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Clint

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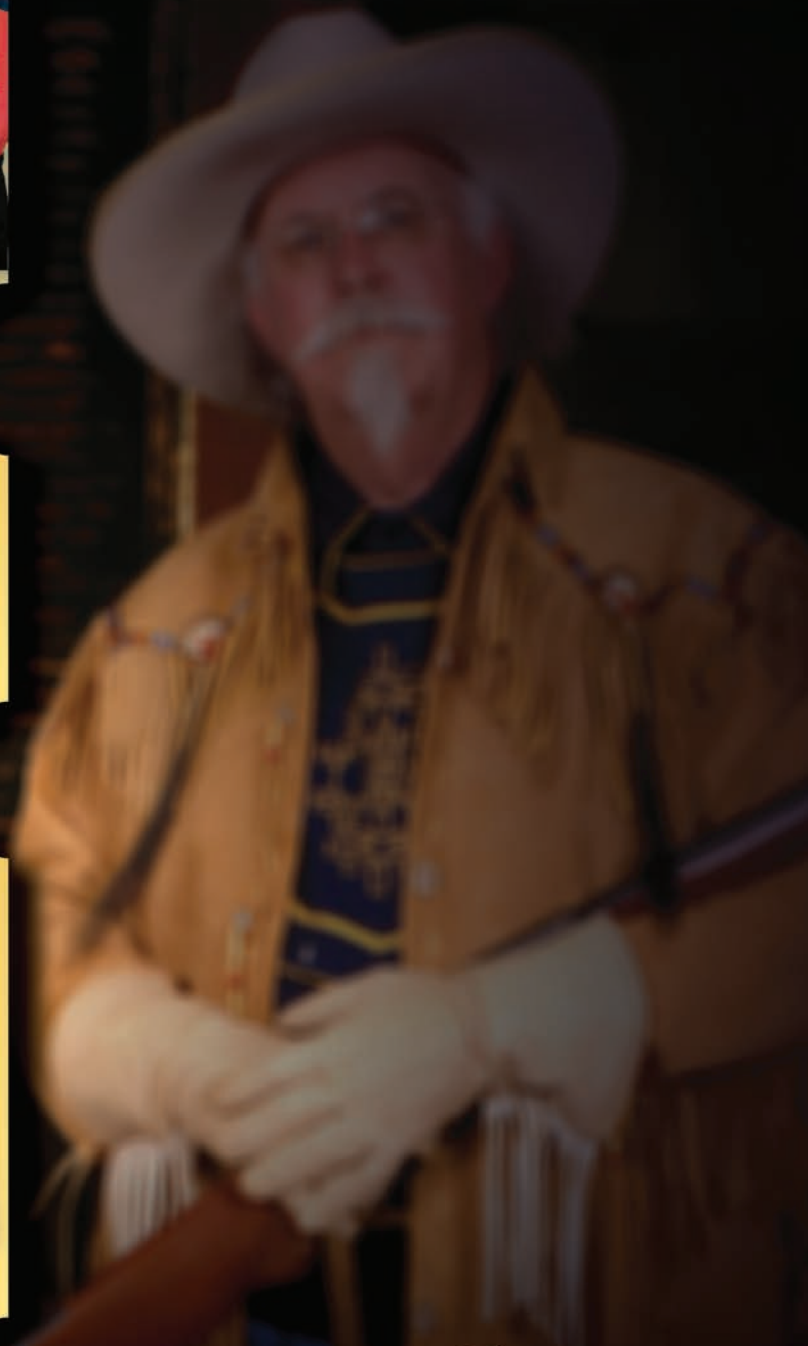
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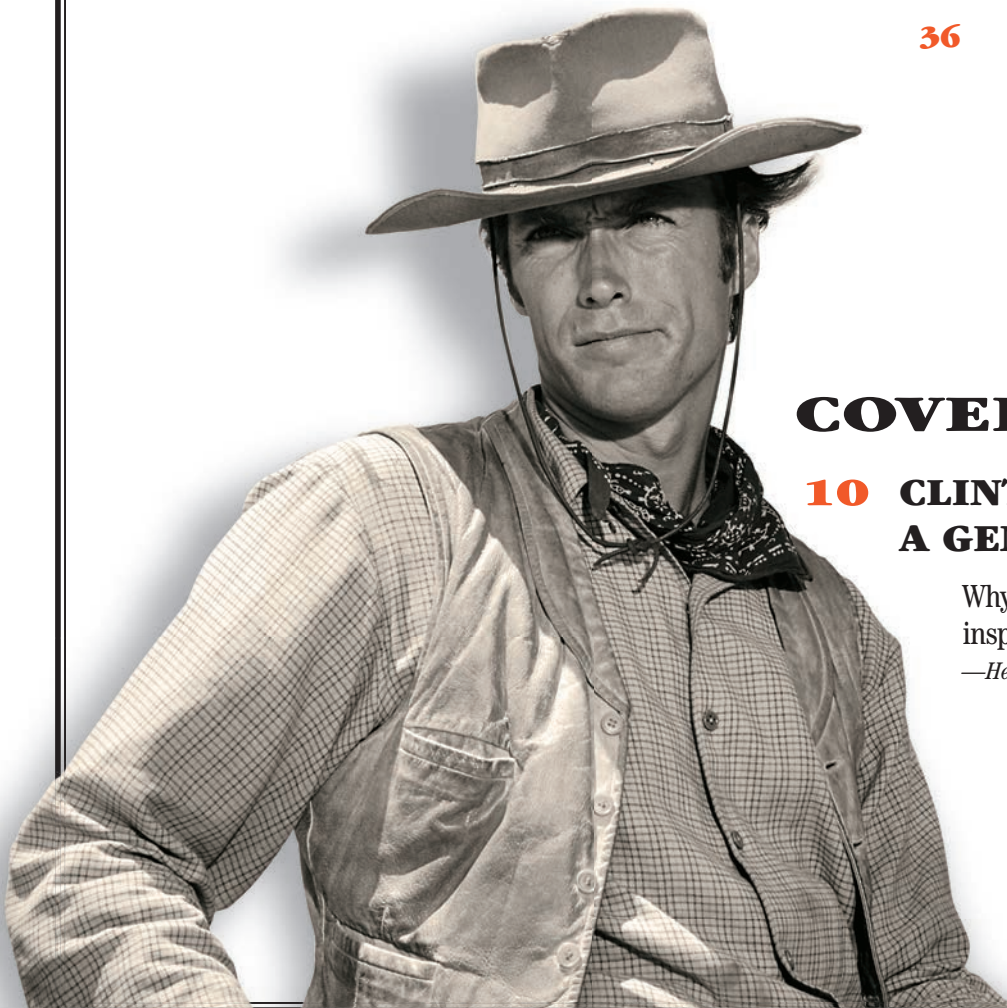
"TERRY LANE"

