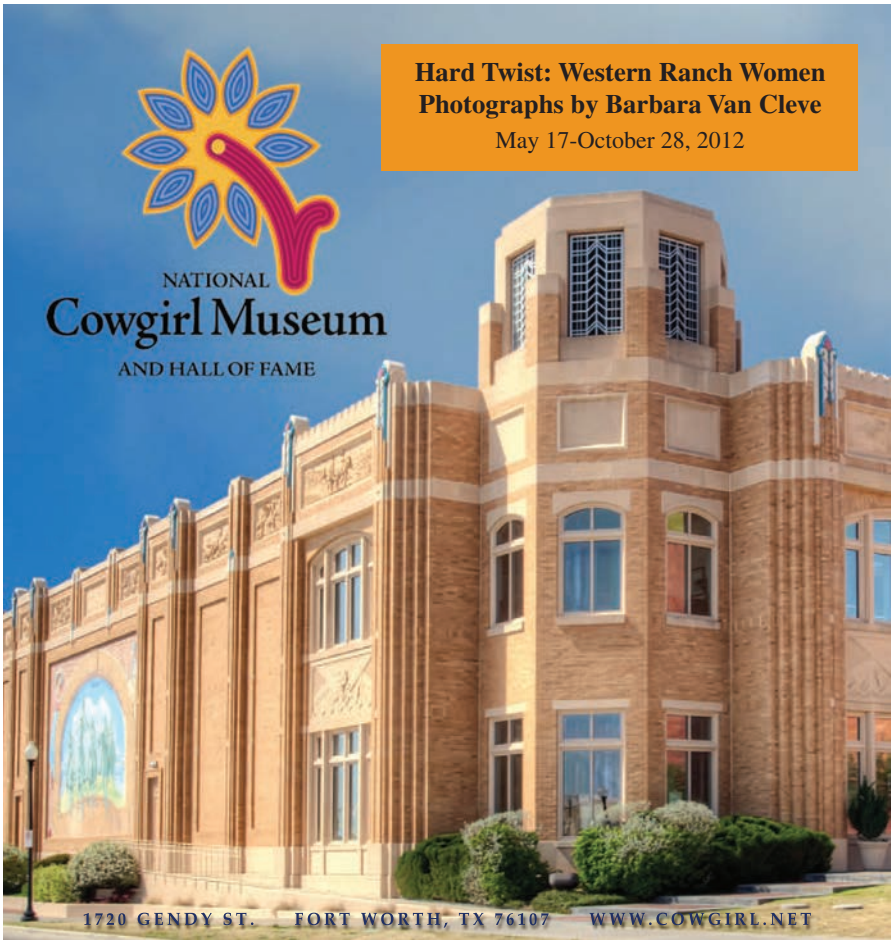
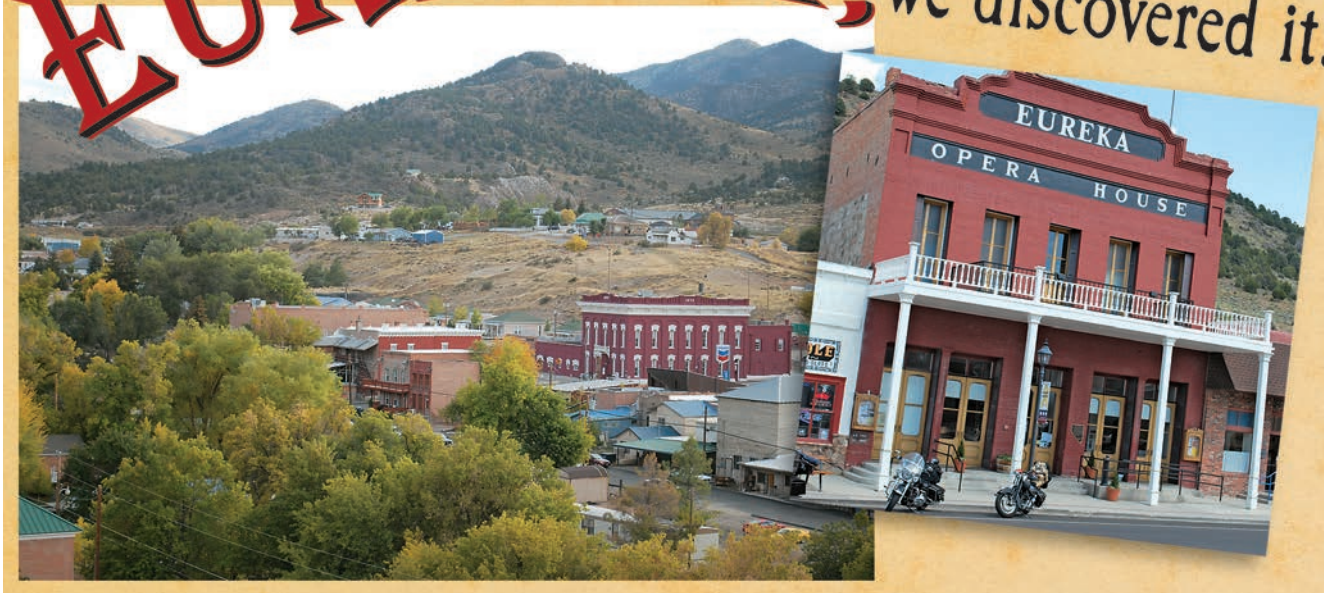


Some sites you'll recognize include: Austin's Texas Capitol and Austin Club on 9th Street for the Memphis scenes; the 1885 courthouse in Blanco; the Steiner Ranch, outside Bastrop, where Mattie visits Cogburn's headstone; and the 1882 town of Granger itself, which the filmmakers felt most resembled Fort Smith, Arkansas, in 1875. Walk on Granger's red brick paved main street of Davilla, visit the Granger National Bank that housed the marshal's office and an attorney's office, and eat some chicken fried steak, like the famished crews did, at the Cotton Club restaurant and dance hall.

For the 2010 remake of *True Grit*, the town of Granger, Texas, was refashioned with building facades, awnings and balconies so that it would resemble how Fort Smith, Arkansas, looked in 1875.

– Courtesy True West Archives –

EUREKA, we discovered it!



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Giant was the last movie actor James Dean made before his untimely death. He's shown here on the Marfa, Texas, set, next to an empty Miss Taylor chair meant for his costar Elizabeth Taylor. You can still see the windmill that James Dean climbed up, overlooking the property his character Jett Rink had inherited from Bick Benedict's sister.

– Giant: Warner Bros. Pictures; Marfa Windmill: True West Archives –

Filming also took place in New Mexico—Garson Stages in Santa Fe, Buena Vista Ranch in Mora, San Cristobal Ranch in Lamy, the Santa Clara Pueblo, the Pecos River at the Pecos Monastery and the Charles R. Ranch near Las Vegas.

Of course, in Fort Smith, Arkansas, the national historic site of Fort Smith shares documented marshals' stories, Judge Isaac C. Parker's courtroom and the reconstructed gallows. Another fun place to visit is Rattlesnake Cave, near Davis, Oklahoma, which inspired *True Grit's* climatic scene.

Paint Your Wagon

Ben Rumson (Lee Marvin) and Pardner (Clint Eastwood) go on a gold prospecting mission in a tent city boomtown. The twist to the story is that they both have the same wife, whom they had purchased from a Mormon—Elizabeth (Jean Seberg).

Strangely, Paramount insisted on shooting this 1969 film on location near Baker City, Oregon; director Joshua Logan would have been just fine filming on the Paramount backlot.

The gold rush shantytown of No Name City was built at East Eagle Creek, within the Wallowa-Whitman National Forest. Jerry Gildemeister, the timber manager with the Forest Service, assisted Paramount in finding the location. Since scripting at the time called for flooding the town, he recommended East Eagle because the area periodically sustained heavy flood damage.

The set was torn down after filming, but the drive to the site is a beautiful one. Bask in the meadows, granite peaks and high alpine lakes of the Eagle Cap Wilderness that was once the summer home of Chief Joseph's band of Nez Perces. Make your way down that winding dirt road to East Eagle trailhead, which will take you to the site.

Some exterior scenes were shot in California, specifically in Holcomb Valley, north of Big Bear Lake. This is located in the real gold rush country of San Bernardino National Forest; overland travelers from Salt Lake found gold here in 1849.

Stagecoach

George B. Seitz may have been the first to film in Monument Valley, for his 1925 film *The Vanishing American*, but John Ford was the one who reintroduced the site along the Arizona/Utah border when he directed this 1939 film.

Star John Wayne was the only principal who trekked out to this striking land of flat-topped mesas within the

Navajo Tribal Park. He would return to Monument Valley to star in Ford's 1948 film *Fort Apache* and 1949's *She Wore a Yellow Ribbon*.

Other sites worth visiting are the salt flats at Muroc Dry Lake, near Victorville, California (the Apache raid), Kern River near Kernville (river crossing scene) and the Beale's Cut in Newhall. This wagon cut was deepened by Gen. Edward Fitzgerald Beale in 1863 and became a popular location for silent and Golden Age Westerns. In fact, Ford had Tom Mix jump over the pass for his 1923 film *Three Jumps Ahead*.

Hud

A bad guy makes good when Paul Newman's Hud Bannon descended on the sleepy Panhandle town of Claude, Texas. Walking around Claude is just like walking in the Bannon family's hometown.

Hud premiered at Claude's Gem Theatre, which now also houses the Armstrong County Museum. This theatre also hosted the premiere for Charles Goodnight's silent movie, *Old Texas*, which he filmed on his JA Ranch southeast of Amarillo. The oldest privately owned cattle ranch in Palo Duro Canyon, JA Ranch was founded by John George Adair and Charles Goodnight, with Goodnight herding the ranch's cattle starting in 1878.

Larry McMurtry, whose first novel, *Horseman, Pass By*, inspired the film, found it fitting that *Hud* would be filmed so close to the JA Ranch. He also recalled in his essays on Texas, *In a Narrow Grave:* "Most of the filming was to be done around an old, abandoned ranch house a mile or so from Claude, but the pasture scenes would be filmed near the hamlet of Goodnight, in the rugged country bordering the Palo Duro Canyon."

The cast and crew stayed at the Ramada Inn in Amarillo. While in town, stop for a burger at Hud's on Amarillo Boulevard. Although we must admit, it's not exactly Walter Jetton's BBQ, which the crew ate everyday for lunch.

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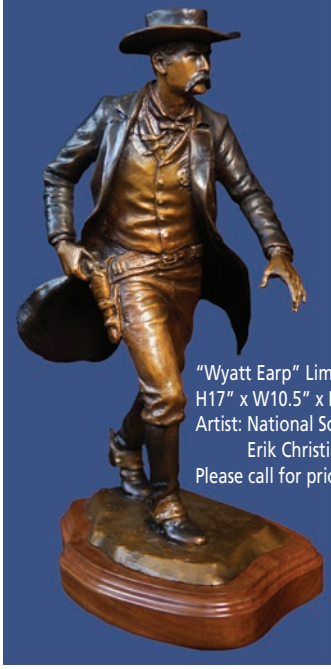

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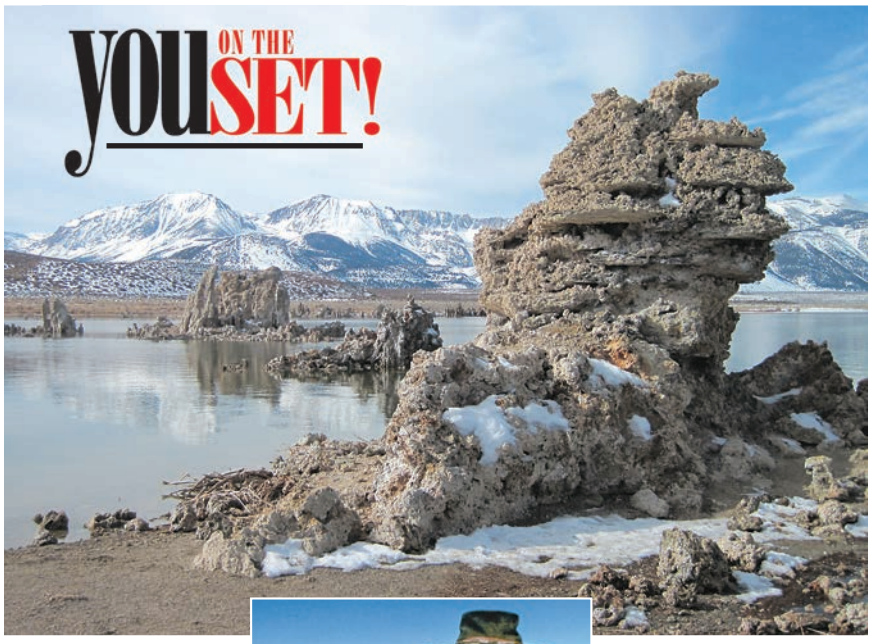


The Outlaw Josey Wales

After filming *The Outlaw Josey Wales*, Clint Eastwood admitted shooting it was "difficult in the sense that…we had to move a lot on that one, 'cause it's a saga—you have to feel the traveling in the land."

The Paria Canyon set used for the 1976 movie can now be found at Frontier Movie Town in Kanab, Utah. The movie was the last to use the 1869 ghost town of Paria. Glen Canyon was also featured.

The Mescal movie set owned by Old Tucson Studios in Tucson, Arizona, is another set the crew utilized. The studio is known to offer Saturday tours when the Mescal set is not being used for a film project, so check in to see if it is open for tours. Of course, Old Tucson is fun to visit to see the studio's classic and new period sets; 12 new sets and three new streets opened last November at the studio's Heritage Square. The design was led by Gene Rudolf, who created sets for numerous movies, including *Young Guns II*.

"It's a weird place, but that's exactly what I want this story to be."

– Clint Eastwood, on Mono Lake, California, for High Plains Drifter

The Alamo (1960)

The heroic saga of Texians besieged by Mexican troops in 1836 at the San Antonio mission had been a dream project for John Wayne for more than a decade. Believe it or not, the movie almost got made in Mexico, until Texans protested.

In 1957, filming finally began in Brackettville, Texas, at Mayor Happy Shahan's ranch, where *Arrowhead* and another Alamo movie, *The Last Command*, had been made. For this film though, a $12 million set of the Alamo compound was built. The set is still around, although it is no longer open to the public.

You can visit the real Alamo mission in San Antonio. Some things you will learn while you are here is how the mission has changed since the battle, such as the fact that the famous hump you see on the chapel today was actually built after the 1836 battle that ended the life of David Crockett and his fellow Texians.

Butch Cassidy & the Sundance Kid

While filming 1969's *Butch Cassidy and the Sundance Kid*, Robert Redford admitted how happy he was to be "among my favorite scenery anywhere in the world: Silverton, Colorado, Virgin and St. George in Utah, and the Mexican desert."

St. George and nearby Snow Canyon offered up spectacular landscapes for the film. When you step onto these sandy trails, you can just see Redford and Paul Newman being chased through the canyon, looking back and asking, "Who are those guys?"