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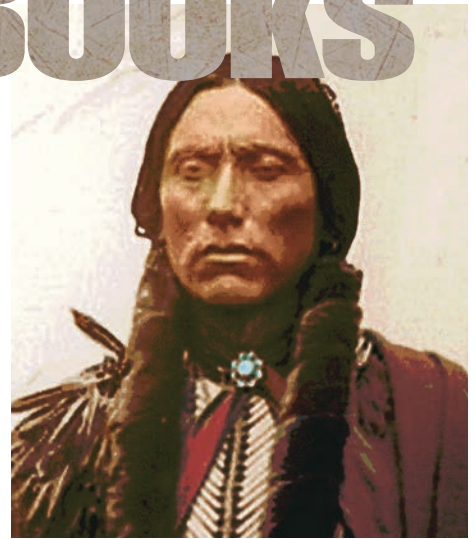
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True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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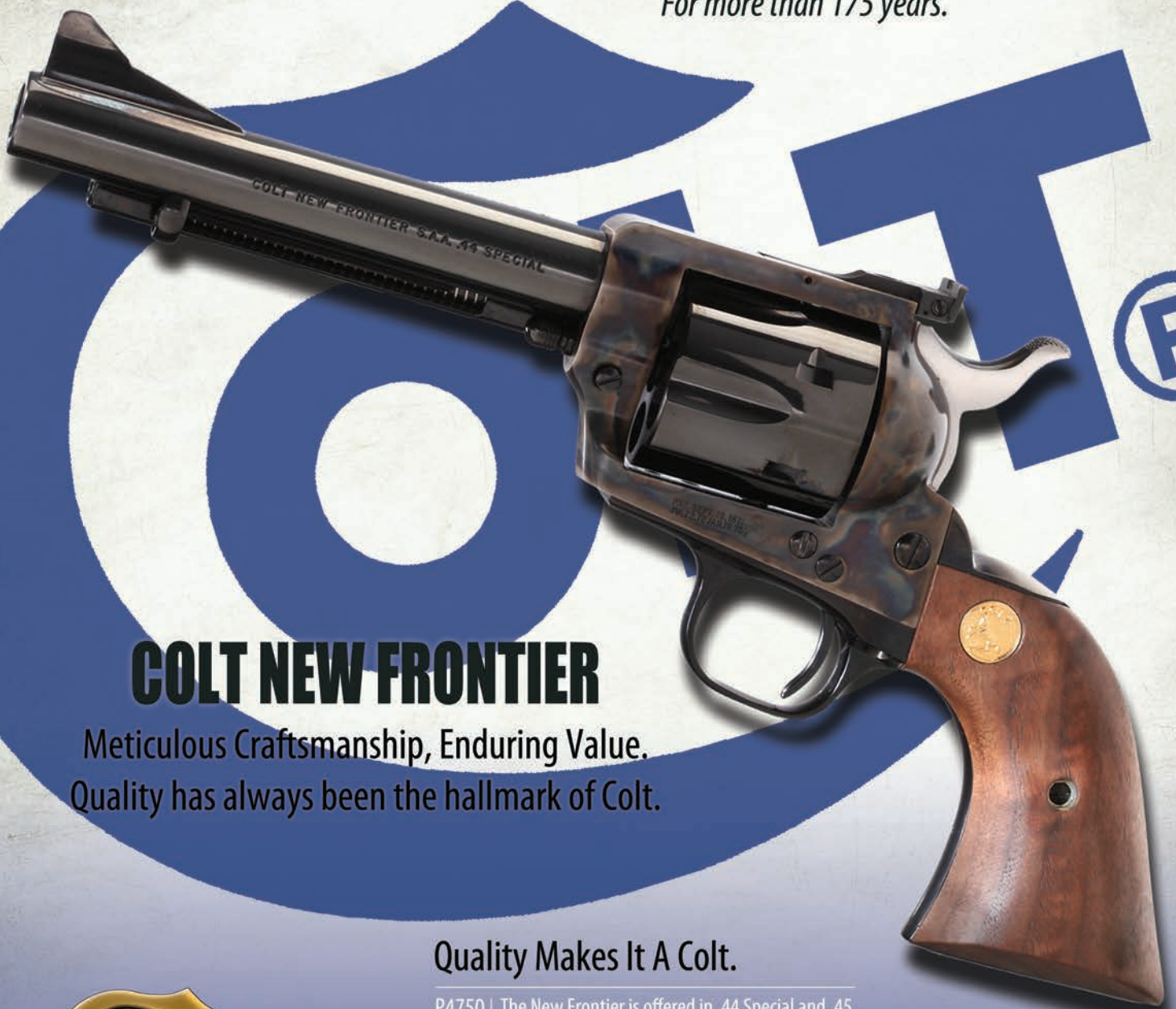
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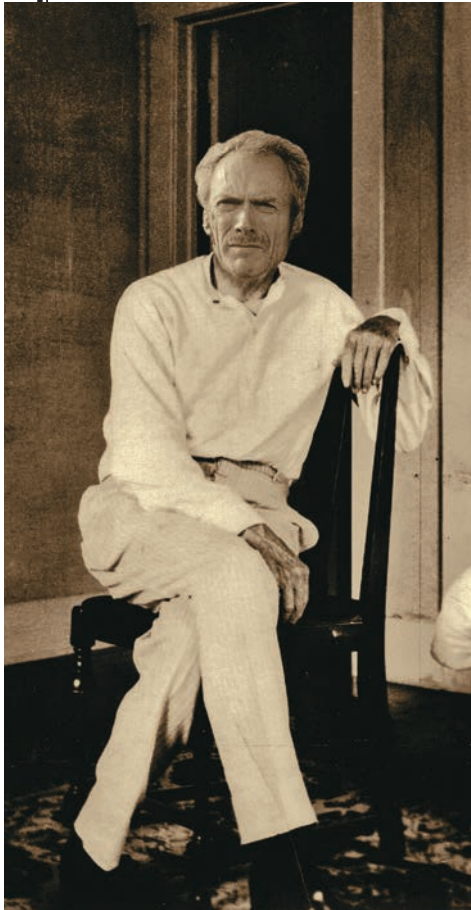
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When Icons Collide

The Man With No Name meets the Man With THE Name.



Clint in Los Angeles, c. 2000s.

In the winter of our lives, thoughts invariably turn to mortality.

This happened to the author Glendon Swarthout, who, while shaving one night before a party, started thinking about a news article he had read about cowboys and truckers getting cancer (mutual repetitive butt bouncing). He had a brainstorm that would become *The Shootist*, the story of an aging gunfighter with terminal cancer who has one last hurrah. Of course, this ended up to be John Wayne's coda film.

In his last years, Wyatt Earp frequently visited Western movie sets around Hollywood in the 1920s. One story has it that the aging lawman met a young prop boy named Marion Morrison on one of these location shoots.

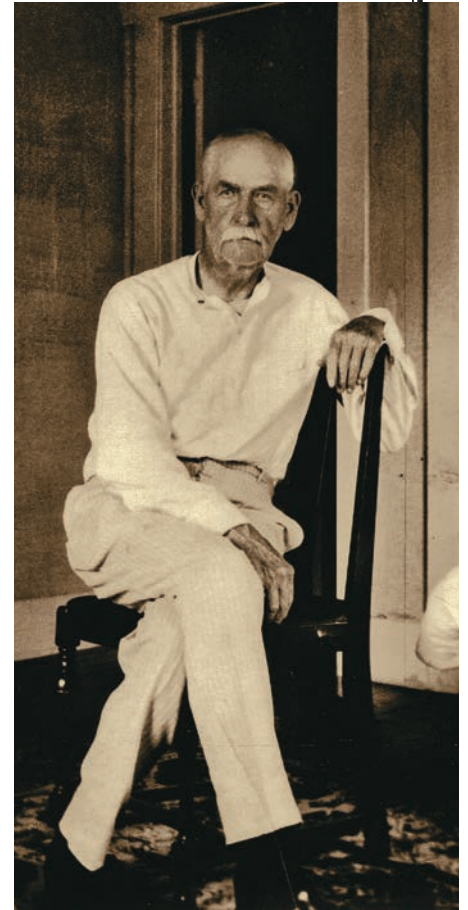
The prop boy later took up the stage name John Wayne.