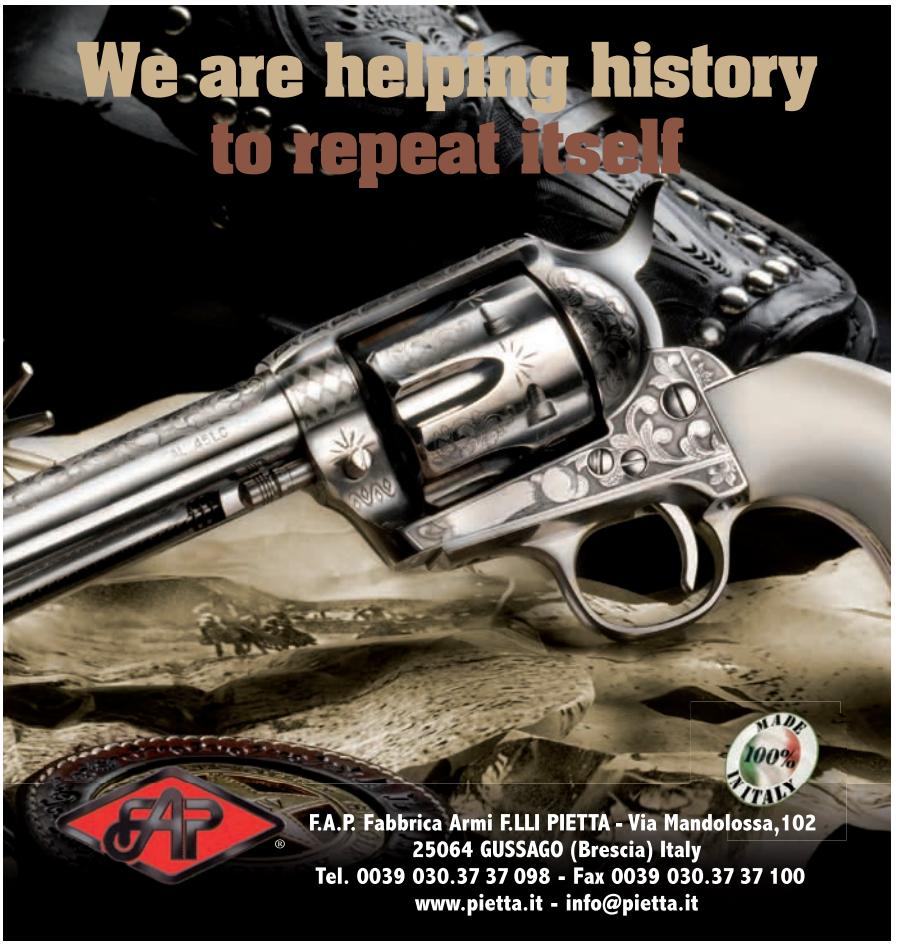
Newman's Butch Cassidy bicycle scene was shot at the ghost town of Grafton, just south of Zion National Park; you'll recognize the schoolhouse, store and cabins that served as the backdrop. Newman actually performed his own stunts for that scene, except for the final backwards crash through the fence, which was reportedly performed by cinematographer Conrad Hall.

A ride on the Durango & Silverton Narrow Gauge Railroad in Durango and Silverton, Colorado, will rekindle memories of the movie's rail robbery scenes. The canyon wall near Trimble Bridge on the Animas River is the site where Robert Redford's Sundance Kid and Paul Newman's Butch Cassidy took a breathtaking leap into the river (no, they didn't actually jump into the river).

End your tour with a drink at the 1895 bar in the New Sheridan Hotel. In the movie, this is where you first meet the Sundance Kid, playing in a blackjack game during which someone is stupid enough to call him a cheater.

Wagon Master

In the winter of 1879-80, a group of Mormon pioneers left their settlement in south central Utah to make their new home in Moab. When confronted with a formidable rock barrier, they spent months blasting away at the rock until they had carved out a passageway to lower their wagons to the Colorado River.



YOU ON THE SET!

The trail those pioneers blazed crossed Grand Staircase-Escalante, the Colorado River, Grey Mesa and up San Juan Hill to Bluff, Utah. That Hole-in-the-Rock can be seen near Cottonwood Canyon (you can access it from Escalante or via boat from Lake Powell).

This real-life adventure was fictionalized for John Ford's *Wagon Master*, the first Hollywood film to be made in the Moab area. Ford shot at the ranch owned by state highway superintendent George White, whose work improving normally inaccessible roads made him a driving force in bringing movies to Moab. Ford also shot at Fisher Towers, a scenic overlook near the ranch that towered over Professor Valley and the Colorado River.

"…we are all homesick for beautiful Castle Valley," Ford later wrote to the Moab Chamber of Commerce. "I have never known a troupe to enjoy a location so much."

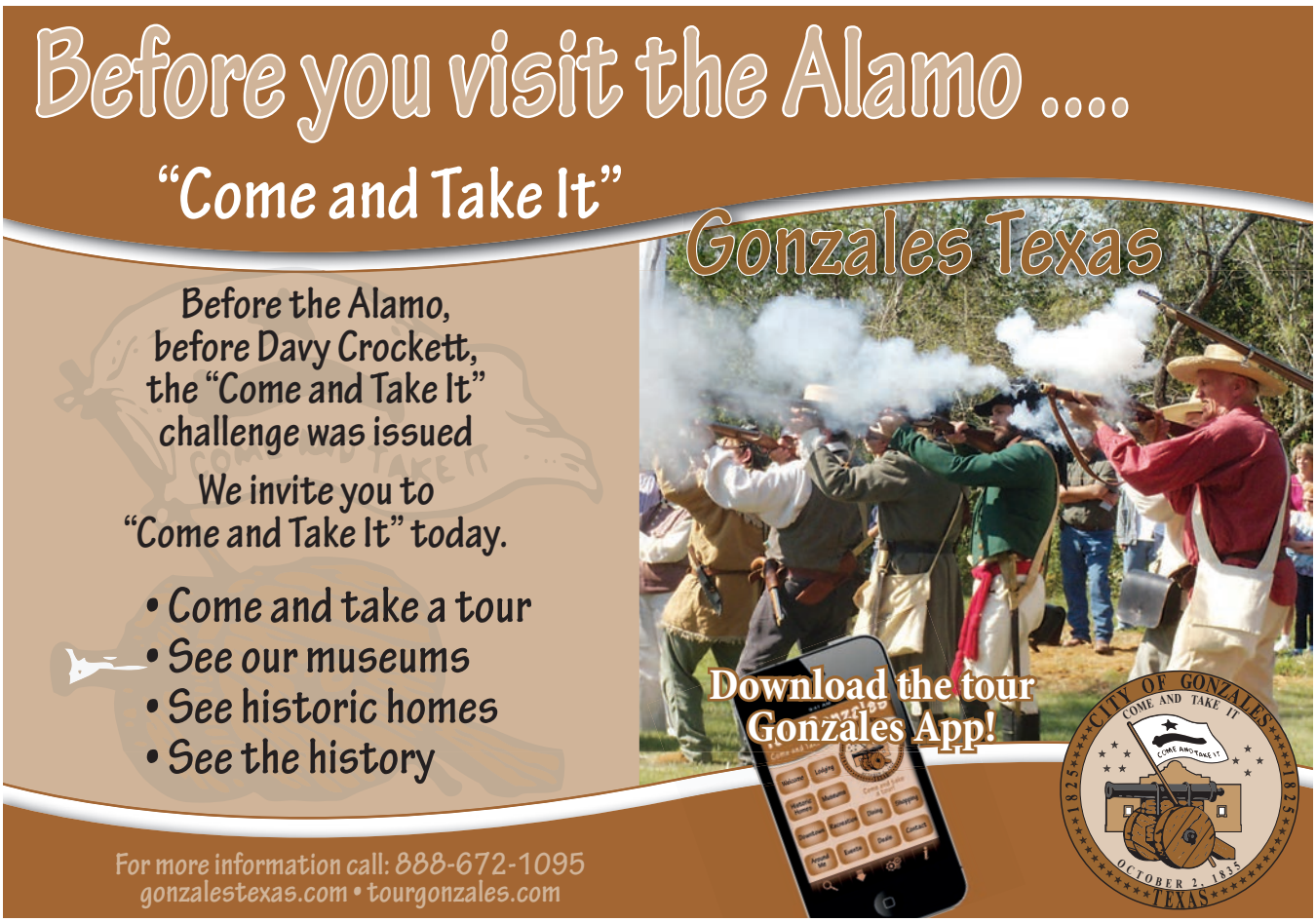
Marfa, Texas

Called one of the last American frontiers, Marfa got its start as an 1883 water stop for the Galveston, Harrisburg and San Antonio Railway. This semiarid region features dry steambeds and a mountain terrain made up of the Davis, Chisos and Chinati ranges. Its proximity to the Rio Grande has made the town a site of federal efforts to control smuggling over the U.S./Mexico border.

Hollywood made its way to the tiny West Texas town with 1956's *Giant*, the last picture for James Dean, who died in an auto accident at the junction of California Highways 41 & 46 before production wrapped. The Reata ranch house ruins are on the Ryan Ranch, private property outside town, but you can visit Jett Rink's windmill, behind two poles that once held the original "Little Reata" sign (you can just picture Dean sitting up there). A great place to hang your hat at is Hotel Paisano, where cast and crew members stayed. In nearby Alpine, grab some grub at the Reata Restaurant, inspired by the Benedicts' home.

The town's desolate geography more recently made its way into two more Oscar-winning Westerns, both released in 2007: *There Will be Blood* and *No Country for Old Men*.

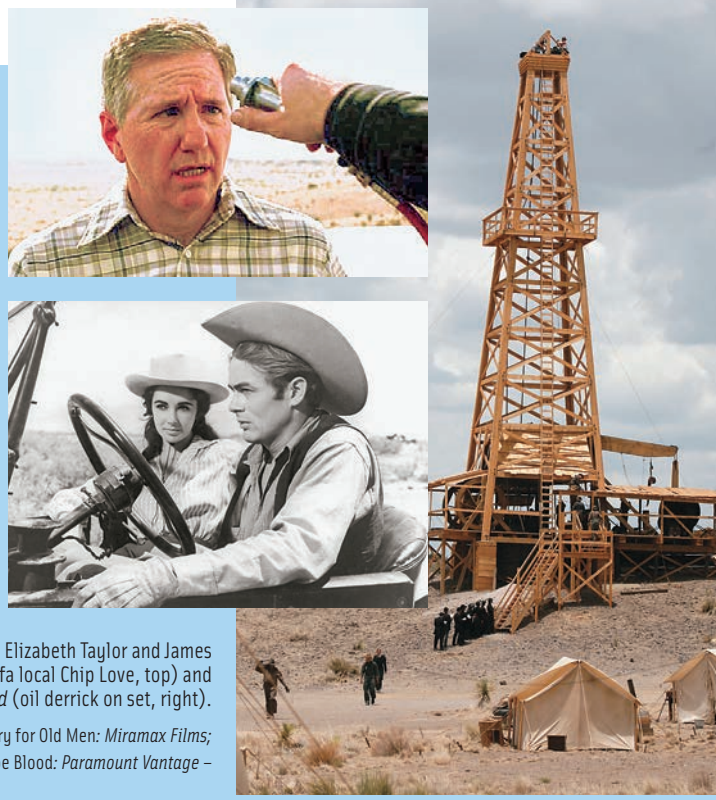
There Will be Blood director Paul Thomas Anderson worked with David Williams, a fourth-generation cattleman and ranch manager, to build the fictional Little Boston oil rush town at MacGuire Ranch. New York-based costume



designer Michelle Teague worked on the film and loved the town so much, she moved here permanently; she now sells Mexican textiles and vintage cowboy hats at JM Dry Goods.

Although the Coen brothers filmed much of *No Country for Old Men* in New Mexico, crews spent several weeks filming the highways and ranch lands outside Marfa. Even a local made his way into the picture, Chip Love, president of Marfa's only bank and a cattle rancher; he played the roadside victim, "Man in Ford," who Javier Bardem's character Anton Chigurh shoots in the forehead with a cattle stunner.

Ironically, Love's grandmother had been an extra in *Giant*. Guess when Hollywood comes to Big Bend Country, it has a way of spotting Marfa's "hidden" stars.



Marfa, Texas, has brought the Oscar to: 1956's *Giant* (see Elizabeth Taylor and James Dean, above), *No Country for Old Men* (see Marfa local Chip Love, top) and *There Will be Blood* (oil derrick on set, right).

– Giant*: Warner Bros. Pictures;* No Country for Old Men*: Miramax Films;* There Will be Blood*: Paramount Vantage* –

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High Plains Drifter

The town of Lago was built at Mono Lake, east of Yosemite National Park, near California's Sierra Nevada Mountains.

Clint Eastwood himself scouted out the location. In an interview with Kathie Coblentz, he said, "I discovered Mono Lake by chance, while I was out driving around, and I was immediately taken with the strangeness of the site. The saline content is so high that no vessel can risk going out on the waters of the lake. I spent two hours wandering around in the area. Not a boat, not a living soul, only the natural noises of the desert."

Eastwood showed the place to his art director and told him, "It's a weird place, but that's exactly what I want this story to be."

The barren emptiness depicted in the opening and closing scenes of the 1973 movie was visualized in the form of Winnemucca Dry Lake near Fallon, east of Carson City, Nevada.

Little Big Man

Framed by the reminiscences of a 121-year-old survivor of the Battle of Little Big Horn—Jack Crabb (Dustin Hoffman)—Arthur Penn's tale was filmed on the actual site of that 1876 battle. When Hoffman was acting at the Little Bighorn Battlefield and Crow Agency in Montana, it was the summer of 1969; he missed Woodstock, although, at 32, he may been too old for it anyway.

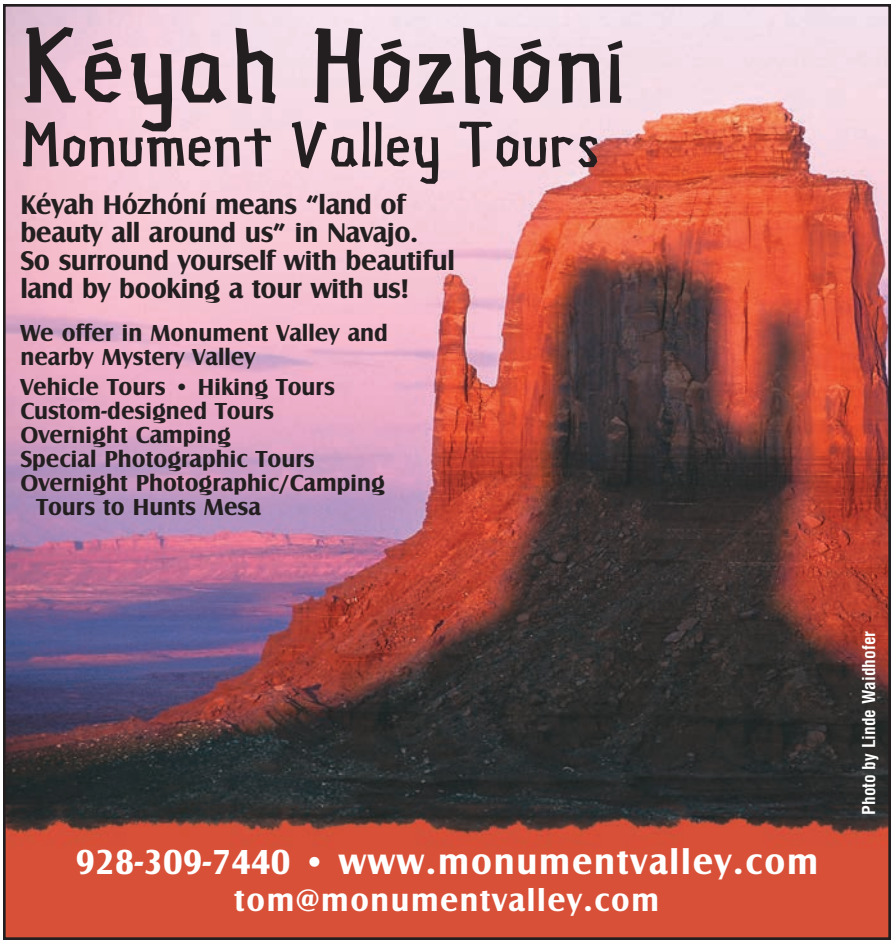
Penn made a point out of shooting at numerous Montana locations; he wanted his film to represent the West as it was, not as it was imagined. Although he admitted he wasn't aiming for historical accuracy. "You use history and social situations for insight," he said, "and also to say, 'This is the way I understand the background and foreground of a given situation dramatically.'"

He shot the 1970 movie in the Billings area, at Alder Gulch, the Crow Indian Reservation in Hardin and the Cheyenne Indian Reservation in Lame Deer. The period-authentic wooden buildings collected in Nevada City also served as a movie set, as it would for other Westerns such as *Missouri Breaks* and *Return to Lonesome Dove*.