Today, Clint Eastwood is roughly the same age Wyatt Earp was when Earp met the future icon, John Wayne, on a movie set.

If this isn't a perfect story, and a caper to Clint's career to play him in a movie, I don't know what is.

**“Suppose...
suppose....”**

— WYATT EARP'S LAST WORDS

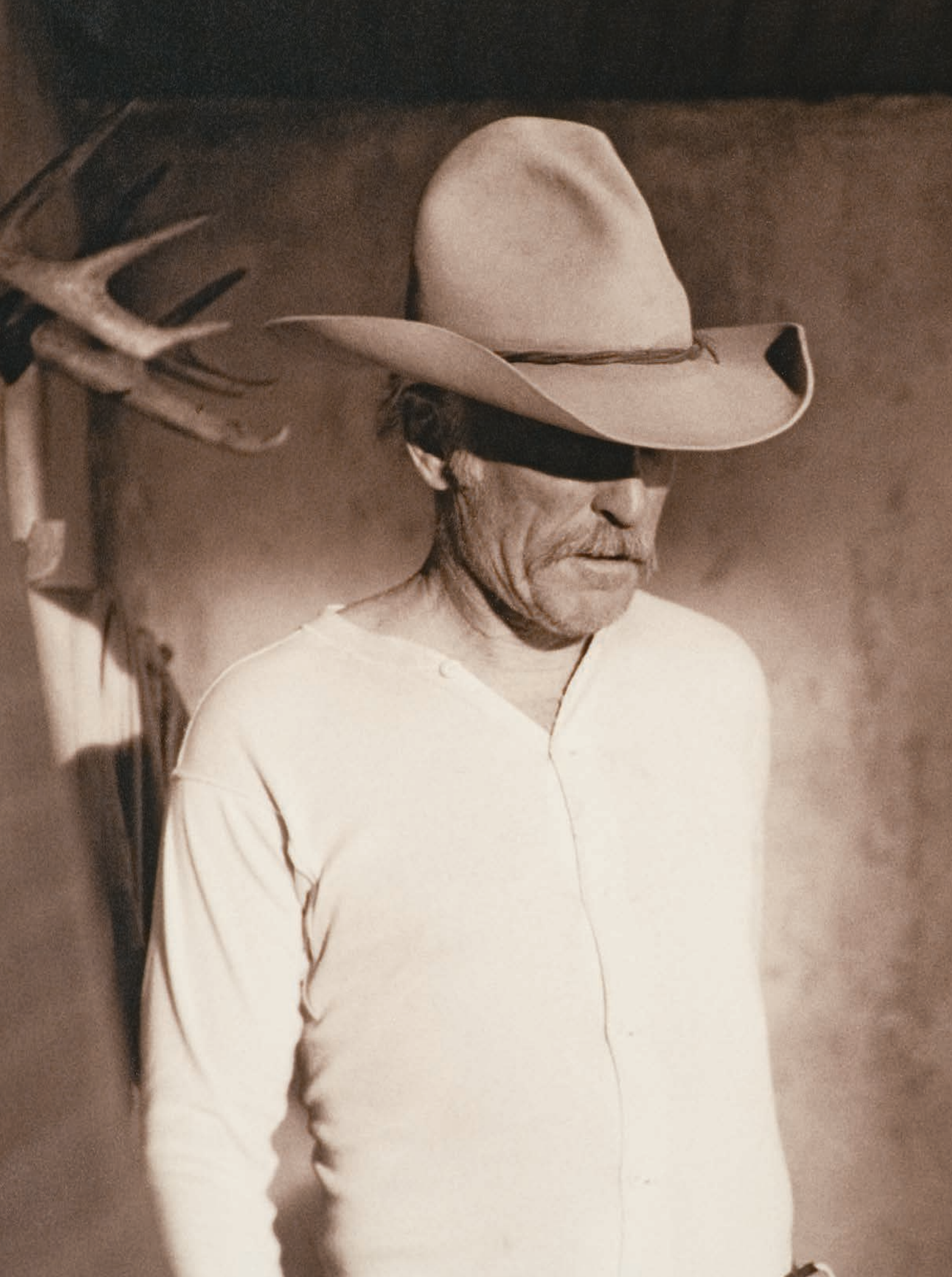


Wyatt in Los Angeles, c. 1920s.

— COURTESY JEFF MOREY —

Bob

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



ICONS

BRINGING LIFE TO HISTORY

By Johnny D. Boggs

ICON

ROBERT DUVAL

as Gus McCrae
Lonesome Dove
(CBS, 1989)

A joke overheard on a cattle drive: "Hey, doesn't our trail boss look like Robert Duvall?"

That's fine with Duvall, who once said: "I say, let the English play Hamlet and King Lear, I play Augustus McCrae."

At first, fans of Larry McMurtry's Pulitzer Prize-winning novel thought Duvall was miscast (*The Godfather's* Tom Hagen as Gus McCrae?!), but Duvall nailed the role. He was witty and homespun, gentle with the ladies and tough on bad guys and disrespectful bartenders. You can't blame Duvall for putting some Gus in cowpoke Boss Spearman in 2003's *Open Range* or in horse drover Prentiss Ritter in 2006's *Broken Trail*, the latter which earned Duvall the Emmy Award he deserved for his portrayal as McCrae in *Lonesome Dove*.