Be sure to stop for a drink at the Bale of Hay Saloon in Virginia City, another well-preserved ghost town; it's where Hoffman's character met Wild Bill Hickok (Jeff Corey), when Crabb himself was considering becoming a gunslinger.

High Noon

If ever a song was tied so explicitly to a movie, it was "High Noon (Do Not Forsake



Movie Hotels

Parry Lodge (Kanab, UT): After working on the Tom Mix feature *Deadwood Coach*, the Parry brothers built this hotel in 1931 to feed and house movie crews.

Hotel Paisano (Marfa, TX): James Dean, Rock Hudson and Elizabeth Taylor rested their heads here while filming 1955's *Giant*; a viewing room off the lobby plays the film all day long.

Rochester Hotel (Tucson, AZ): This 1892 hotel names its guest rooms after movies filmed in the area, such as *Butch Cassidy & the Sundance Kid*.

El Rancho (Gallup, NM): Built by the brother of movie magnate D.W. Griffith, this hotel quickly became a gathering place for Hollywood stars like Katherine Hepburn and Kirk Douglas.

Desert Sands Hotel (Albuquerque, NM): Llewelyn Moss (Josh Brolin) finds his last stand at this 1957 hotel in *No Country for Old Men*.

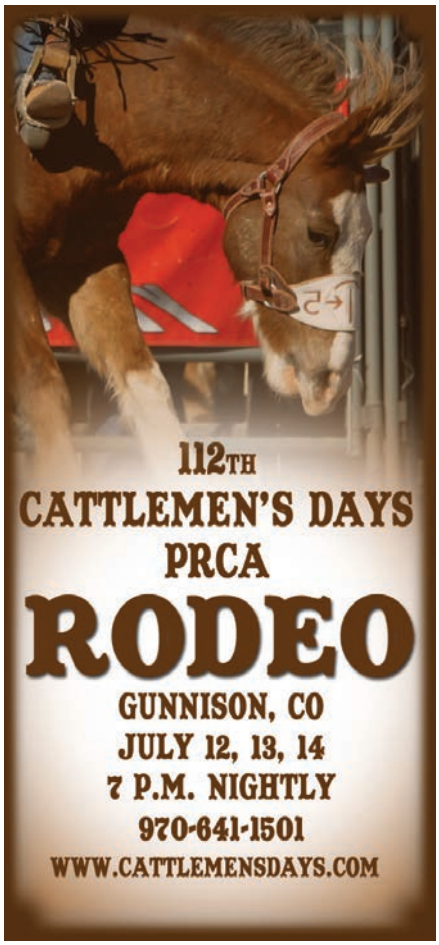
New Sheridan Hotel (Telluride, CO): The hotel's 1895 bar was featured in the opening scenes of *Butch Cassidy & the Sundance Kid*, when we first meet the Sundance Kid.

Cottonwood Hotel (Cottonwood, AZ): John Wayne reportedly romanced Gail Russell here while filming 1946's *Angel and the Badman*; the hotel's largest suite is still called the "John Wayne Suite."

Hollywood Roosevelt Hotel (Los Angeles, CA): Bruce Willis's Tom Mix and James Garner's Wyatt Earp fought in a climatic showdown against the bad guy and police in the hotel lobby for 1988's *Sunset*.

Red Cliffs Lodge (Moab, UT): The hotel's museum houses memorabilia from early movies shot at this former 1800s ranch up to more recent ones filmed in the Moab area.

Parry Lodge (Kanab, UT)



Me)" sung by Tex Ritter during the 1952 movie's opening credits. Not surprisingly, it earned an Oscar for "Best Original Song." Those opening scenes were shot at the Iverson Ranch near Chatsworth, north of Los Angeles, California.

For most of the Hadleyville town shots, director Fred Zinnemann had planned to feature the Main Street of the preserved Gold Rush town at Columbia State Historic Park. But upon the crew's arrival, the once bleak street scene was blooming with spring greenery. Yet you will recognize the white picket fence home of the cowardly Sam Fuller (Harry Morgan), the Wilson House, built in 1876-78.

A few miles southeast of Columbia is St. Joseph's Catholic Church in Tuolumne City; this is where Marshal Will Kane (Gary Cooper) pleads for special deputies to help him face Frank Miller (Ian MacDonald).

Along the narrow gauge Sierra Railroad is Warnerville, where the movie's railroad station was built next to the water tower.

The noon train that ex-flame Helen Ramirez (Katy Jurado) and Kane's wife Amy (Grace Kelly) board was pulled by the Sierra No. 3, which is preserved at Railtown 1897 State Historic Park in Jamestown. This home of movie railroads put the Sierra No. 3 back in service in 2010, so you can actually take a ride on this steam locomotive.

Appaloosa

In this 2008 Western based on Robert B. Parker's novel, lawman Virgil Cole (Ed Harris) and his deputy Everett Hitch (Viggo Mortensen) set about to protect an 1882 New Mexico town that was being terrorized by local rancher Randall Bragg (Jeremy Irons).

Harris was also the director, and he filmed the movie in and around Santa Fe, New Mexico, including the multi-hued sandstone cliffs of Abiquiu and at Bonanza Creek Ranch. Bragg's men chased Cole and Hitch at the Rio Grande River crossing near Algodones. Fashion designer Tom Ford's Cerro Pelon Ranch in Galisteo is where the town of Appaloosa was constructed (the ranch set had been used the year before for the *3:10 to Yuma* remake).

Although most of the film was made in New Mexico, the climactic shoot-out at the fictional town of Rio Seco took place in Austin, Texas.

We're not sure where the crew ate during filming, but we do know some Santa Fe haunts of Ford's he may have recommended: Horseman's Haven Cafe (for a greasy American breakfast), Jo Ann's Ranch O Casados (for farm-grown Mexican fare) and Geronimo (a 1756 adobe house serving up the locally favored dish, grilled elk tenderloin).

How the West Was Won

This is a movie that literally went nearly a million miles. Of course, that made sense for an epic film sharing the tale of American westward expansion through one pioneer family's history. The locations ranged from the Black Hills of South Dakota, to the Colorado Rockies, to Bent's Fort in La Junta, Colorado, to the Rogue and McKenzie Rivers in Oregon and to Arizona/Utah's Monument Valley.

Director Henry Hathaway helmed the largest Indian battle ever filmed at the time in the Rocky Mountains region near Montrose, Colorado. John Ford was in charge of the Civil War sequences, though, surprisingly is not the one who shot Monument Valley for the picture (Hathaway did). George Marshall directed the railroad and buffalo stampede scenes in Custer State Park near Rapid City, South Dakota.

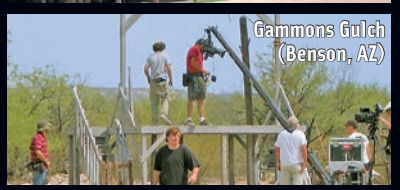
Some of the shots filmed in California include Henry Fonda's cabin, at the Lone Pine Campground in Lone Pine. Also near Lone Pine, the Alabama Hills rock formations set the scene for the Indian attack from which gambler Cleve Van Halen (Gregory Peck) saves saloon singer Lilith (Debbie Reynolds), resulting in the two getting married.

One of the film's stars, Clark Gable, married his sweetheart, Carole Lombard, in Kingman, Arizona, in 1939; the two spent their wedding night at the Oatman Hotel in Oatman. Fast forward nearly 25 years, and the town was featured in this epic Western, serving as a setting for the train robbery scene near the end. Oatman still looks like a dusty Old West town today.

This larger-than-life U.S. history lesson was all the better because of its wide-ranging, and spectacularly scenic, locations.

YOU ON THE SET!

Movie Ranches Open for filming



TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

BLACK BART'S BAD DAY

BLACK BART VS REASON MCCONNELL & JIMMY ROLLERI

THINGS GET FUNKY ON FUNK HILL

"I've labored long and hard for bread
For honor and for riches
But on my corns too long you've tread
You fine haired sons of bitches."

—BLACK BART, THE P O 8

– ILLUSTRATION BY BOB BOZE BELL –

BY BOB BOZE BELL

Based on the research of John Boessenecker & George Hoeper

NOVEMBER 3, 1883

The Sonora-Milton stage rattles along, empty, save for the driver. Reason E. McConnell has been on the road for three hours since he stopped at the Patterson Mine, near Tuttletown, California, picking up $4,200 worth of amalgamated gold. The Wells Fargo box also contains $500 in gold coin and $64 in raw gold.

McConnell finally reins up in front of the Reynolds Ferry Hotel, nestled along the banks of the Stanislaus River. Jimmy Rolleri, the hotel manager's 19-year-old son, exits the hotel and exchanges the outgoing mail for the incoming. Glancing at the empty coach, Rolleri asks if he can catch a ride up the hill at the opposite side of the river. A traveler who had stopped at the hotel the previous night reported seeing "two big bucks up there on the flat above Yaqui Gulch," he says.

McConnell tells the boy to grab his gun, and Rolleri returns with a "well-worn but serviceable .44 Henry rifle." With the help of Henry Requa, the two successfully ferry the stage across the river. Requa returns the ferry to the hotel side of the river, and Rolleri jumps up on the box with McConnell, who slaps the reins of his team, encouraging them up the steep approach to Funk Hill.

Halfway up, Rolleri asks McConnell to slow down. He jumps off with his rifle, thanks McConnell for the lift and heads out into the underbrush to hunt for the big bucks.

The six-horse team continues on, struggling up the steep grade for another 30 minutes. As the stage rounds the head of Yaqui Gulch, with the ridge line in sight, the lead horses snort and rear in fright when a lone, hooded figure, shotgun in hand, leaps onto the roadway.

Wearing a dirt-smudged duster and a flour sack with eye holes cut into them, the highwayman demands the Wells Fargo box be thrown down. McConnell informs the robber it's bolted down. The outlaw tells the driver to unhitch his team, but McConnell protests, fearing the stage will roll down the hill due to its bad brakes. The robber's solution is for McConnell to wedge rocks behind the wheels, but the driver brashly pushes his luck by demanding, "Why don't you do it?"

Incredibly, the hooded robber keeps his shotgun trained on the driver, picks up several stones and blocks the back wheels. McConnell then unhitches the team and leads it uphill. "If you don't want to get shot," the robber warns him, "don't come back or even look back in this direction for at least one hour."

As he departs, McConnell hears the robber banging away at the strongbox. Sneaking glances behind him, he can't see the brigand, who has probably crawled into the stagecoach.

Two hundred yards from the stage, McConnell stops to catch his breath when downhill movement catches his eye. It's Rolleri, the Henry rifle in the crook of his arm, moving across an open swale of land about 300 yards below. Tying his team to an oak tree, McConnell runs downhill as quietly as he can, frantically waving his hat until he gets Rolleri's attention.

Coming up the hill, Rolleri thinks McConnell has discovered the deer. But the driver fills him in on the situation, and the two warily approach the stage with the intent of capturing the outlaw, or killing him. When they get within 100 yards, the bandit suddenly emerges from the stage and spots them. The outlaw throws a sack over his shoulder and starts to run.

McConnell borrows Rolleri's rifle and fires twice, missing the robber both times.

"Here, let me shoot," young Rolleri says. "I'll get him, and I won't kill him either." With Rolleri's shot, the outlaw stumbles, but he vanishes into the underbrush with his booty.

When the county sheriff and a Wells Fargo detective arrive, they discover what the brigand left behind in his hasty retreat: a derby hat, three pairs of cuffs, an opera glass case and a silk crepe handkerchief with the laundry mark "F.X.O.7." on it.

After eight years and 28 successful stage holdups, this last item will prove to be Black Bart's undoing. ★

Rare Photo of Gentleman Stagecoach Robber

This circa 1883 cabinet card of Black Bart is the only known one photographed by I.W. Taber, who opened a studio in San Francisco in 1871 and whose career ended after the 1906 earthquake and fire destroyed his studio. This rare photo has an estimate of $30,000-$40,000, and will be up for bid at Brian Lebel's Old West Auction in Denver, Colorado, on June 23.

– Courtesy Brian Lebel's Old West Auction –

Reason McConnell was driving a "mud wagon," like this one, on Funk Hill. It had wider wheels for better traction in the mountains and foothills of California and Oregon.

– True West Archives –

Aftermath: Odds & Ends

Detective Harry Morse began his search of the 91 laundry centers in San Francisco to see if he could match the laundry mark from the handkerchief. He finds his match, and his man.

On November 17, 1883, Charles Bolton, alias Black Bart, pleaded guilty to a single charge of robbery and was sentenced to a remarkably light term of six years in San Quentin. With time off for good behavior, he was released after serving four years and two months.

The newspapers had a field day charging that Black Bart made a deal with the officers in exchange for the stolen gold. Morse suffered the harshest criticism, as the papers questioned his version of the arrest and insisted that an informant had actually led Morse to Bart. One paper, *The San Francisco Examiner*, even questioned whether Boles was Bart.

Wells Fargo paid Morse and Calaveras County Sheriff Ben Thorn the bulk of the $800 reward. Then Thorn and Morse got into a public spat, accusing each other of malfeasance in the case. Thorn got the final salvo when he publicly reminded Morse of his bragging about an extra-marital affair during their ride from San Andreas to recover the stolen gold. It was a low blow from Thorn, but it worked. Morse never responded.

Black Bart was released from prison in January 1888. By mid-year, he was back in the news after he was named by Jim Hume as the main suspect in three stage holdups. Boles disappeared for good. Even his long suffering wife never heard from him again.

Recommended: *Black Bart: Boulevardier Bandit* by George Hoeper, published by Word Dancer Press; and *Lawman: The Life and Times of Harry Morse, 1835-1912* by John Boessenecker, published by University of Oklahoma Press.

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BY ALLISON CARLTON

The Real Deal by Roger Archibald.

– Courtesy Open Range Gallery in Scottsdale, Arizona –

ROGER ARCHIBALD

"Is that pencil?" mocks Western artist and Arizona native Roger Archibald.

When people's eyes first fall upon his black-and-white depictions of working cowboys and horses on ranches, more often than not, that is their most popular reaction.

"Some stuff of mine looks more photographic than others," says Archibald, whose work has won multiple awards. "It's photo realism."

Charlie Russell started the tradition of capturing cowboys at work during the frontier era. In turn, Archibald is evoking the heritage and culture of ranch cowboying that inspired him as a young kid who grew up working and doctoring cattle.

Archibald can be seen as a modern-day Will James—except for the cattle rustling. Their artistic work exemplifies their lives.

For inspiration, Archibald visits ranches, taking pictures that will eventually turn into his next drawing. He has come to notice small changes around the ranch that did not used to exist.

"You didn't see a cellphone in the branding pen…years ago, but you do now," Archibald says. "So much of it has changed, but they still haven't made a machine that you can gather cows, rope and doctor a cow. Maybe someday, but I hope not."

Archibald prefers to sketch the rope and gear, especially the horses and their riders, in a startling contrast of shades that will make you wonder if color is even a necessity.

"You don't have color to differentiate between subjects or objects," Archibald says. "In a painting you know where the brown cow stops and the green bush begins. In graphite…those values all change, and your brown cow becomes a grey value, and a green bush becomes a grey value, and you want those two values to contrast each other."

In Archibald's drawings, his shading fills the paper from one corner to the other. Each strand of a horse's hair falls perfectly into place, as do the creases of a cowboy's well-worn jeans.

For a man who appreciates the traditional cowboy life, these drawings help to preserve what he considers is still a part of the world we live in today.

"I'm portraying something…that I dearly love, and it's a lifestyle that I enjoy as do many others," he says. "It's just a way of documenting something—with a God-given talent that I have—that's dear to my heart. If I wasn't portraying that lifestyle, I'd probably be living it."

UP-AND-COMERS

"JaNeil Anderson [of Redrock, New Mexico] has a way with color," say Roger Archibald. "She has a bright pallet that catches the eye, and I really like her monochromatic work using blues and orange to get a sepia look. My favorite pieces of hers are *In Thought*, ***Headed Home*** and *Hitchhiker.*"

"Mary Ross Buchholz [near Eldorado, Texas] has a great eye for capturing the horse up close," Archibald adds. "She has great detail and a soft approach to the subject matter. My favorites are ***Happy Hour***, *Roping Braids* and *Cheyenne Roll.*"

BY G. DANIEL DEWEESE

Great Movie Hats

Where to find iconic movie hats, from Lonesome Dove's Gus to Eastwood's LDS hitman-inspired hat.

Movies both reflect cultural trends and influence them. The hats worn by cowboys in countless Western movies and television shows were and are often symbolic of the characters wearing them.

Tom Mix in his signature high-domed white hat helped institute the notion that good guys wear white hats. If the movie hero's hat wasn't white, it was usually distinguished by its size or crease or some combination of color, size and shape.

The arrival of Technicolor and more complex characters made the color less important, but the hat continues to play a significant supporting role in establishing a character's personality and making him—or her—stand out from the rest of the cast. Sometimes the hat makes the cowboy; other times the cowboy makes the hat. Either way, a movie hat can influence styles and trends for years, if not decades.

Many early movie cowboys were actually rodeo or even working cowboys who arrived with their own personal style, including the hats they wore. As movies became bigger business, costume designers began dictating what the characters wore on screen. Whether a given hat style was historically accurate depended on the designer's fealty to realism or subservience to fashion. The pristine, meticulously blocked and creased hats worn by matinee idols like Roy Rogers and Gene Autry stand in stark contrast to the sweat-stained, beat-up versions worn by Kevin Costner in *Open Range* or Jim Beaver in HBO's *Deadwood* miniseries.

Leading actors can override the notions of studio wardrobe departments. In many of his movies, John Wayne wore a grey or silver belly hat with a front-pinched, diamond-creased crown—said to be his personal favorite style.

> "I was feeling real good and real manly. Until a real cowboy walked by and told me I had my hat on backwards. So much for my career as a cowboy."
>
> –Actor Michael Biehn

For the most part, the hats worn by actors are simply part of the costumes donned for a production. "They just wore whatever they were given to wear," says Randy King, whose family founded and operated King's Western Wear in Van Nuys, and then Studio City, California.

He should know; he and his parents sold and even styled a lot of the hats seen in Westerns after the store opened in 1946 until it closed in 2007.

"Some actors, though, are real hands-on about their hats," he adds. "Tom Selleck wanted 100-percent control of the hats we made for him. He'd wear a hat seven or eight months before shooting began to get into character."

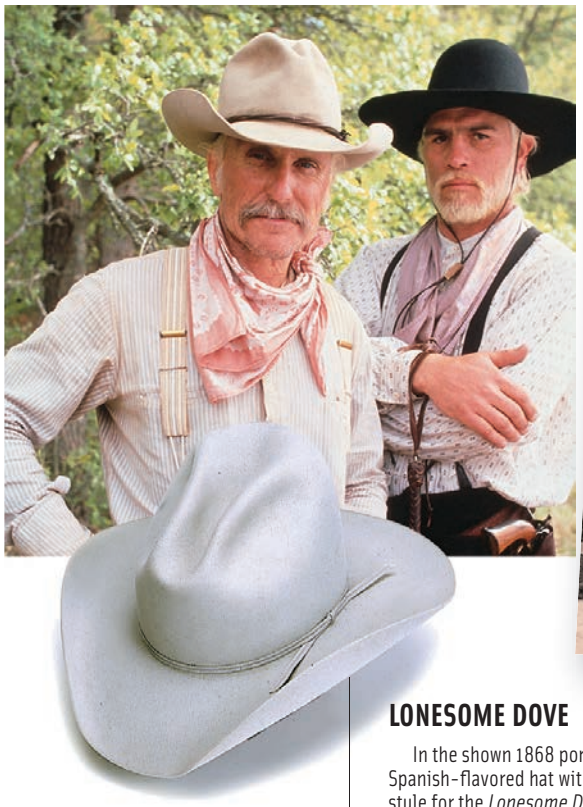
One of those hats was the big, forward-sloping center crease hat he wore in *Quigley Down Under*.

Uber realistic Old West hat styles have become more prominent in Westerns since the 1980s. Robert Duvall overrode the period-authentic, flat-topped, Spanish-flavored hat originally sketched for the character Augustus "Gus" McCrae in the CBS miniseries *Lonesome Dove*. Instead, he opted for a tan center-gully style that was based on the hat worn by an unidentified Texas Ranger in a circa-1890s photo.

Likewise, the derby worn by Paul Newman in *Butch Cassidy and the Sundance Kid* was based on the derby worn by the real Butch Cassidy in a photo of him and his cronies.

Clint Eastwood's flared top short stovepipe in *Pale Rider* was said to be inspired by a hat style worn by at least some of the Mormon "Avenging Angels," also known as Danites. In an old photo, Danite leader John D. Lee scowls at the camera from under a version of that hat—not unlike Eastwood's menacing squint as a mysterious avenging angel.

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.



LONESOME DOVE

In the shown 1868 portrait of Texas Rangers James Thomas Bird and John J. Haynes, Haynes holds his dark Spanish-flavored hat with its low, flat crown and wide brim. Costume designer Broughton Ramsey suggested this style for the *Lonesome Dove* character Augustus McCrae.

Actor Robert Duvall rejected Ramsey's period-authentic design in favor of a bone-colored, high-crowned hat with a forward-sloping center crease and side pinches. The owner of Texas Hatters in Lockhart, Texas, and a friend of the film's director Bill Wittliff, Manny Gammage made that hat style based on one worn in a circa 1890s Texas Ranger photo. Duvall later sent a studio photo of himself in character, with his scrawled inscription, "Manny, Many thanks for the hat. Best wishes, Robert Duvall." The miniseries and Duvall's hat became Western sensations.

Nearly every Western hatmaker, including Texas Hatters, does a version of Duvall's hat, complete with the twisted leather hatband; offered in varying beaver qualities, starting at $385.

3:10 TO YUMA

The telescope-creased, narrow-brimmed hat worn by Russell Crowe, as outlaw Ben Wade in *3:10 to Yuma*, is replicated here by Baldwin Custom Hats. Baldwin's 100-percent black beaver hat has an embroidered ribbon hatband accented with turquoise stones on either side of the leather closure in back; $980.

BUTCH CASSIDY AND THE SUNDANCE KID

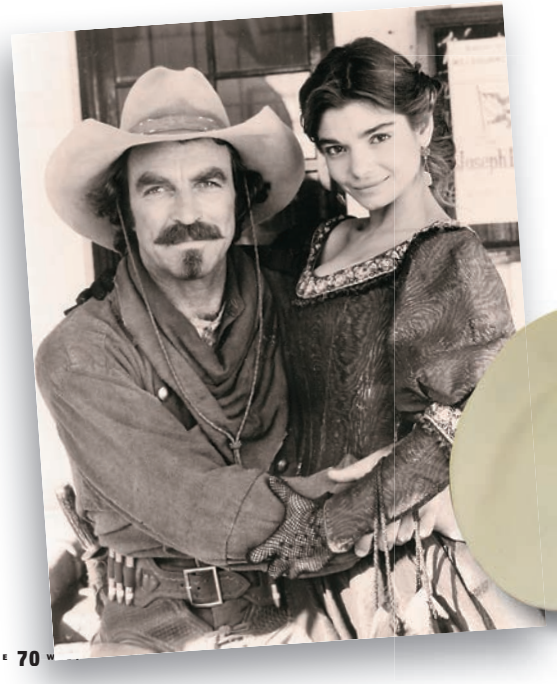
Actor Paul Newman donned a derby for a memorable scene as outlaw Butch Cassidy. Derbies were a Victorian mainstay, and the real-life Cassidy, Sundance Kid and some of their Wild Bunch cronies all look dapper wearing their derbies in the famous "Fort Worth Five" photo. Beaver Brands offers this contemporary take on the classic derby in 100-percent beaver fur with a bound edge and pencil curl; $650.

THE SHOOTIST

In his final film role, as gunfighter J.B. Books for *The Shootist*, John Wayne wore a cowboy hat with a six-inch crown in his favored pinch-front, triangle crease style. Golden Gate Western Wear offers the Duke's *Shootist* hat in 10X beaver. The hat is shown here in silverbelly ($529.98) with the optional snakeskin hat band and its attached diamondback rattler ($95).

TRUE GRIT (2010)

Hailee Steinfeld, as the determined Mattie Ross, wore the classic unshaped Boss of the Plains hat style in the 2010 version of *True Grit*. Stetson offers this hat, the Austral, made out of American buffalo fur blend; $140.

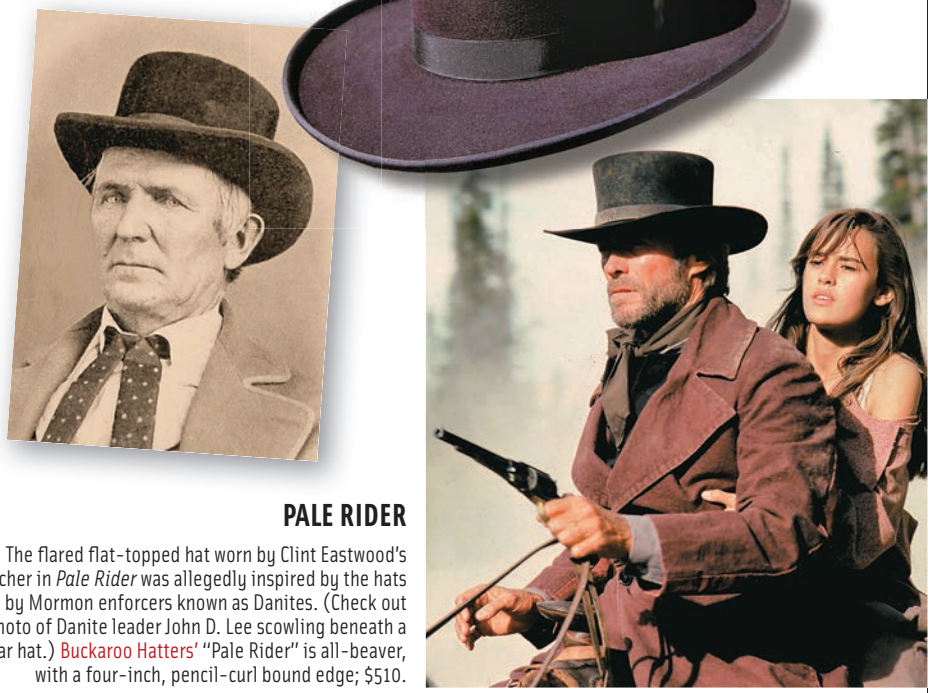


QUIGLEY DOWN UNDER

Sharpshooter Matt Quigley's massive hat in *Quigley Down Under* has the tall center crease block and high rolled side brim dipped front and back that is associated with hats worn by cowboys frequently exposed to rain. The sloping crease and dipped brim sheds water more readily than the horizontal blocks and flat brims associated with the Southwest. It's a big personality hat that only someone like Tom Selleck could pull off convincingly. Last Best West offers this big hat in varying beaver qualities, starting at $310.

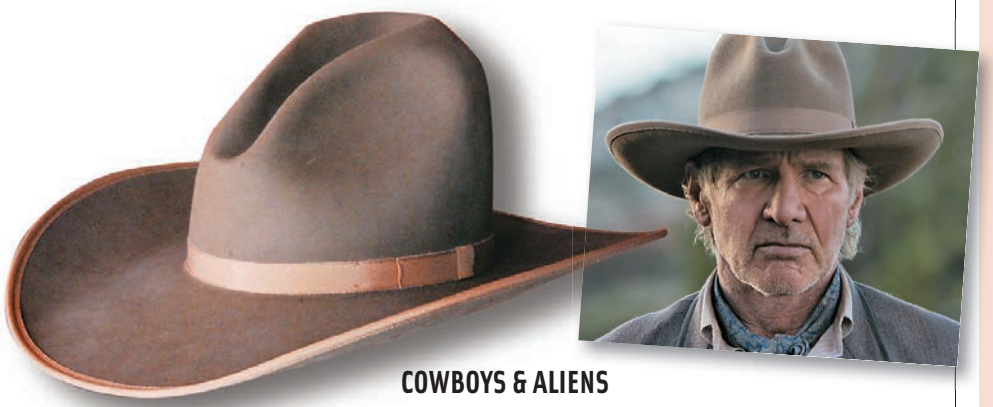
TOMBSTONE

Val Kilmer as Doc Holliday sports a slightly exaggerated Homburg-looking hat with a pinched-front center crease and a flared front pencil-curled brim. Milano Hats' version sports a center crease and a pencil-curled bound brim; $210.



PALE RIDER

The flared flat-topped hat worn by Clint Eastwood's Preacher in *Pale Rider* was allegedly inspired by the hats worn by Mormon enforcers known as Danites. (Check out the photo of Danite leader John D. Lee scowling beneath a similar hat.) Buckaroo Hatters' "Pale Rider" is all-beaver, with a four-inch, pencil-curl bound edge; $510.



COWBOYS & ALIENS

Harrison Ford dons a center crease, side-dented hat as cattle baron Col. Woodrow Dolarhyde in the quirky Sci-Fi Oater *Cowboys & Aliens*. To get Ford's look, check out this pecan-colored, beaver blend hat from Limpia Creek Hats; $375.

ROY ROGERS' SPOTLESS HERO HAT

HOW TO MAKE A CHARACTER HAT

For every Roy Rogers, Gene Autry or James Arness in their perfectly blocked, spotless hero hats, there is a Gabby Hayes, Slim Pickens or Ken Curtis in sweat-stained, broke-ass hats riddled with bullet holes.

Any well-worn hat is going to show some character after a while as you pull on the brim to settle it on your head, or grab the crown to take it off or simply expose it to the elements.

The **Last Best Cowboy Hat** shares its secrets to creating a great character hat like the beat-up felt worn by Jim Beaver as Whitney Ellsworth in HBO's *Deadwood*. The process involves wearing a hat in the shower, and crimping and pinching it while it's still wet. Then you let it dry in a sink or the garage.

Caveats include starting with a decent quality weatherproof hat. Wool felts or high-wool content blends will not recover from getting wet and steamed.

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The "Crazy" Dose

And other popular usages of herbs in the 19th century.

– By Sherry Monahan –

"One of the most prevalent superstitions was regarding the burial of partially decayed materials under steps of the house of the person to whom one wished harm. Some prescriptions meant death, some insanity and others only ill health.… The 'crazy dose,' or concoction to procure insanity, was administered by putting herbs in the victim's coffee," recalled Mrs. John Coleman, the daughter of a Texas Ranger, as she reminisced about the early days of Texas.

Herbs, as we know them today, were mostly used for medicinal purposes during the 19th century in the Victorian West, but two herbs, namely sage and mint, were frequently used for cooking.

By 1896 though, the European trend of using a variety of herbs was reaching the states. Popular herbs included marjoram, sorrel, chives, tarragon, chervil and savory. That same year, the *Emporia Daily Gazette* from Kansas reported, "Herbs used in cookery, while they may be purchased in the markets of the larger cities of the United States, are rarely procurable in those of smaller towns. To the average ruralist they are unknown, or, if known, their use is not understood."

Pioneers may have been hesitant to cook with herbs because, in the Victorian West, they were often sold by traveling salesmen as cure-all medicines. "Shows would come and stop, giving a free show and then selling herb medicines," George Dunn of Dewitt, Nebraska, recalled about life in Beatrice after he moved there in 1871. "They would give a lecture on the herbs and then would sell the stuff. They would guarantee the medicine or give the money back. Of course, they would soon be out of town so the people never got their money back."

Despite the hucksters, pioneers did have legitimate medicines made from herbs and barks, with American Indians and Chinese immigrants among the chief users of herbs for medicinal purposes. Yet because of its usage in medicine, pioneers were hesitant to cook with

PORK SAUSAGE

1 lb. ground pork (or pork butt, which you grind)
1 T. dried sage
2 tsp. dried savory or marjoram
1 tsp. salt
¼ tsp. fresh ground pepper

Mix all the ingredients together and shape a small patty and fry. Taste it for seasoning and add as you like. When ready, shape into patties and fry over medium heat until no longer pink inside. **Note:** Feel free to add your own seasonings, such as pepper flakes, garlic powder, onion, etc.