— Photo by Bill Wittliff —

ICON

JOHN WAYNE

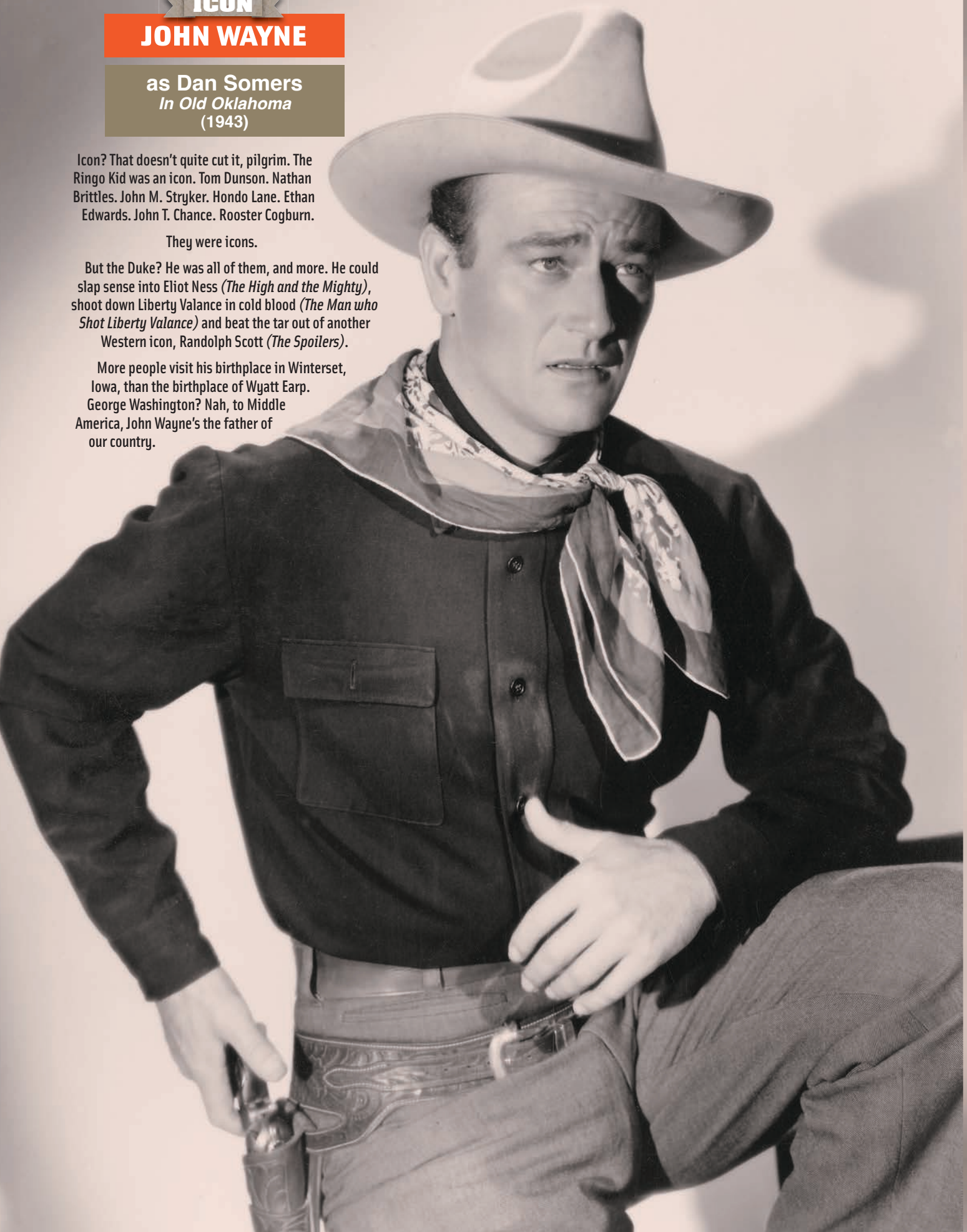
as Dan Somers
In Old Oklahoma
(1943)

Icon? That doesn't quite cut it, pilgrim. The Ringo Kid was an icon. Tom Dunson. Nathan Brittles. John M. Stryker. Hondo Lane. Ethan Edwards. John T. Chance. Rooster Cogburn.

They were icons.

But the Duke? He was all of them, and more. He could slap sense into Eliot Ness (*The High and the Mighty*), shoot down Liberty Valance in cold blood (*The Man who Shot Liberty Valance*) and beat the tar out of another Western icon, Randolph Scott (*The Spoilers*).

More people visit his birthplace in Winterset, Iowa, than the birthplace of Wyatt Earp. George Washington? Nah, to Middle America, John Wayne's the father of our country.





ICON

STEVE McQUEEN

as Josh Randall
Wanted: Dead or Alive
(CBS, 1958-61)

Only an actor like Steve McQueen could make a sawed-off-rifle-toting bounty hunter likable.

Author David Morrell—no stranger to icons as the creator of Rambo (a role that interested McQueen)—takes it from here: "Steve McQueen's first wife, Neile Adams ... pointed out ways in which McQueen could use dance maneuvers to move smoothly on screen, especially in fight sequences. At the same time, McQueen worked on using props to upstage other actors in a scene."

McQueen learned well on the series. Heck, he went on to upstage Yul Brynner in *The Magnificent Seven* with only a hat!

BY HENRY CABOT BECK

Clint

THE ICON OF A GENERATION

Clint Eastwood is a mystery. He's been a cowboy, a cop, a *National Geographic* photojournalist, a clown, a honky-tonk singer, a jazz DJ and a moonlighting hit man who doubled as an art professor. But these are roles.

Who Eastwood truly is is an actor, a director, a jazz player, a family man and, briefly, a mayor. On either side, Eastwood is the King of Cool. Even while Dirty Harry took out his mighty .44 magnum, three-pound hog leg and offered to blow the bad guy's head clean off, he had time to finish his hot dog.

Eastwood is something more as well—he's 81. He's got energy and ambition—maybe that's a definition of will—but however you add it up, it adds up to a different definition of cool.



Clint

THE ICON OF A GENERATION

Eastwood was hired to play an unshaven cowboy in a dirty serape.

In the late 1950s and early '60s, when Eastwood started his incredibly slow career ascent in CBS's *Rawhide*, no one would have imagined that the improbably named Rowdy would have eventually gone on to become so famous—so distinguished.

Imagine: Eastwood and Sean Connery were born only a few months apart, in 1930, but in 1965, Connery was wrapping the fourth James Bond movie and was the biggest action star in the world, while Eastwood was still, well, Rowdy Yates.

Eastwood seems like the character in the old Mae West song, a guy what takes his time. He was married. He acted in a popular Western series. He was studying other movies and other directors. And he was hanging out in jazz clubs on the West Coast, digging Bud Shank, Art Pepper and future composer Lennie Niehaus, who would eventually score most of Eastwood's motion pictures.

Around the same time, Eastwood was hired to play an unshaven cowboy in a dirty serape. The movie was made in Spain, the cast and crew spoke next to no English and the possibility that anyone would ever see the picture was pretty dismal. Eastwood figured he'd get a few bucks and a free trip to Europe, and he was close to right.

In fact, no one on this side of the Atlantic did see the movie for a couple of years. In

the meantime, Rowdy went back to *Rawhide*. Don't try to understand 'em, just rope, throw and brand 'em.

But he liked the movie, and he made another with the same director, Sergio Leone, who was doing something remarkable, even if the only American people who enjoyed them were teenage boys. Eastwood asked Leone to trim his dialogue, understanding that the less he spoke, the cooler he seemed. It was incredibly smart of him, but he'd already seen how well that same strategy worked in *Rawhide*. He was one of the only hip Western characters on TV.

By the time *A Fistful of Dollars* begat *For a Few Dollars More*, which begat *The Good, the Bad and the Ugly*, the series *Rawhide* was finished and Eastwood was a Western star. More important, he was an underground Western star. By luck or sheer genius, the field had been cleared, meaning that John Wayne was finished.

Eastwood turned his back from the fourth Leone movie, *Once Upon a Time in the West*, and began making a domestic Western, *Hang 'em High*. But his next real break came when he forged a bond with American director Don Siegel. Between them they made

the coolest urban Western movie in history, *Coogan's Bluff*.

While he and Siegel added projects, Eastwood took his first steps to becoming a director. By 1971, Eastwood had directed his first movie, *Play Misty for Me*, and *Dirty Harry* had become a brand name.

But the story, or rather the mystery, of Clint Eastwood is bigger and more interesting. You can say that he made a great many stinkers. You can say Eastwood rarely took grand chances as a director (and if *J. Edgar* is any evidence, he's not likely to start now). But we've seen that Eastwood does really solid work when he's working with strong actors and outstanding writers. How do you encapsulate a career that long and lumpy?

Here's a clue: Eastwood's cool is all about structure and pace. Here's another clue: the best performance we've seen in an Eastwood role came from John Malkovich, in a movie he didn't direct, 1993's *In the Line of Fire*. It came when Eastwood was free of control. The third clue is Eastwood's best directorial performance comes when he's over the top, as he was in 2008's *Gran Torino*. It's not a great film, but it had a lot of heart, and that's worth something—it proves that Eastwood can have fun chewing scenery, when he isn't taking himself so seriously.

UNFORGIVEN

20th Anniversary Edition Blu-ray Book; \$34.99.

Clint Eastwood deserves all of the accolades he's received for the movie *Unforgiven*, including a Best Picture Oscar and Golden Globe, but a brand new DVD edition might be milking it a tad (especially since two Blu-rays have already been released, with the last coming out in 2010). All three have the same extra material, documentaries and commentary.

Having said that, the anniversary book edition, released on February 21, does contain 54 pages of photos and text. If one is looking to upgrade to a Blu-ray version, this might be the way to go.

But in a perfect world, what's to stop Mr. Eastwood from offering to let us see some old footage or outtake material. More to the point, what's to prevent him from doing his own commentary and maybe bring in Gene Hackman and Morgan Freeman on the job. That would make my day.



Our beloved film genre is nearly a dirty word; Eastwood seems to want to avoid making a Western. But Eastwood needs a strong Western, and we need to see one, very possibly one he won't, or shouldn't, direct. Our Executive Editor Bob Boze Bell likes to think about the idea of filming the actor in a late Earp story. Personally, I'd like to have Eastwood channel Harry Carey, who John Wayne called the "greatest Western actor of all time," making something with wit and a bit of boyish charm.

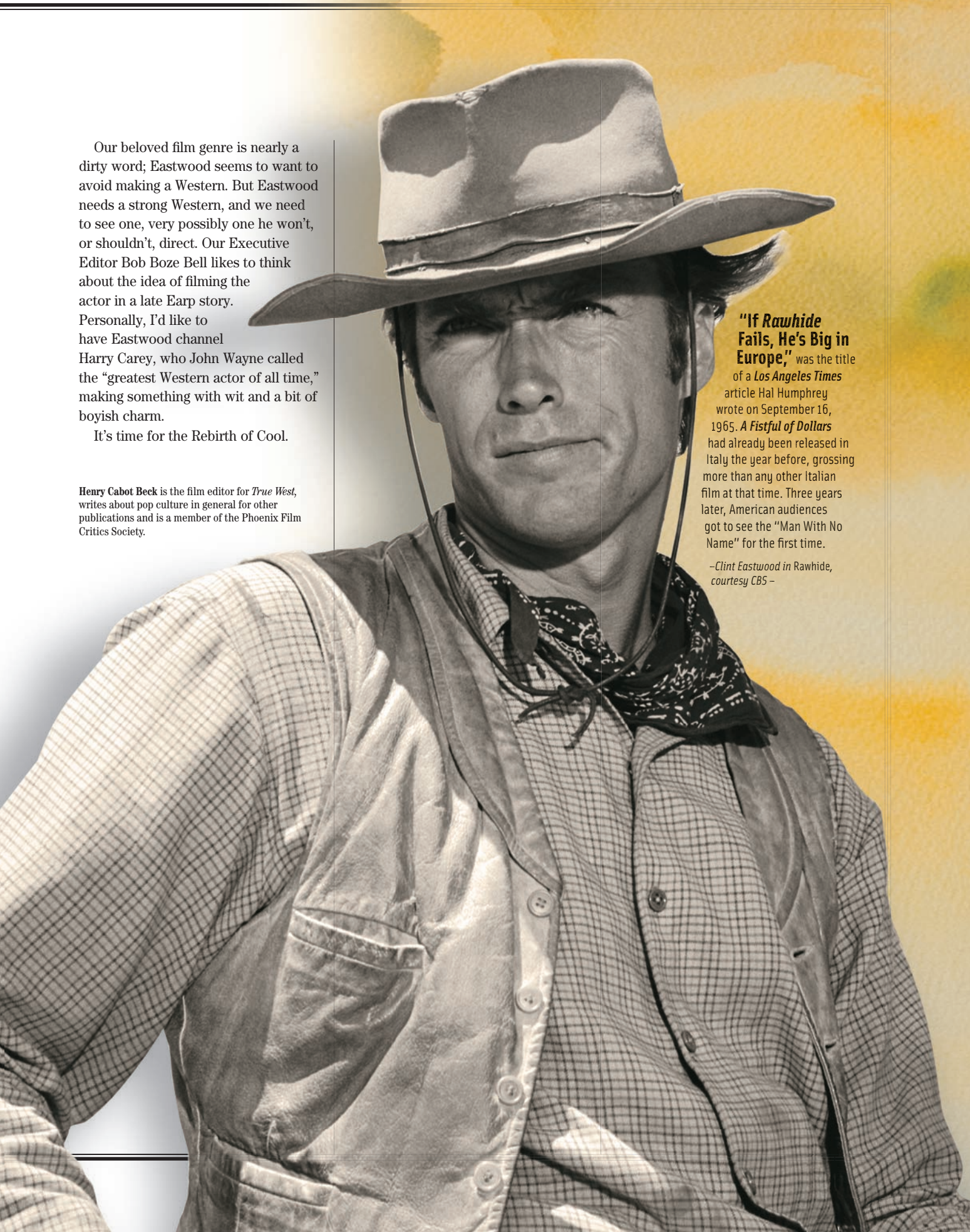
It's time for the Rebirth of Cool.

Henry Cabot Beck is the film editor for *True West*, writes about pop culture in general for other publications and is a member of the Phoenix Film Critics Society.

"If *Rawhide* Fails, He's Big in Europe,"

was the title of a *Los Angeles Times* article Hal Humphrey wrote on September 16, 1965. *A Fistful of Dollars* had already been released in Italy the year before, grossing more than any other Italian film at that time. Three years later, American audiences got to see the "Man With No Name" for the first time.

-Clint Eastwood in *Rawhide*, courtesy CBS -



Classic Clint

“You see, in this world, there are two kinds of people, my friend. Those with loaded guns, and those who dig. You dig.”

Clint Eastwood as Blondie in *The Good, the Bad and the Ugly*

Lone Watie: How did you know which one was goin' to shoot first?

Josey Wales: Well, that one in the center: he had a flap holster, and he was in no itchin' hurry. And the one second from the

left: he had scared eyes, he wasn't going to do nothin'. But that one on the far left: he had crazy eyes. Figured him to make the first move.