Recipe courtesy of the *San Francisco Bulletin*, December 7, 1878

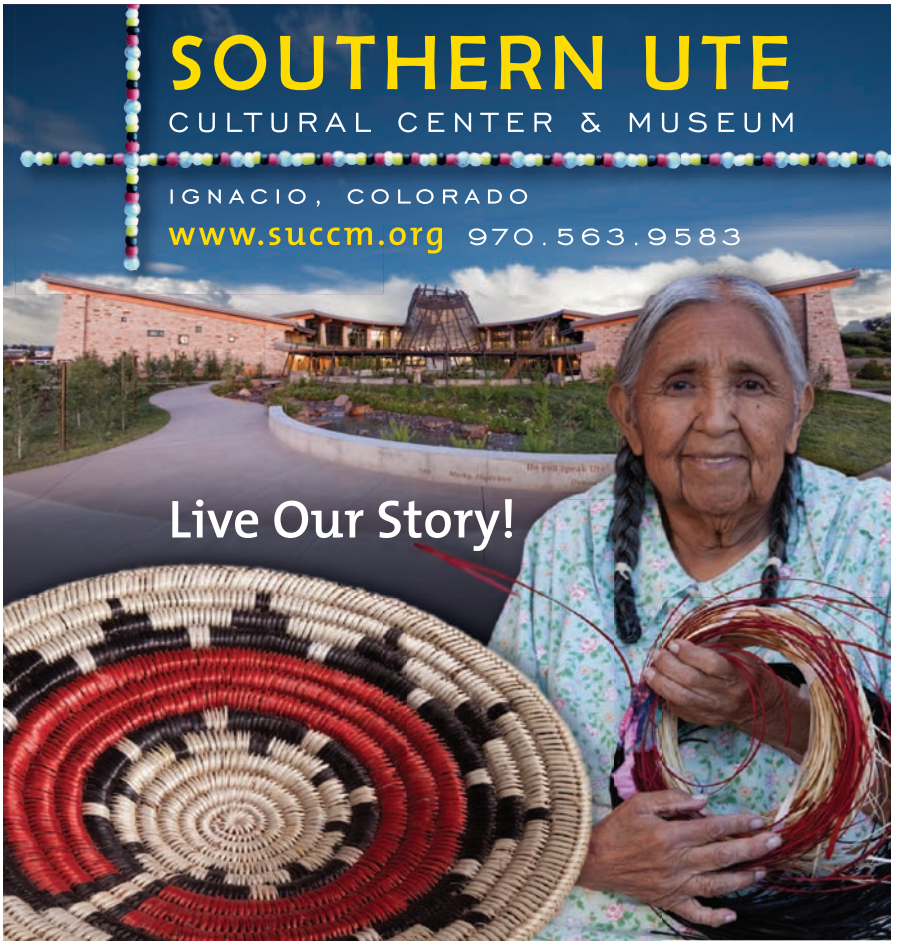
herbs. European reports of herb cookery had not changed the locale of where most customers found their roots and herbs. In 1892, residents of Tombstone, Arizona, got their fresh roots and herbs at Miller's Drug Store, as advertised in the *Tombstone Prospector*.

As the turn of the 20th century neared, herbs were steadily gaining popularity for cooking. In 1899, the *Fort Worth Morning Register* even ran an ad explaining how to dry herbs: "Herbs which are to be dried should be gathered on a fine, dry day…tie them in bunches and hang up in the sun to dry.…Directly the leaves are withered and crisp remove them from the stalks and reduce them to a fine powder in a mortar.…"

Herbs in the late 1800s not only included sage, mostly used to season pork sausages, and mint, used for juleps and jellies, but also greens like watercress, escarole, endive, dandelion, Swiss chard and chicory. Popular herbs that were grown in home gardens and then dried included sweet herbs, like marjoram, savory, lavender, sage, mint and basil.

Flavor up your sausage the way the pioneers did in San Francisco, California, in 1878. Make your sausage with fresh or dried sage and marjoram—it's easier than you might think!

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*.



Walking Little Big Horn

With Pulitzer Prize-winning author Thomas Powers.

As the SUV rounds the curve, I can see the Associated Press bulletin flashing into newsrooms across the world: *"URGENT: Last Casualties of the Battle of the Little Big Horn.*

"CROW AGENCY, Mont.—Pulitzer Prize-winning author Thomas Powers and an unknown hack scribe were killed today by a speeding tourist at Little Bighorn Battlefield National Monument."

Luckily, the SUV zips by without carnage, leaving me free to experience perhaps the best way to tour this historic battlefield. By chance, I've caught Thomas Powers as he and a few family members are walking from Reno-Benteen Battlefield 4½ miles all the way back to the visitors center. I'm offered the chance to tag along. Talk about Custer's luck!

Powers, of course, is a Pulitzer Prize-winning author who won a Spur Award from Western Writers of America for his book *The Killing of Crazy Horse*, published in 2010 by Alfred A. Knopf. The only person who could provide more insight into what happened here is, maybe, George A. Custer, and considering how his tour turned out, I'm better off walking with Powers.

"I first came here in 1963 in September," Powers says, "and it was covered with snow. The roads were terrifying."

The environs today are much better. It's late June, almost 135 years to the day after Crazy Horse, Gall, Sitting Bull and a who's who of mostly Lakota and Cheyenne all-stars killed the Boy General and much of his command. No snow this morning. In fact, the park hasn't been open for long, and it's already turning mighty hot.

It was hot here in 1876, too, in more ways than one. Crazy Horse and the Lakota were protecting their families. The 7th Cavalry found itself in disarray, without battlefield cohesion or command discipline.

All this makes me ask a question. In his book *The Last Stand*, Nathaniel Philbrick suggests that Custer's two-time Medal of Honor-winning brother, Tom, might have killed George "rather than see his wounded brother tortured to death." What do you think?

"That doesn't sound right," Powers says. "They believed they were invincible."

"Well, you would know," I tell him.

Powers laughs, shakes his head and corrects me: "I'm one of many who has an opinion."

We move on, stopping at graves, reading over (and

The biggest challenge in writing about the Little Big Horn? "It's not to sort out the conundrums of history: What happened here? Who fell where?" says Thomas Powers, shown on the battlefield. "It's the narrative. It's hard to get out of the way and write it so that all the natural emotion would rise to the story itself. For a guy like me, it took an immense act of discipline just to shut up."

– By Johnny D. Boggs –

Tom might have killed George "rather than see his wounded brother tortured to death." What do you think?

analyzing) the historical markers and studying the battlefield from a ground level. We also pick up trash along the roadside. Powers lives in Vermont. They don't like litterbugs in Vermont, and we don't cotton to them out West, either. Tourists can be so rude.

Speaking of rude people, what about Capt. Frederick Benteen? Custer ordered Benteen to "Come on. Big village. Be quick. Bring packs."

Benteen didn't, and lived. Was he responsible for Custer's demise? Did he disobey a direct order?

"You're always allowed to 'exercise your own judgment,'" Powers says. "You're never under orders to get yourself and your whole command killed."

Finally, we have reached Last Stand Hill and the Indian Memorial. Which brings me to another question: If you had to write the book again, after walking the battlefield, what would you change?

"I would be more exact in describing the topography," Powers says. "I would think harder about where certain things happened. I would describe more carefully about the distance between Calhoun Hill and Last Stand Hill."

Just outside the visitors center before going our separate ways, Powers looks at his watch. It has taken roughly four hours to make the walk.

"That," he says, "is the last full measure."

Johnny D. Boggs, who once shook *Son of the Morning Star* author Evan S. Connell's hand, also highly recommends *The Journey of Crazy Horse: A Lakota History* by Joseph M. Marshall III.

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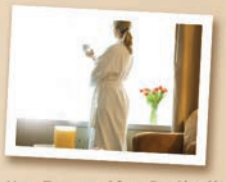

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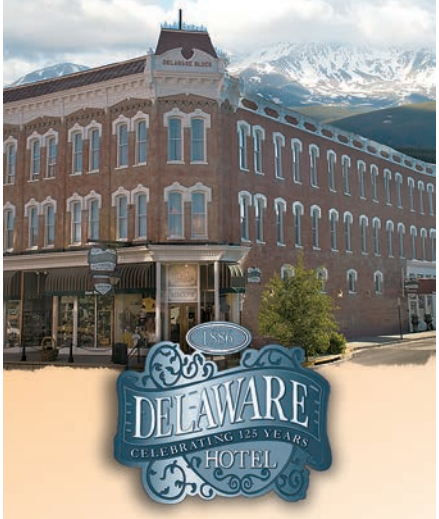

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BY JO ANN STUEVER

10 for 10: Leadville, Colorado

From the "Smithsonian of the Rockies" to Texas Jack's final resting place.

1. Called the "Smithsonian of the Rockies," the **National Mining Hall of Fame and Museum** offers up a prospector's cave and a 23-oz. gold nugget from Leadville's legendary Little Jonny Mine developed in 1879.

2. The 14-room **Healy House** features lavish Victorian furnishings and objects belonging to former governors Horace Tabor and Jesse McDonald. You will be awed when you step into the **1879 log cabin** James V. Dexter built for entertaining his poker buddies.

3. At the **Heritage Museum**, be sure to check out the model of Leadville's famed 1896 Ice Palace and the displays honoring the 10th Mountain Division.

4. Ex-President Ulysses S. Grant was once a guest in the modest **Tabor Home**, which belies the fact that, in 1880, Horace Tabor was one of the nation's wealthiest and influential men. A scandalous love triangle involving Tabor ended in divorce from his first wife and marriage to the beautiful Baby Doe. The repeal of the Sherman Silver Purchase Act in 1893 would later cost him his fortune.

5. Belly up to the **Silver Dollar Saloon's** ornate oak bar for an Irish coffee and stroll around the back room to see the historic photos. See if you can find the photo of the hanging!

6. Western Hardware, first opened in 1881, is now an antique mall where you are sure to find a treasure or two you can't live without.

7. There were once 64 bars on State Street, now 2nd Street, and the **Pastime Bar** is the last but lively survivor. Slide into a wooden booth and order up one of its legendary hamburgers with fries. Don't forget to check out the diamond-dust mirrors on the walls.

LEADVILLE'S TOP TEN

1. National Mining Hall of Fame and Museum
2. Healy House and Dexter Cabin
3. Heritage Museum
4. Tabor Home
5. Silver Dollar Saloon
6. Western Hardware
7. Pastime Bar
8. Hyman Block
9. Tabor Opera House
10. Evergreen Cemetery

8. Hyman Block is the place where notorious gunslinger Doc Holliday shot Billy Allen in 1884, marking the last gunfight for Holliday, who would die of tuberculosis three years later. He was acquitted, and Allen recovered. The saloon's tin ceiling is still intact.

9. Built by Horace Tabor in 1879, the **Tabor Opera House**, once billed as the finest theatre between St. Louis and San Francisco, saw stage performers such as Harry Houdini, John Philip Sousa and Oscar Wilde. Performances and tours are held throughout the summer. Its second-story museum contains artifacts and furniture used by the Tabors, as well as other Victorian relics.

10. One of the most famous headstones at the 1879 **Evergreen Cemetery** was donated by Buffalo Bill Cody for his partner in the Wild West shows, Texas Jack Omohundro, who died in Leadville from pneumonia a month before his 34th birthday.

The community of Leadville has been working hard to restore the Tabor Opera House to its former glory.

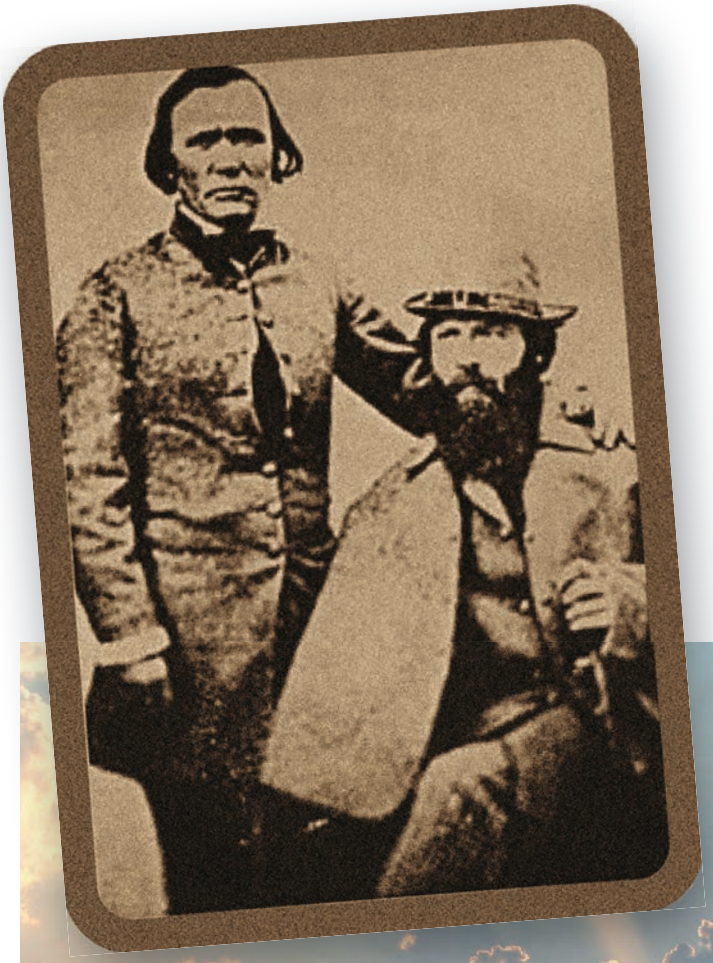
– Courtesy Leadville/ Lake County Chamber of Commerce –

Jo Ann Stuever moved with her family to Leadville from Florida in 2005 and opened the Governor's Mansion Guest Suites, the former home of Gov. Jesse McDonald.

BY CANDY MOULTON

The Pathfinder's Trail

Following John C. Fremont's trailblazing route from St. Louis to Oregon and California.



John C. Fremont first crossed Kansas in 1842 as he followed the route of the Oregon Trail from Missouri to Oregon. The explorer is shown here with Kit Carson (far left), who served as the primary guide for that trip and also accompanied Fremont through the region the following year.

- All photos by Candy Moulton unless otherwise noted; Fremont & Carson photo True West Archives -

Thousands of overland immigrants to Oregon and California from 1845 to 1849 followed a path first blazed by John C. Fremont.

After Congress named Fremont to head the survey of the Oregon Trail, Fremont left Washington, D.C., on May 2, 1842, and traveled to St. Louis, Missouri, where he spent nearly three weeks at Chouteau's Landing, equipping a party that included German cartographer and surveyor Charles Preuss and Kit Carson, the primary guide as Fremont explored the West. This first exploratory trip by Fremont took him over the route of the Oregon Trail, crossing Kansas, Nebraska and entering Wyoming at Fort Laramie, which was then a fur trading post along the North Platte River.

Continuing on the trail the emigrant wagons had begun carving into the landscape, Fremont followed beside the North Platte to the present-day location of Casper, Wyoming, and then struck cross-country to the Sweetwater River, which led him to South Pass. He turned north into the Wind River Range, placing a flag on one high summit that ultimately became Fremont Peak, before returning to the east.

The following year, Fremont headed west again, this time initially guided by mountain man Thomas "Broken Hand" Fitzpatrick and again accompanied by Preuss, who would collect plant specimens, make topographical sketches and undertake other scientific explorations. Carson was along as well. When Fitzpatrick took some members of the party north along the Oregon Trail, Fremont and Carson crossed into Colorado before turning north into Wyoming.