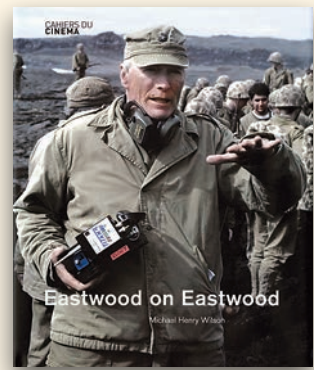
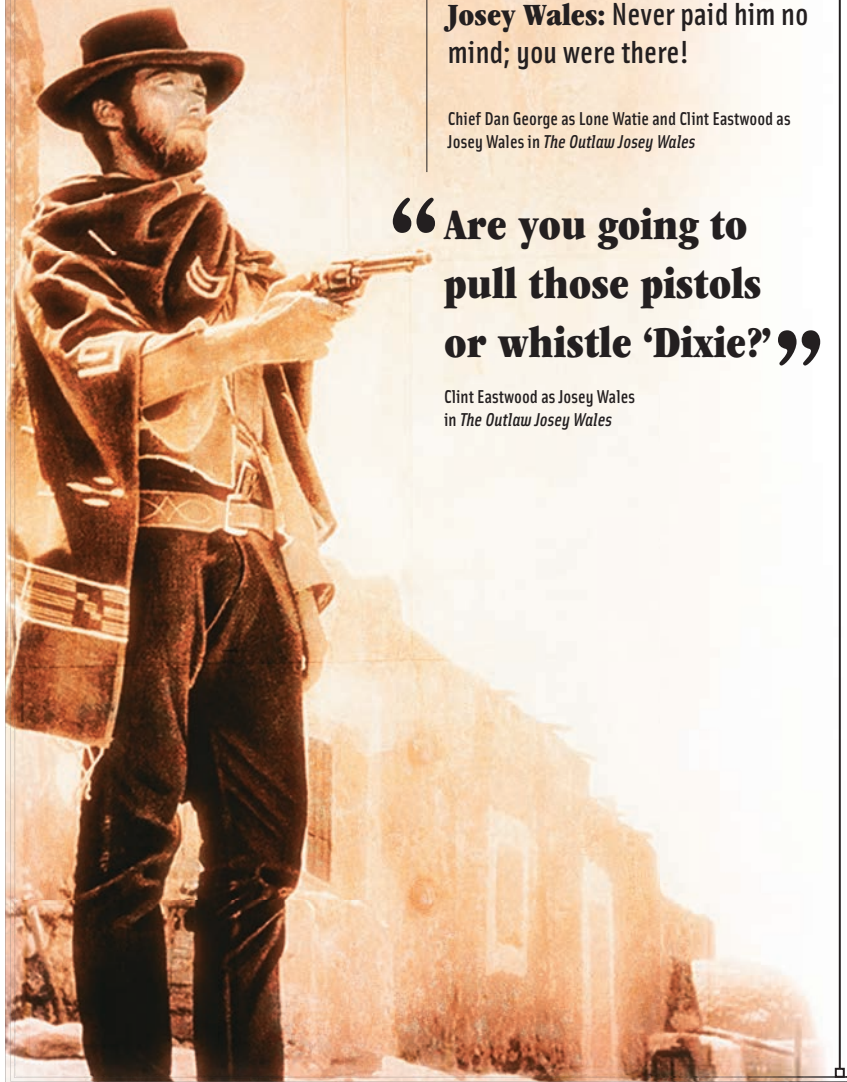
Lone Watie: How 'bout the one on the right?

Josey Wales: Never paid him no mind; you were there!

Chief Dan George as Lone Watie and Clint Eastwood as Josey Wales in *The Outlaw Josey Wales*

“Are you going to pull those pistols or whistle ‘Dixie?’”

Clint Eastwood as Josey Wales in *The Outlaw Josey Wales*



EASTWOOD ON EASTWOOD

Michael Henry Wilson is the author of *Eastwood on Eastwood*, which shares his interviews with Clint about his directorial work, from 1971's *Play Misty for Me* to 2009's *Invictus*. Wilson gives us his insight into the filmmaker.

Clint's Love of 1930s–40s Hollywood Movies:

He grew up in those films. Those directors really made an impression—Howard Hawks, Akira Kurosawa, John Ford, Raoul Walsh.... Actually it was Kurosawa who made him take that giant step and go to Italy and make that first Italian Western, when everybody around him was telling him he was crazy and that he shouldn't do it.

Clint's Career: I've always seen him as a missing link between the Raoul Walsh, Ford, Hawks generation, and the Coppola, Scorsese, De Palma school—he's the one in between. He started before them and worked with some of these guys at the time when some of the old-time filmmakers were not able to get feature work anymore, but who were getting work in television, in *Rawhide*—directors like William Wellman, Gordon Douglas, Stuart Heisler. And he learned a lot from them.... He can still talk today about this or that filmmaker or director, how he handled the actors or horses or scenes, and all of that. He was watching; he was studying whenever he had a moment.

Clint's Directorial Influence: William Wellman is closer to Clint than any single filmmaker. Wellman was a friend of Clint's, and he helped and really pushed him. Though Clint only had a small part in the [1958] movie *Lafayette Escadrille*, he kept in touch with Wellman. He was very generous with him.

On *The Outlaw Josey Wales*: When I saw *Josey Wales*, in Paris, where I was living, I saw it when it opened. Upon seeing it, I really felt that Clint had finally become a major filmmaker, and that he was now in the league of the people I admire the most, of Hawks, Ford, Walsh.... It's also the only movie that Clint wants to look at again; he doesn't like to revisit them, but this one he does.

CLINT'S WESTERNS FILMOGRAPHY

1956: Star in the Dust a.k.a. Law Man

1956: The First Traveling Saleslady

1956: Death Valley Days

(TV episode: "The Last Letter")

1958: Ambush at Cimarron Pass

1959: Maverick

(TV episode: "Duel at Sundown")

1959-66: Rawhide

(TV series)

1964: A Fistful of Dollars

1965: For a Few Dollars More

1966: *The Good, the Bad and the Ugly*

1967: The Magnificent Stranger

1968: *Hang 'em High*

1968: *Coogan's Bluff*

1969: Paint Your Wagon

1970: *Two Mules for Sister Sara*

1971: The Beguiled

1972: Joe Kidd

1973: *High Plains Drifter*

(actor/director)

1976: *The Outlaw Josey Wales*

(actor/director)

1980: *Bronco Billy*

(actor/director)

1982: *Honkytonk Man*

(actor/director)

1985: *Pale Rider*

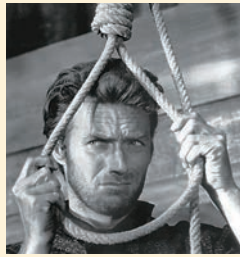
(actor/director)

1992: *Unforgiven*

(actor/director)

1993: *A Perfect World*

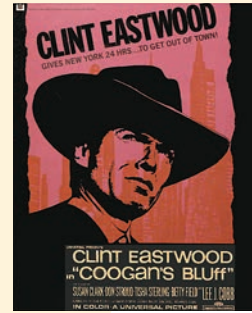
(actor/director)



BLONDIE
1966: *The Good, the Bad and the Ugly*



MARSHAL JED COOPER
1968: *Hang 'em High*



COOGAN
1968: *Coogan's Bluff*



HOGAN
1970: *Two Mules for Sister Sara*
(shown w/ Shirley MacLaine)



PREACHER
1985: *Pale Rider*

You dig?