Jumping Off Point

Just like Fremont chose St. Louis as the optimal place to gather the best men for his exploratory trips, a visit to the Gateway Arch and Jefferson National Expansion Memorial in St. Louis is the perfect starting point for this journey. Nearby you will find a variety of entertainment and dining options at Laclede's Landing, located along the river in a former manufacturing district. The namesake, Pierre Laclede, set up his trading post here in 1764. St. Louis-based fur traders were the source of great local wealth, and they helped to make the city a logical starting point for westward exploration, from Lewis and Clark's expedition of 1804-06 to Fremont's own groundbreaking journey.

The jumping off point for Fremont's trip was Westport. From there, strike out for two great history museums that always put me in the mood to travel the country: the National Frontier Trails Museum in Independence and the Arabia Steamboat Museum in Kansas City.

When Fremont passed through Nebraska, following the route of the Oregon Trail, he found no significant improvements along the trail. By the close of 1848, the Army would establish Fort Kearny along the Platte River, and the re-created fort is a good waypoint on a modern journey. In addition, you should also tour the Great Platte River Road Archway Monument. If you prefer Fremont's style of travel, enjoy a hike at Fort Kearny State Recreation Area or a view of the region from the observation tower at Yanney Heritage Park.

Headin' Into Buffalo Country

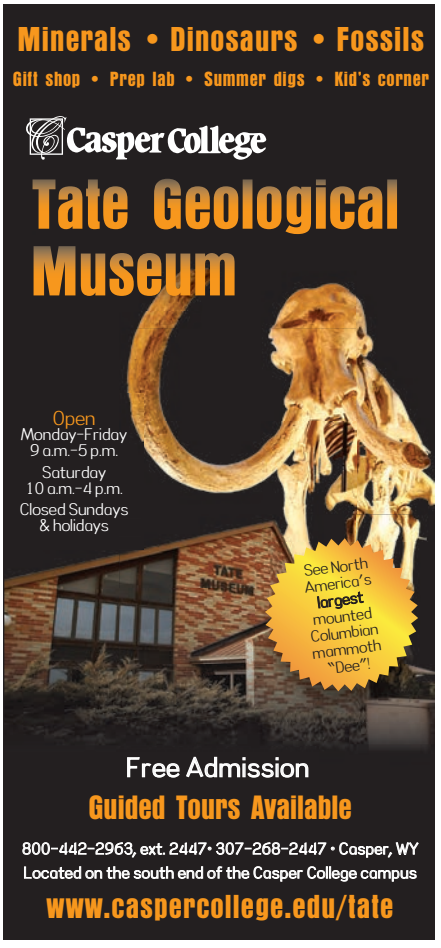
Head into my home country by following U.S. 30 west across Nebraska and into Wyoming. Fremont first came into Carbon County, Wyoming, in early August 1843,

When Fremont returned from California in 1844, he crossed northeastern Utah and then southern Wyoming before exploring Colorado's high country parks.

camping on the principal fork of the Medicine Bow River near an "isolated mountain called the Medicine Butte." An overnight stay at the Elk Mountain Hotel in Elk Mountain places you at the base of Fremont's "Medicine Butte." You'll find the lifestyle here about as quiet as it was when he was in the region.

On August 3, 1843, Fremont continued west, seeing "bands of buffalo." That evening Carson "brought into the camp a cow which had the fat on the fleece two inches thick," which Fremont said "was the first good buffalo meat we had obtained." His men had traveled 26 miles that day, and the following day hunters brought in "pack animals loaded with fine meat" as the party continued toward the North Platte, reaching the river after nightfall.

With a fresh supply of meat, Fremont camped at the North Platte in the vicinity of what would become the site of Fort Steele. The men were drying the buffalo meat when they were "thrown into a sudden tumult, by a charge from about



70 mounted Indians" who had come over the low hills. The attack came to an abrupt halt when the charging Cheyenne and Arapaho Indians saw the small cannon Fremont had with him. Fremont later wrote the "display of our little howitzer, and our favorable position in the grove certainly saved our horses, and probably ourselves, from their marauding intentions." Fremont's camp was a short distance above where Fort Steele was located; you can see photographs and items from the 1868 fort at the Carbon County Museum in Rawlins.

On the Road to Oregon

Leaving the North Platte on August 6, Fremont traveled "over an extremely rugged country, barren and uninteresting—nothing to be seen but Artemisia bushes."

He and his crew turned toward the north and soon reached the Sweetwater River, which they followed over South Pass, taking the "road to Oregon."

Fremont traveled though the Green River Valley to Bear River, then turned south to Great Salt Lake where he collected plants and rocks as he explored the "waters of the Inland Sea, stretching in still and solitary grandeur far beyond the limit of our vision."

You can truly learn about the natural wonder of this region at the new Natural History Museum of Utah at the University of Utah's Rio Tinto Center, which opened last fall. This center interprets the stories ranging from the land of the dinosaurs to native people and the landscape of Utah, including the Great Salt Lake itself. Even the architecture of the building gives you the feeling that you are in some of Utah's canyonland country.

GOOD EATS & SLEEPS

Best Grub: Filling Station *(Lee's Summit, MO)*; Hibachi Japanese Steak House *(Kansas City, MO)*; Thunderhead Brewing Company *(Kearney, NE)*; 17 Ranch Winery *(Lewellen, NE)*; Hotel Wolf Restaurant *(Saratoga, WY)*; Bella's Bistro *(Saratoga, WY)*; Su Casa *(Sinclair, WY)*; Red Iguana *(Salt Lake City, UT)*; Cousins *(The Dalles, OR)*; Carol's Corner Café *(Vancouver, WA)*; Café Bernardo *(Sacramento, CA)*.

Best Lodging: Hampton Inn *(Kearney, NE)*; Elk Mountain Hotel *(Elk Mountain, WY)*; Hotel Wolf *(Saratoga, WY)*; Hood House B&B Inn *(Saratoga, WY)*; Spirit West River Lodge *(Riverside, WY)*; Hotel 43 *(Boise, ID)*; Embassy Suites Riverfront Promenade *(Sacramento, CA)*.

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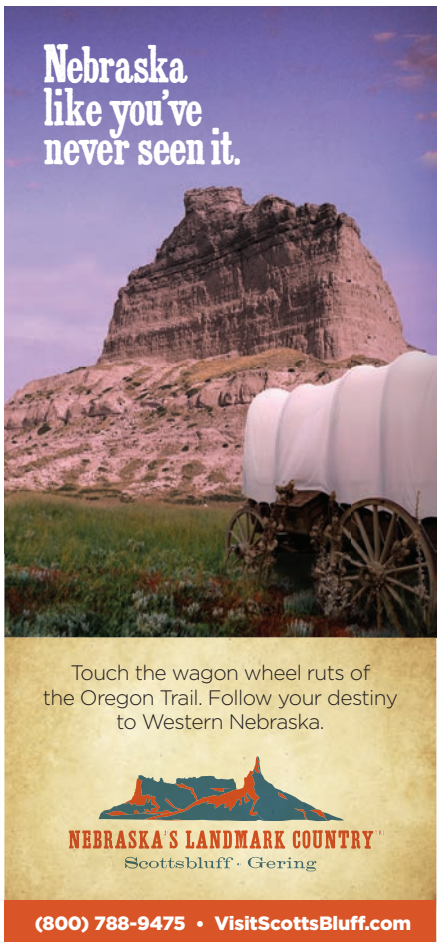


Fremont's explorations brought him back to the North Platte River Valley in southern Wyoming in June 1844. He remarked on the valley's swiftly flowing streams.

– By Steve Moulton –

From Great Salt Lake, Fremont turned north into Idaho, reuniting with Fitzpatrick at the Hudson's Bay Company post of Fort Hall. You can visit a post replica in Pocatello, Idaho. From Fort Hall, Fitzpatrick and Fremont followed the Oregon Trail to Fort Boise and on into Oregon. Fremont's 1844 report on this area articulated the concept he had of the Great Basin.

At the Grande Ronde River in northeast Oregon near La Grande, Fremont began following an Indian trail since he wanted to find a "more direct and better road across the Blue mountains."

He reached the Whitman Mission on October 24. At the Columbia River, he figured he had reached the end of the overland journey from Westport, Missouri, to Oregon Country.

Even so, Fremont continued on land following the south bank of the Columbia River to The Dalles. Here he switched to a canoe, floating the Columbia to Fort Vancouver, where he met with Hudson's Bay Company Chief Factor Dr. John McLoughlin, from whom he obtained provisions in order to continue his travels. Fort Vancouver offers ongoing interpretation of the Hudson's Bay Company era, as well as details about the early overland travel to Oregon.

After returning to The Dalles, Fremont turned south, passing through Tygh Valley and ultimately around Klamath Lake to cross into California. He traveled through the northern country, crossing the Sierra Nevada to reach Sutter's Fort at Sacramento, a location that is now a California state park. The fort sponsors regular "hands on history" programs, plus other special events, including a trader's fair in April.

Fremont continued south across California, traveling through the San Joaquin Valley and then turning northeast along the Old Spanish Trail to reenter the Great Basin and ultimately continue east to the Rocky Mountains. (Two years later, he would be back in California, where he became an important character in the Bear Flag Revolt.)

Sierra Madre Country

On June 11, 1844, Fremont was back in Wyoming, traveling into the Little Snake River Valley. He described the country as "sandy and poor, scantily wooded with cedars, but the river bottoms afforded good pasture."

The men killed three antelope in the afternoon and camped downstream from the point where Henry Fraeb had engaged in a fight with Indians three years earlier. This was the site of the fight along the Little Snake River with the Arapaho, Cheyenne and Lakota Indians that inspired the names of Battle Mountain and Battle Pass. You can learn more about this fight during a visit to the Little Snake River Museum in Savery.

Although Wyoming Highway 70 crosses the Sierra Madre and keeps you relatively close to Fremont's route, because of a washout on that road that has not been fully repaired, I instead recommend traveling north on Highway 789 from Baggs to Rawlins, and then taking Highway 130-230 south through Saratoga and Encampment.

Upon leaving the river the following day, Fremont "took our way across the hills, where every hollow had a spring of running water, with good grass." Ahead of them were the "high mountains which divide the Pacific from the Mississippi waters," as he put it. "[E]ntering here among the lower spurs, or foot hills of the range, the face of the country began to improve with a magical rapidity…. The country here appeared more variously stocked with game than any part of the Rocky mountains we had visited; and its abundance is owing to the excellent pasturage, and its dangerous character as a war ground."

On June 13, Fremont moved deeper into the Sierra Madre range, crossing the divide at midday where he noted, "With joy and exultation we saw ourselves once more on the top of the Rocky mountains, and beheld a little stream taking its course towards the rising sun."

Dropping down the east face of the Sierra Madre Fremont turned south toward "objects worthy to be explored" namely the three parks of Colorado—North, Middle and South. He knew of their existence, no doubt, from information provided by Carson, who had trapped the whole region. That night Fremont's men again built a fortified camp in a grove of trees where they found plenty of water, grass and game.

On June 14, Fremont tramped southeast along the foot of the mountains. "The country is beautifully watered," he wrote, adding, "In almost every hollow ran a clear, cool, mountain stream; and in the course of the morning we crossed seventeen, several of them being large creeks, forty to fifty feet wide, with a swift current, and tolerably deep."

Antelope, elk and buffalo abounded. That night Fremont and his crew camped 10 miles southeast of present-day Encampment, where Fremont wrote, "there were several beaver dams, and many trees recently cut down by the beaver. We gave to this the name of Beaver Dam creek, as now they are becoming sufficiently rare to distinguish by their name the streams on which they are found."

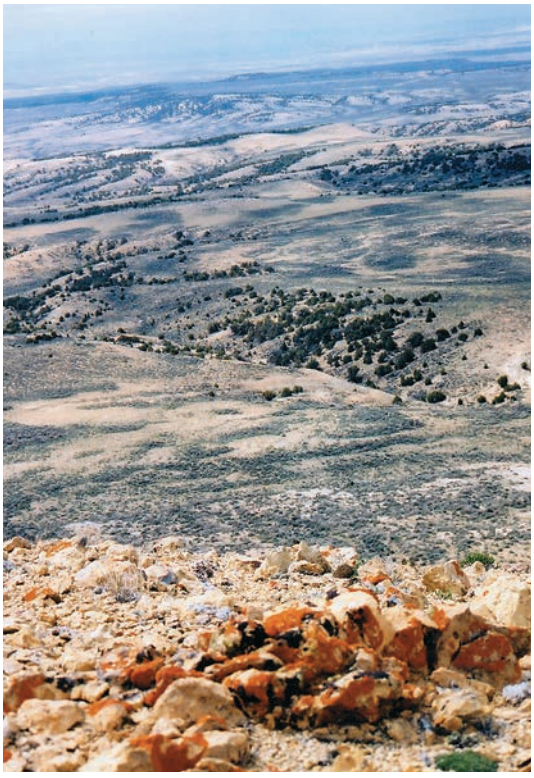
Moving on south the following day, the men "had an animated chase after a grizzly bear..., which we tried to lasso. [Andreas] Fuentes threw the lasso upon his neck, but it slipped off, and he escaped into the dense thickets of the creek, into which we did not like to venture."

Fremont's party continued on through the area the Arapahos called the "Door" because it was an opening they took when traveling to the Colorado Parks. Fremont and his men crossed the Platte River and, as he put it, went "through a gate" in the mountains finding themselves in New Park, known to the Indians as "Cow Lodge" and today known as North Park.

Fremont then crossed Colorado, traveling through the area around today's Walden, before striking the Arkansas River and following it through Pueblo to strike the Santa Fe Trail. He headed back east, where he reached St. Louis, Missouri, on August 6, 1844. He had finished his 14-month reconnaissance of the West that earned him recognition as the "Pathfinder," even though he had blazed that trail under the guidance of Kit Carson, Broken Hand Fitzpatrick and other trappers.

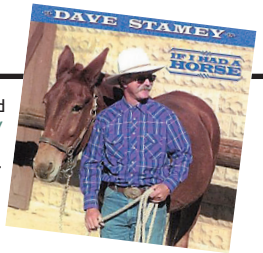
Candy Moulton is the author of *Roadside History of Wyoming* and *Roadside History of Colorado*.

When crossing this area of Wyoming in 1844, Fremont said it was "sandy and poor, scantily wooded with cedars, but the river bottoms afforded good pasture."



ROAD TRIP Tunes

CDs for the Ride: I traveled this route listening to the music of Dave Stamey and Jon Chandler, who will both be on stage at the 10th annual Grand Encampment Cowboy Gathering on July 20-22 in Encampment, Wyoming. My favorite Stamey song is "A Pan Full of Dust" off of *If I Had a Horse*, though "Somewhere West of Laramie" is hard to beat. Chandler's "Through the Gap" is iconic, his "Bug Guts on the Windshield" is a true "love song," and you can't go wrong with his new album *The Gang* since both songs are included.



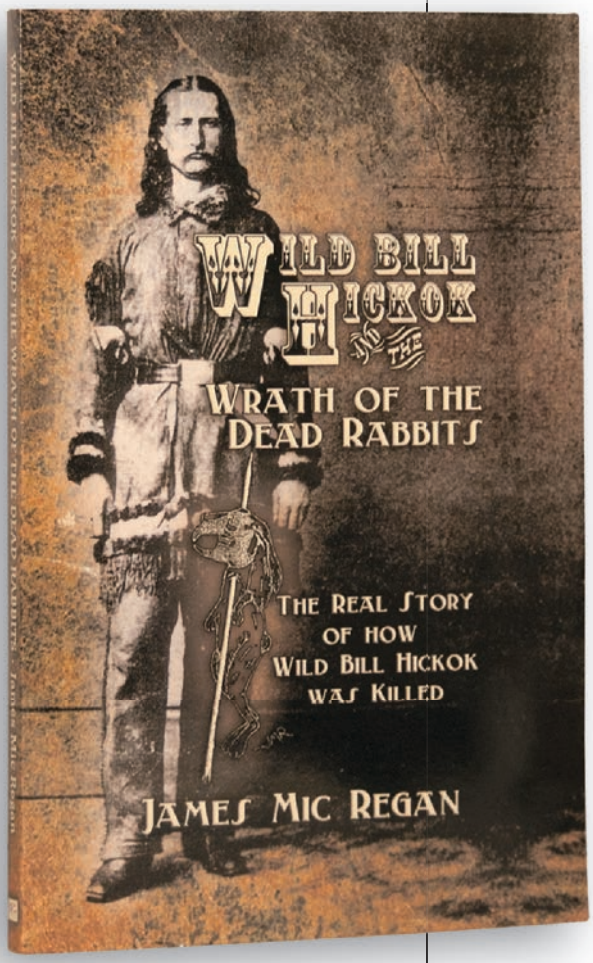
Hickok Death Reimagined

Plus, a modern classic on the West's mineral rushes and other nonfiction reads.

Maybe Leonardo Di Caprio can reprise his Dead Rabbits role from *Gangs of New York* (above) and avenge Hickok's murder of a Dead Rabbit gang member out West. Of course, like Joseph G. Rosa's review of James Mic Regan's book reveals, that movie wouldn't rate anywhere near being a "historical crime drama."

– *Courtesy Miramax Films* –

WILD BILL HICKOK AND THE WRATH OF THE DEAD RABBITS



Many will assume that with such a title the book is meant to be humorous, but it is not. I doubt even the redoubtable Ned Buntline, in one of his alcoholic hazes, would have dared publish such a yarn and claim that it was factual.

Based upon what the author James Mic Regan's grandfather told him as a child, this book (Signalman Publishing, $14.99) purports that the dreaded Irish-American gang of thugs and murderers who infested New York before and after the Civil War, went West, where they became spies for the Army and later joined the cavalry, notably Custer's 7th. This gang was known as the Dead Rabbits (because they laid the corpse of one on the bodies of their murdered victims).

Regan goes on to report that in 1870, Hickok killed one of the gang members in Hays City. The man Hickok killed was not a Kelly, as the gang members are commonly named, but one John Kile, a Medal of Honor winner who had deserted on several occasions. Helping Hickok during his fight was California Joe. The gang swore to get them both.

Years later, in Deadwood, the Rabbits tracked down Hickok and killed him, leaving Jack McCall to take the blame. Later, at Camp Robinson, they caught up with California Joe and killed him, allowing another man to take the blame.

The book is bolstered by fake dialogue and claims that cannot be verified. Even Hickok critics will find it nauseating. I imagine that experts on Bat Masterson and others will find much to irritate them in this book. One almost wishes that there had been a Myxomatosis epidemic that would have wiped out these supposed frontier-ranging Rabbits!

—Joseph G. Rosa, authoritative biographer of Wild Bill Hickok

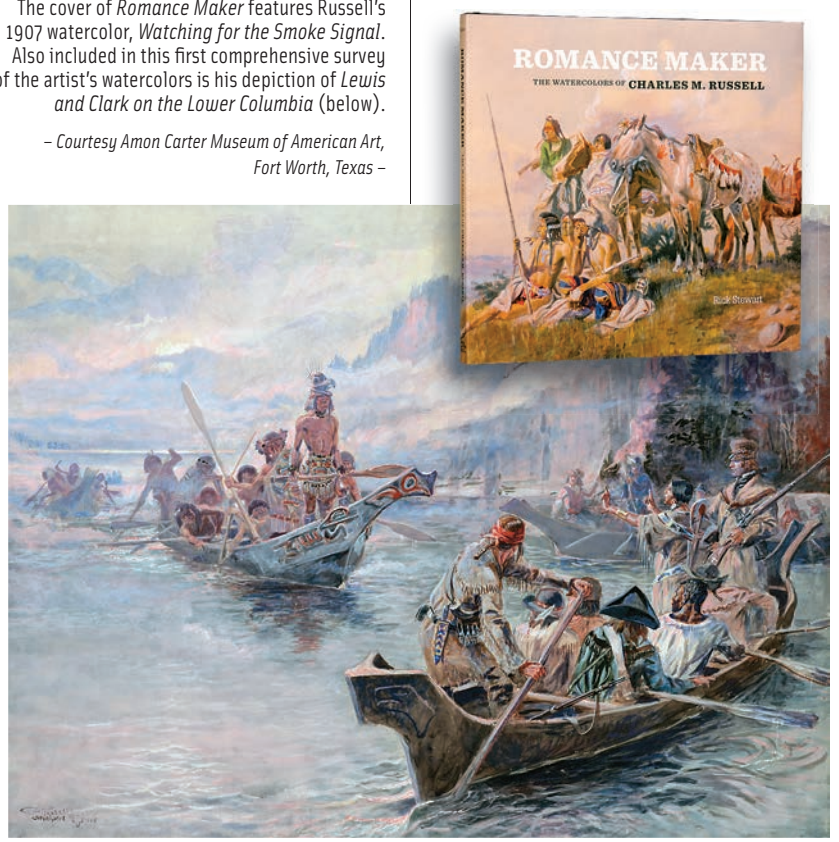
BONANZAS & BORRASCAS

Alas, book reviewers do not swear an oath of truthfulness. Many misuse adjectives such as "classic." But *Bonanzas & Borrascas* (Arthur H. Clark Company, $72) by Richard E. Lingenfelter should become a prize winner, if not a best-seller. This modern classic is clearly the definitive history of our West's mineral rushes: gold, silver and copper. The volumes are separately titled *Gold Lust and Silver Sharks, 1848-1884* and *Copper Kings and Stock Frenzies, 1885-1918*. Lingenfelter explores objectively the vein of greed that ran through our booms and busts. Incredibly, Lingenfelter is not a historian, but an astrophysicist! Yet his scholarly avocation of history is spectacular, even awe-inspiring. I have been a fan of his writing ever since I reviewed his Death Valley book (merely the best ever written about that fascinating area).

—Richard H. Dillon

ROMANCE MAKER

For the first time, one book has managed to provide a comprehensive survey of watercolor works by master artist Charles M. Russell. Even more in-depth, *Romance Maker* (Amon Carter Museum of American Art, $50) examines his self-taught painting technique that was supported by many folks he met during his time spent on the open range,



The cover of *Romance Maker* features Russell's 1907 watercolor, *Watching for the Smoke Signal*. Also included in this first comprehensive survey of the artist's watercolors is his depiction of *Lewis and Clark on the Lower Columbia* (below).

– Courtesy Amon Carter Museum of American Art, Fort Worth, Texas –

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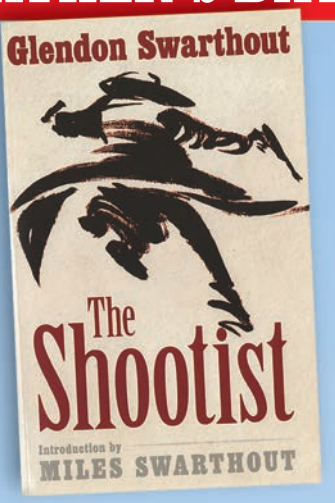

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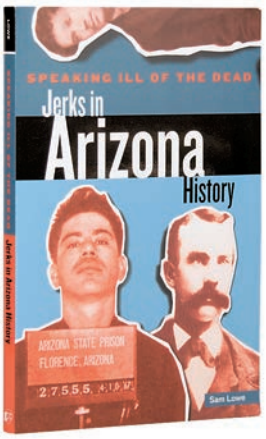
revealing his mastery of the medium in a way that has never been done before now. After watching his mother paint, Russell picked up the brush during a time when watercolor had become known as the American medium, and the rest, they say, is history. This collection includes examples of Russell's watercolors that blended the reality of the times and also its romanticism from 1882 to his last year of life, 1926, along with an essay by Rick Stewart that studies the rise in popularity of watercolor as well as reveals details of the artist's life, which was just as colorful as his art.

—Allison Carlton



JERKS IN ARIZONA HISTORY

Sam Lowe's *Jerks in Arizona History* (Globe Pequot Press, $16.95) is even stranger than its title. This book consists of an 18-chapter hodgepodge about nearly every crook, train robber, horse thief, con man, prostitute, bigamist, cattle rustler, rapist, gunslinger, scam artist, murderer and jailbird who ever lied, cheated, jumped bail or was lynched in Arizona. The author's nonstop bombardment has readers either laughing or fuming, depending upon how much you already know about these cases. The chapters hop around from various time periods, lacking continuity. One minute you're reading about 1880s Ike Clanton, followed by the 1970s Miranda ruling. Without footnotes, overall accuracy is questionable. But if you like nonstop grisly tales, this book is for you.

—Phyllis Morreale-de la Garza

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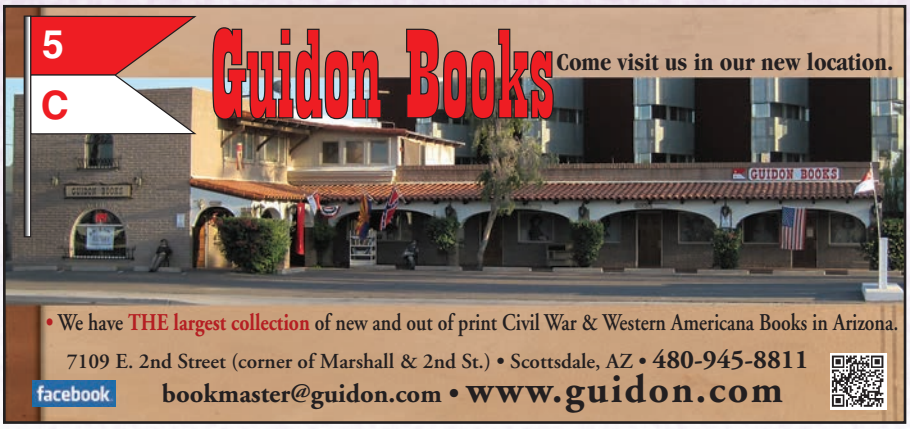

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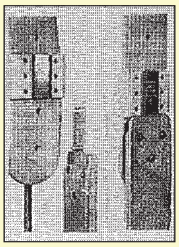

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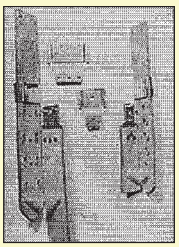

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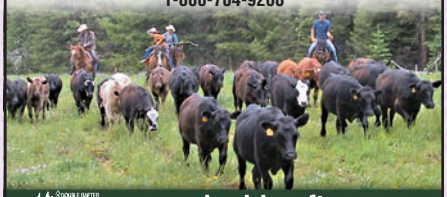
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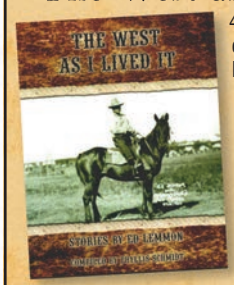

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Western Roundup

ADVENTURE

RANGE CREEK ARCHAEOLOGY TRIP

Price, UT, June 16-17: Learn about the Fremont Culture and its people and explore ruins and rock art at this camping trip near Tavaputs Plateau.
800-860-5262 • *CanyonlandsFieldInst.org*

ANIMAL ADOPTIONS

WILD HORSE AND BURRO ADOPTIONS

Amarillo, TX, June 14-16: Wild horses and burros from Western states are offered up for adoption to folks who will provide long-term care.
866-468-7826 • *BLM.gov*

ART SHOW

PRIX DE WEST

Oklahoma City, OK, June 8-9: An invitational contemporary Western art exhibition and sale, plus Western art seminars and demonstrations.
405-478-2250 • *NationalCowboyMuseum.org*

AUCTIONS

LEGENDS OF THE WILD WEST

Dallas, TX, June 8-10: Bid on historic memorabilia including a signed George A. Custer letter and an early Buffalo Bill Wild West show poster.
800-872-6467 • *HA.com*

DEADWOOD SHOW & AUCTION

Deadwood, SD, June 16-17: Historic firearm and Western collectibles auction at Deadwood Mountain Grand, free concerts and trade show.
605-209-4322 • *DakotaPlainsAuctions.com*

COWAN'S AMERICAN HISTORY AUCTION

Cincinnati, OH, June 21: Bid on items like a glass negative from Abraham Lincoln's last sitting and Western photographs by Charles Belden.
513-871-1670 • *Cowans.com*

BRIAN LEBEL'S OLD WEST SHOW & AUCTION

Denver, CO, June 22-24: Bid on Old West collectibles like a Jesse and Frank James reward poster, a rare Buffalo Bill's Wild West parade flag and Annie Oakley's Parker shotgun (inset).
480-779-9378
DenverOldWest.com

HERITAGE FESTIVALS

ROUTE 66 DAYS

Elk City, OK, May 31-June 3: Celebrates transportation heritage with Route 66 classic car show and car races at Elk City Speedway.
800-280-0207 • *VisitElkCity.com*

OLD FORT DAYS

Fort Sumner, NM, June 6-9: This state centennial celebration honors the 1862 fort with a Billy the Kid Tombstone race, rodeo and cowboy breakfast.
575-355-7705 • *FortSumnerChamber.com*

CARSON CITY RENDEZVOUS

Carson City, NV, June 8-10: Enjoy a Mountain Man encampment, trade show, gunfight shows, Pony Express re-rides and dutch oven cook-offs.
800-638-2321 • *EventsNevada.com*

SANTA FE TRAIL DAYS

Trinidad, CO, June 8-10: Re-enacts Santa Fe Trail history, plus offers a street dance, chili cook-off, pet parade, coal car race and concerts.
719-846-9285 • *HistoricTrinidad.com*

BUTCH CASSIDY FESTIVAL

Laramie, WY, June 9: See the Wyoming Territorial Prison that once held Butch Cassidy and enjoy Old West baseball and a brass band performance.
800-445-5303 • *Laramie-Tourism.org*

FORT WALLA WALLA DAYS

Walla Walla, WA, June 9-10: At this 1858 fort, walk through Mountain Man encampments and view Civil War artifacts and Plateau Indian beadwork.
509-525-7703 • *FortWallaWallaMuseum.org*

WILD BILL DAYS

Deadwood, SD, June 15-16: Commemorates the 1876 murder of Wild Bill Hickok with re-enactments and a World Fast Draw competition.
800-999-1876 • *Deadwood.org*

ELGIN WESTERN DAYS FESTIVAL

Elgin, TX, June 19-23: Celebrates the town's 1872 rail history with a Miss Western Days pageant, carnival, parade and a horseshoe tournament.
512-285-4515 • *ElginTXChamber.com*

HISTORIC LECOMPTON TERRITORIAL DAYS

Lecompton, KS, June 22-23: Celebrates territorial heritage with a Kansas slave/free state debate shared via re-enactments and tours.
785-887-6285 • *LecomptonTerritorialDays.com*

UMATILLA LANDING DAYS

Umatilla, OR, June 22-24: Celebrates the city's 150th birthday this year by enjoying the "Petticoat Rebellion" play, parade and fireworks.
541-922-4825 • *UmatillaOregonChamber.org*

MUSIC

TEXAS! MUSICAL DRAMA

Palo Duro Canyon, TX, June 2: This outdoor musical re-creates the stories of Texas Panhandle settlers, plus offers a chuckwagon dinner.
806-655-2181 • *Texas-Show.com*

CMA MUSIC FESTIVAL

Nashville, TN, June 7-10: Country concerts by mega-stars such as Rascal Flatts, Brad Paisley, Alan Jackson, Carrie Underwood and Faith Hill.
800-262-3378 • *CMAWorld.com*

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- **June 24:** 3-on-3 basketball tournament, vendors, old-fashioned ice cream social

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Western Roundup

WOMEN OF DUE WEST

Santa Fe, NM, June 1-5: Highlights Western art by Due West Gallery's female artists: Tara Roberts, Jaime Ellsworth and Amy Watts. Among the artworks on exhibit will be Ellsworth's oil on panel, *Rider* (above).
505-988-1001 • *DueWestGallery.com*

RIVERBEND FESTIVAL

Chattanooga, TN, June 8-16: Stages on waterfront offer Country and Bluegrass acts such as Band Perry, Eric Church and Bluegrass Pharaohs.
423-756-2211 • *RiverbendFestival.com*