BRONCO BILLY
1980: *Bronco Billy*
(shown w/ Sonda Locke)



THE STRANGER
1973: *High Plains Drifter*



WILL MUNNY
1992: *Unforgiven*



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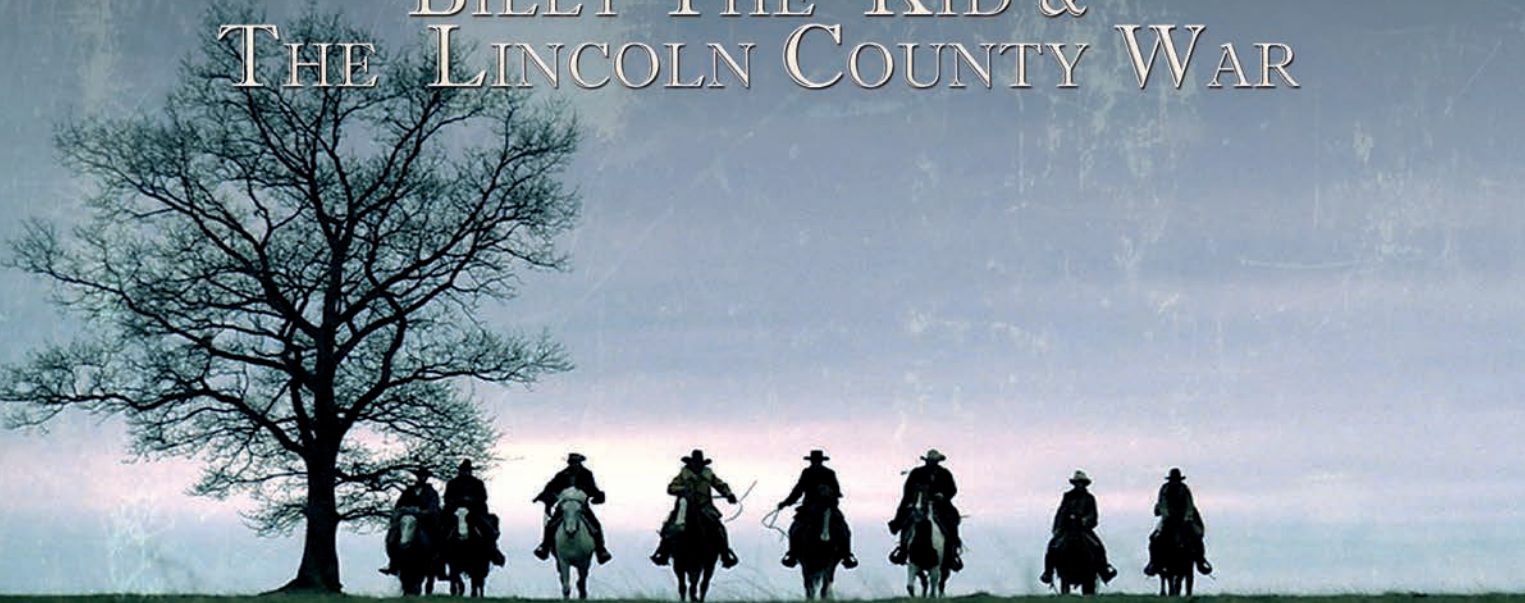
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MOVIES

TV & DOCS

— Courtesy Paramount Pictures —



The Lone Rango

One film that touched everyone—from the kiddies to us grizzled veterans—was 2011's *Rango*. We enjoyed it more because we understood all the inside humor. From paying homage to Clint Eastwood's "Man With No Name" to the dozens of Western heroes encapsulated in the lizard Rango, the CG-animated flick could be a game for who can figure out the most Western movie references. Its success—the movie was a box office winner in both the United States and the UK—has cleared the path for its *Rango* star, Johnny Depp, to remake *The Lone Ranger*. For more on *Rango* and this year's biggest Westerns, turn the page.

Why Did *Cowboys &* **Or did it?**



Two Grandpas Run for Cover:
Daniel Craig (left) and Harrison Ford,
both fine actors, took heat for not
pulling in the kids.

— Courtesy Paramount Pictures —

The 2011 summer blockbuster film turned out to be one of the biggest disappointments, if you listen to Hollywood.

With the brain trusts of Steven Spielberg, Ron Howard and Brian Grazer, mega stars Daniel Craig and Harrison Ford, and a budget of \$163 million, the movie seemed like it was “Too Big to Fail.” But when the movie only narrowly beat out *Smurfs* on opening weekend, a frustrated Harrison Ford ripped off the head of a smurf doll on the late-night TV talk show with Conan O’Brien.

When we polled our readers for the best Western to come out of 2011, *Cowboys & Aliens* won hands down—chosen not only for best picture, but also for best director, best actor and best screenwriter.

When Christmas came around, the *C&A* DVD was a hot gift on Amazon, easily among the 100 best-selling DVDs and mainly hovering above the top 25. Among Western movie releases, it was number one across the board.

The Western also didn’t do as shabby at the box office as some pundits would have you believe (take a look at the box office chart, on the opposite page).

Aliens Fail...

“*Cowboys & Aliens* wasn’t good enough. Forget all the smart people involved in it; it wasn’t good enough. All those little creatures bouncing around were crappy... Certainly you couldn’t have more talented people involved in *Cowboys & Aliens*, but it took, you know, 10 smart and talented people to come up with a mediocre movie. It just happens.”

— Universal Studios President Ronald Meyer

Cowboys & Aliens was not a box office success because it mixed two genres that are beloved by relatively small demographics, the members of which are very prickly about what constitutes good Science Fiction or a good Western. So you’ve offended most of the market for the movie before the film is even released.

The rest of the potential audience just snorted at the very idea. Plus: terrible title, like *Snakes on a Plane*. The title seemed to give the whole movie away. Worse yet, it promised a comedy and delivered a very odd drama.

—Mary Doria Russell
Author of *Doc*

The Day the Earth Stood Still is a great Science Fiction movie. *The Searchers* is a great Western. But John Wayne and Patricia Neal didn’t work in either of the two movies they starred together in.

—Johnny D. Boggs
Spur-winning novelist

Perhaps *Cowboys & Aliens* failed because of the advice from the historical consultant (and he cursed the box office on *The Missing* as well).

—Paul Andrew Hutton
Historical consultant for *Cowboys & Aliens*

Many of my friends involved in Western history wished Favreau had made *Cowboys & Aliens* as a straight Western. At the beginning, it was beautiful, gritty, flawless, a good window into the late 1800s in the Southwest. I readily admit I enjoyed the whole thing, but maybe this concept was too much of a jar to the public.

—Rex Rideout
Music historian who played the fiddler in *Cowboys & Aliens*

I think they tried to hit two target audiences and missed both. The youth audience, the one that thinks Shia LaBeouf is aging and Cameron Diaz is

“nice looking for an older woman,” did not latch onto Harrison Ford and Daniel Craig, who are older than that audience’s grandparents, as heroes. And the mature “Western” audience, the one that faithfully goes to see any new Western, did not embrace the set-up of an alien invasion in the Old West. Costuming and tack were inaccurate for them. That all being said, I enjoyed it for what it was...it was fun and different.