MUSEUM EXHIBIT

PIONEER TOWN GRAND OPENING

Canyon, TX, June 30: New permanent exhibit allows visitors the chance to experience the life of a Texas Panhandle pioneer from 1890.
806-651-2244 • *PanhandlePlains.org*

POWWOWS

NORTHERN ARAPAHO EXPERIENCE

Riverton, WY, June 1-30: Celebrates Northern Arapaho heritage with music and storytelling shared every Tuesday and Thursday.
866-657-1604 • *WindRiverCasino.com*

RED EARTH FESTIVAL

Oklahoma City, OK, June 8-10: More than 1,200 American Indian dancers and artists perform, plus native wares and food.
405-427-5228 • *RedEarth.org*

INTERTRIBAL GATHERING

Crawford, NE, June 8-10: At the 1874 Fort Robinson, the region's Indian tribes share their culture through songs, dances and storytelling.
308-632-1311 • *PanhandlerCD.com*

RE-ENACTMENTS

PONY EXPRESS RIDE

Hobbs, NM, May 26-June 8: Riders carry mail for one to two miles to commemorate the Pony Express mail service days during 1860-61.
575-631-9372 • *MuseumsHobbsNM.org*

PIONEER WEEKEND

Bryson City, NC, June 9-10: Ride along the Tuckasegee River as pioneer re-enactors entertain you aboard the Great Smoky Mountains Railroad.
800-872-4681 • *GSMR.com*

PAWNEE BILL'S WILD WEST SHOW

Pawnee, OK, June 16, 23 & 30: Re-enacts Pawnee Bill's 1888 Wild West show of cowboys and Indians at historic ranch site.
918-762-2513 • *PawneeBillRanch.com*

TRIBUTE TO WESTERN MOVIES DAY

Montrose, CO, June 9: Inspired by *The Sons of Katie Elder*, this tribute honors the real-life Marlow family with stories shared by descendants and a presentation.
970-240-3400 • *MountainWestMuseum.com*

TRUE WEST RAILFEST 2012

Durango, CO, August 16-19:
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888-872-4607 • *DurangoTrain.com*

CUSTER'S LAST STAND

Hardin, MT, June 22-24: Re-enacts 1876 Battle of the Little Big Horn from the Indian perspective using a script by Joe Medicine Crow.
888-450-3577 • *CustersLastStand.org*

RODEOS

CODY NITE RODEO

Cody, WY, June 1-30: Rodeo stars entertain at the Cody Stampede Rodeo Grounds with bronc riding, bull riding, steer wrestling and more.
800-207-0744 • *CodyStampedeRodeo.com*

PLUM CREEK RODEO

Lexington, NE, June 8-9: Cattle shows and team penning lead up to this annual rodeo that takes place at the Dawson County Fairgrounds.
308-324-5504 • *VisitLexington.org*

SISTERS RODEO

Sisters, OR, June 8-10: This PRCA rodeo offers up bronc riding and bull riding events, as well as a rodeo parade and cowboy church.
800-827-7522 • *SistersRodeo.com*

GREELEY STAMPEDE

Greeley, CO, June 22: A pro rodeo with bull riding and steer wrestling, plus Western art sale and an Independence Day parade.
970-356-7787 • *GreeleyStampede.org*

CROOKED RIVER ROUNDUP

Prineville, OR, June 22-24: Rodeo features roughstock and timed events, as well as an all-around cowboy crown and roundup parade.
541-447-4479 • *CrookedRiverRoundup.com*

PRESCOTT FRONTIER DAYS

Prescott, AZ, June 28: Held since 1888, this rodeo features quadrille dancers, English Shire horses and bullfighters Mike Matt & Quirt Hunt.
866-407-6336 • *WorldsOldestRodeo.com*

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

I'm Your Hucklebearer?

In the February 2012 issue, you stated "I'm your huckleberry" means "name the place, and I'll go with you." People in Tombstone claim the term is "hucklebearer," with "huckle" being slang for coffin handle, making the real meaning, "I'll be the one to help carry your coffin." Who is correct?

Ray Cusack
Tucson, Arizona

"Huckleberry" was used as slang by the early 1800s. When Arizona lawman/Rough Rider Buckey O'Neill applied for a job as a reporter in Tombstone before his Yavapai County days, he told the editor in so many words, "Whatever the job requires, I can do it. I'm your huckleberry."

On the other hand, I have not found any contemporary sources that use "hucklebearer" in any way, shape or form.

Just to be clear, no evidence has been found of Doc Holliday using the phrase in his confrontations with the Cowboys in Tombstone. Holliday biographer Dr. Gary Roberts says, "We don't have a real contemporary source for the quote, 'I'm your huckleberry,' and I think the first real use of it was in the Walter Noble Burns book *Tombstone*—and that was published 40 years after Holliday had died with his boots off."

"I'm your huckleberry, that's just my game" became a popular saying after Val Kilmer said it while playing Doc Holliday in 1993's *Tombstone*.

– Courtesy Buena Vista Pictures –

What does "sutler" mean?

Tom Todd
Show Low, Arizona

A sutler was a civilian operating a store on a military post. The term comes from a Dutch phrase that means "drudgery."

During the Civil War, sutlers followed the troops in the field, selling goods from wagons, usually goods not provided by the military, such as tobacco, sugar, coffee and sometimes liquor. You might say they were a necessary evil on remote frontier posts.

Since peddlers weren't allowed on the post, sutlers didn't have to worry about competition. That meant some of them jacked up prices, gouging the soldiers. The sutlers made sure they got their money too—on payday, they got the cash owed them from the paymaster before the soldier was paid.

The sutler's store at Fort Laramie, Wyoming, as it appeared in 1875.

– Courtesy University of Wyoming Archives and Western History Department –

What was the relationship between Lincoln County War fighters Jesse Evans and Billy the Kid?

TWMAG.COM FORUM

Chuck Sawyer
Phoenix, Arizona

In Autumn 1877, Billy rode for about one month with the notorious Jesse Evans Gang, which specialized in cattle rustling. Around this period he took on the alias William H. Bonney.

Bonney and several others busted Evans out of jail that November, after he had been arrested for rustling Englishman John Tunstall's cattle. While Evans and the others rode for Texas, Bonney remained around Lincoln. In December, he switched sides and went to work for Tunstall.

Jimmy Dolan decided to get rid of Tunstall and recruited Evans and his bravos to do his dirty work. On the morning of February 18, 1878, they gunned Tunstall down as he rode toward Lincoln. Indicted for the murder, Evans testified he was nowhere near Lincoln that day and was released.

Soon after Tunstall's murder, Bonney assumed a leader's role with the Regulators. Interestingly, both sides claimed to be riding for the law.

Bonney did claim that he feared Evans was out to assassinate him. Still, after the Lincoln County War, the two appeared to agree to a truce. It might be said, "One's afraid, and the other's glad of it."

Every year I drive from my home in Salem, Oregon, to Tombstone, Arizona, via Los Angeles and Prescott. I would like to try a different route; any suggestions?

Johnny "Arizona" Crawley
Salem, Oregon

You'll find some great places worth visiting in the Colorado mountains (Leadville, Cripple Creek, Silverton and Victor) and in California's Gold Country (Nevada City, Placerville and Sonora). If I were you, I'd search out some of those old mining towns in Montana and Idaho too. They have wild and woolly pasts.

It's a bit out of your way, but you should also check out Lincoln, New Mexico. Most of the buildings date back to the Billy the Kid era.

A good resource is *True West's* January 2012 "Best of the West" Sourcebook, which highlights Western towns in its travel section.

A *Gunsmoke* extra who plays poker in the saloon, walks down Main Street and rides horseback past stores looks like the B-Western baddie Charles "Blackie" King. Is it him?

Barry Waldbaum
Centereach, New York

Quite likely it is him. Charles "Blackie" King appeared in 27 episodes of *Gunsmoke* in 1956-1957.

King acted in dozens of Oaters between 1915-53, often in uncredited roles. But he still made a name for himself as one of Hollywood's best "bad guys." He truly "died a thousand deaths" on the silver screen—in fact, he was often the first guy to "get it" in the movie.

Gunsmoke was his last acting gig. King, an alcoholic, died of cirrhosis and related conditions in 1957. Bobby Copeland wrote a biography on him, *Charlie King: We Called Him "Blackie."*

Did cowboys wear a standard gun belt, with a specific number of cartridge loops?

Rick Morgan
Oklahoma City, Oklahoma

"One size fits all" does not apply to gun belts. But cartridge loops usually extended nearly all the way around the belt—usually 24 to 30 loops, depending on the waist size.

Having only six loops on a belt could put a man at a serious disadvantage in a battle. It was always better to have too many bullets than too few.

Judging from the cartridge belt on the cowboy second from left, he is ready for action.

– True West Archives –

UPCOMING ADOPTIONS

Contact BLM for additional dates and locations

May 23 - June 6	Internet
June 1 - 2	Hutchinson, KS
June 8 - 9	Piney Woods, MS
June 8 - 9	Redlands, CA
June 9 - 10	Clovis, CA
June 12	Pauls Valley, OK
June 14 - 16	Amarillo, TX
June 15 - 16	Rutland, VT
June 22 - 23	Wheatland, WY
June 22 - 24	Unadilla, GA
June 23 - 24	Crescent, CA
July 11	Rock Springs, WY
July 12 - 14	Lubbock, TX
July 14	Redlands, CA

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What HISTORY HAS TAUGHT ME

I fell in love with the West in childhood. I blame Custer and books like Quentin Reynolds's *Custer's Last Stand* and Margaret Leighton's *The Story of General Custer*, but fawning parents share some responsibility here too.

My next project explores the Powder River fight in Montana on March 17, 1876. The Indian victory there set a nasty tone for the Great Sioux War and had far greater consequences than most people realize. I am well into collecting source material, have a growing target list for a looming National Archives visit and will spend time on the battlefield this summer. But I probably won't begin writing for another year.

I live where I do because I fell in love. I had always imagined retiring to the Black Hills of South Dakota, but along the way I met an Omaha woman, was smitten and got married. Now, a few years into this, my praise for Omaha is infectious.

My dad taught me a love for the road. When I was a kid, my family took marvelous two- and three-week-long camping vacations each summer, and we saw almost all of America. We traveled west most often, however, and that probably partly explains me, but so does my Dad's wanderlust.

History has taught me the pleasure of discovering compelling stories usually buried beyond a superficial headline and invariably possessing amazing links and consequences.

I cannot imagine living far from the Northern Plains. I've spent so long chasing its stories and exploring the landscape that its dust is now deep in my bones.

When it comes to good solid history, no one can match Rick Atkinson or Thomas Powers, both Pulitzer Prize-winning writers. Atkinson's "Liberation Trilogy" series exploring America's involvement in the European Theatre of WWII is a sweeping, pleasurable masterpiece, and Powers's *The Killing of Crazy Horse* is not only a brilliantly insightful book on the sad life and death of Crazy Horse and an eloquent read, but also a lesson for us all on the business of studious research in conventional and unconventional source material.

For Paul Hedren, an open highway means a chicken fried steak is beckoning. He once had a boss who preferred driving long distances to meetings; while traveling with him, Hedren developed a talent for judging chicken fried steak dinners, which they ate all too often.

PAUL L. HEDREN, HISTORIAN

The recipient of this year's Wrangler Award for "Outstanding Nonfiction" is a lifelong student of the history and geography of the Northern Plains. Retired from the National Park Service after a near 37-year career at places like Fort Laramie National Historic Site in Wyoming and Golden Spike National Historic Site in Utah, Hedren has turned his attention to writing full-time. The award-winning *After Custer: Loss and Transformation in Sioux Country* is his second book in retirement, and a third, *"Ho! For the Black Hills": Captain Jack Crawford Reports the Black Hills Gold Rush and Great Sioux War,* is forthcoming this summer.

The secret to a happy marriage is getting out of town once in a while for about any reason but history. Wine in Napa Valley is a good reason, and a white sandy beach is too, but Minnesota Twins baseball in Minneapolis is not.

What most don't know about Custer is that I know the whereabouts of one of the hooves of his horse, Vic, killed at Little Big Horn aside his master. It's the real deal, and there's a good story in it someday.

My only regret is not buying that incredible Great Sioux War artifact at the Baltimore Antique Arms Show a few years back. It was really pricey, but I had the money.

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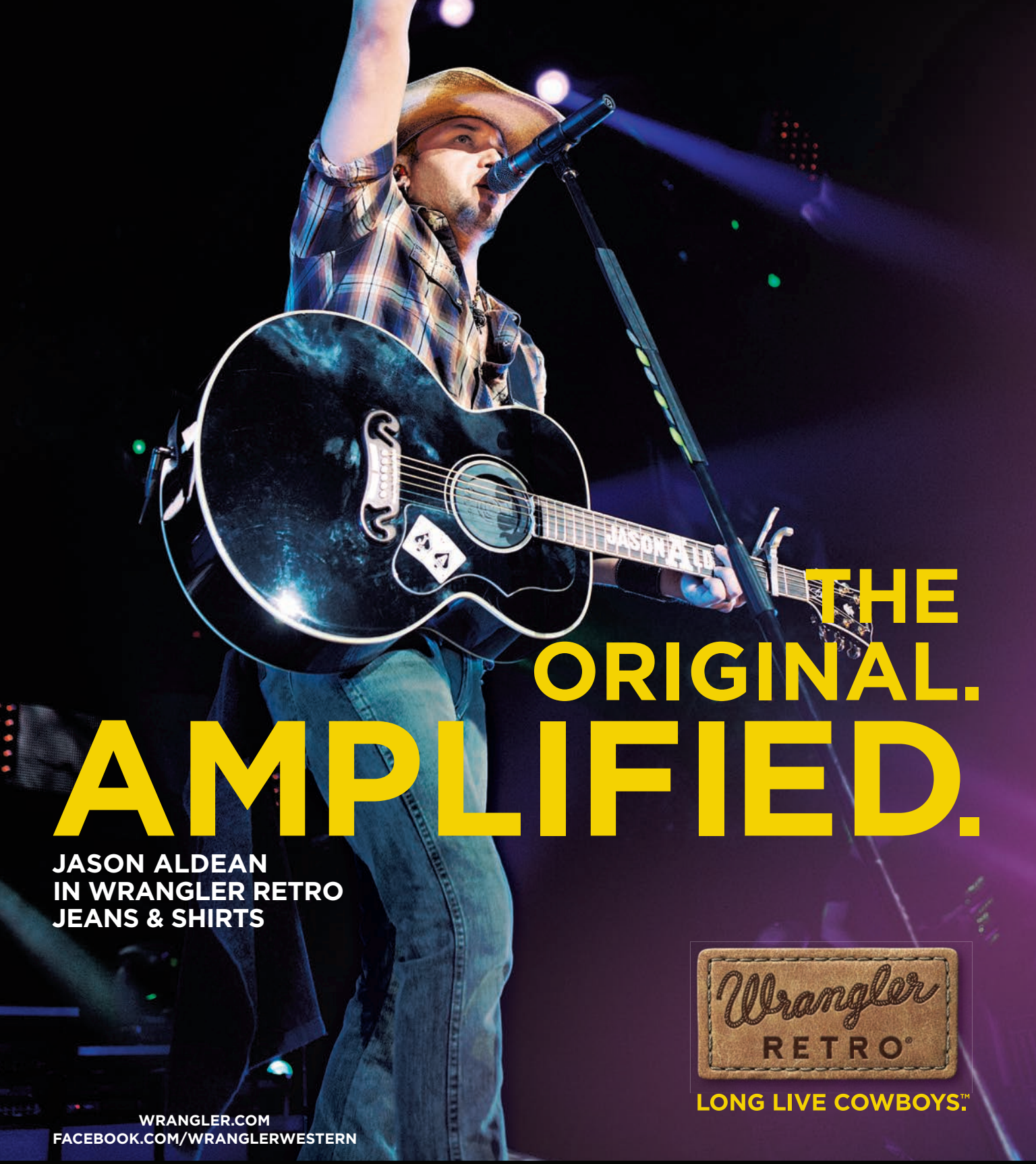

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