—Juni Fisher
Western Music Association’s Entertainer of the Year

I personally enjoyed *Cowboys & Aliens* very much. I took it for what it was, not a traditional-type Western, but a new way of looking at adventure, humor and escape movies. My only complaint was they killed off Buck Taylor in the first few frames.

—Jim Dunham
Booth Western Art Museum’s director of special projects

It was a tricky movie to market, as nothing like this had been done, and it fell in between the gap of the true Western and Comedy—*Blazing Saddles* meets *Unforgiven*. I personally loved the movie and found many of my collectors voicing the same.

—Mark Sublette
Owner of Medicine Man Gallery

Why did *Cowboys & Aliens* make over \$100 million at the box office and is yet called a failure? Obviously people who liked it gave it good word of mouth, or it wouldn’t have made that much money. It would seem that it was mostly called a failure by people who didn’t see it.

—Allen Barra
Sports journalist for *The Wall Street Journal* and author of *Inventing Wyatt Earp*

TOP GROSSING WESTERN MOVIES

1 *Dances With Wolves* (1990)
\$184.2 (million)

2 *True Grit* (2010)
\$171



3 *Rango* (2011)
\$123.3



4 *Wild Wild West* (1999)
\$113.8

5 *Maverick* (1994)
\$101.6

6 *Unforgiven* (1992)
\$101.2

7 *Cowboys & Aliens* (2011)
\$100.3



8 *Back to the Future Part III* (1990)
\$87.7

9 *Brokeback Mountain* (2005)
\$83

10 *Open Range* (2003)
\$58.3

11 *Shanghai Noon* (2000)
\$57

12 *Tombstone* (1993)
\$56.5

13 *3:10 to Yuma* (2007)
\$53.6

14 *Home on the Range* (2004)
\$50

15 *Young Guns* (1988)
\$45.6

Source: BoxOfficeMojo.com
(U.S. box office not adjusted for inflation)

TELEVISED WESTERNS

Television and Westerns are back in the line dance together, at least for the next year or two, as several series and movies are in production or planning stages.

Hell on Wheels is the frontrunner, beginning its run on November 6. It's the story of a lone ex-Confederate soldier, working his way through a list of the men who killed his wife during Sherman's March. The trail leads to the ever-moving construction site of the Union Pacific, as it works its way West.

TNT's anticipated series *Gateway* has a revenge theme as well, but it's also a brother story—three brothers, actually, coming to the Colorado town where their sheriff father has been killed. The responsible party is looking like the local land-and-power hungry cattle baron.

We've also heard rumors that former teen idol Shaun Cassidy is pitching an 1840s-era series called *Frontier*. Ex-*Star Trek: The Next Generation* writer/producer Ron Moore has a made-for-tv movie and potential series called *Hangtown*. ABC is working on *Gunslinger*, featuring a doctor and a marshal who solve crimes in the wooly West.

Ron Howard told Howard Stern this January that the Stephen King Fantasy Western, *The Dark Tower*, will be a six-hour mini-series, with Javier Bardem (*No Country for Old*

Men) and Viggo Mortensen (*Hidalgo*) being considered for roles. Howard is working with HBO on another series, about Doc Holliday (see p. 22).

JUSTIFIED

Justified is the best Western on television, although it doesn't hail from the West, or the past. The FX series takes place in the back roads and hollows of southeastern Kentucky, and it was created by Elmore Leonard, who got his start writing top-dollar Westerns like *Hombre* and *The Tall T*.



Timothy Olyphant had quite a year in 2011. Not only has he returned to his *Deadwood* roots as a law and order marshal in FX's *Justified*, he also voiced the Eastwood-inspired "Spirit of the West" for the box office success, *Rango*.

— *Rango* (top and bottom) courtesy Paramount Pictures; *Justified* (center) courtesy FX —

At heart though, *Justified* is a family story, about U.S. Marshal Raylan Givens (Timothy Olyphant), and the people who live in his old Kentucky home. *Justified* is good because, like Leonard's best writing, his characters are deliberately silly or downright diabolic, some are sexy, and others are casually murderous.

As for officer Givens, he's inclined to be more than a little confused, personally and ethically, but he usually gets the job done, which is why he wears the white hat.



With an average of 3.2 million viewers tuning in to watch the post-Civil War-era epic *Hell on Wheels*, AMC has ordered up another season for 2012.

— Courtesy AMC —

HELL ON WHEELS

AMC won four Emmys for the last Western that gave the cabler record ratings—the 2006 miniseries *Broken Trail*, starring Robert Duvall and Thomas Haden Church. In the winter 2011, AMC brought us a series, *Hell on Wheels*. The verdict is still out on this one...we're hoping the writers pick up some steam and give these characters relationships with each other (a la HBO's character-driven *Deadwood*), instead of just having them flail about from one plot to the next. We have enough faith in this cast and in AMC that we are excited to see where this ride will take us in the coming year.

GOODNIGHT FOR JUSTICE

Luke Perry and Jason Priestley, first brought together in the teen phenom TV series *Beverly Hills, 90210*, joined up to film a Western based on a character dreamed up by Perry, John Goodnight. In the Priestley-directed film, Perry plays Goodnight, a circuit judge who is tormented by the lawless folks rampaging through Wyoming territory, reminding him of the outlaws who murdered his parents. The Western turned out to be Hallmark Movie Channel's #1 movie of all time; the highly-anticipated sequel came out in early 2012, entangling the justice in a murderous bank robbery involving the son of a former flame of his, with another movie on the way. On p. 30, Perry reveals how Eastwood has inspired his work in Westerns.

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MARY DORIA RUSSELL

Author of *Doc*, which Ron Howard will be filming for HBO.

On Ron Howard's HBO Project:

Here's a little Hollywood wisdom I've learned: it's not a movie until the cinematographer is on the set eating a breakfast burrito. Or, in religious terms, many are optioned, but few are filmed.

When my first novel (*The Sparrow*) was optioned by Universal Studios and Antonio Banderas, I actually shopped for a dress to wear to the premier. That was 15 years ago. When the same book was optioned five years later by Warner Brothers and Brad Pitt, I was pleased, but gave the project no better than 500:1 odds.

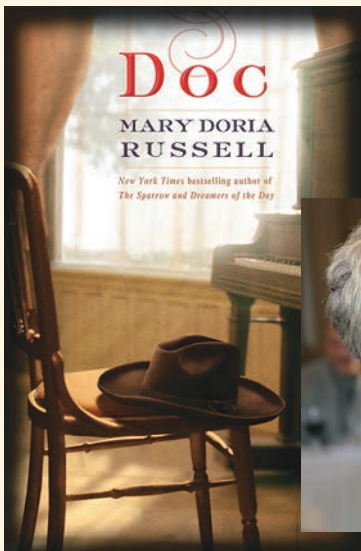
Now? I am thrilled by the HBO possibility for *Doc*, but we still get basic cable. I'll sign up for the channel when the cinematographer finishes that burrito.... I'm putting the odds at 8:5, against. Almost even money, but not a sure thing.

Can you tell I've been writing about gambling for the past four years?

On Writing *Doc*:

My research and reading for *Doc* were largely confined to the mid-to late 19th-century sources and to contemporary nonfiction. I'm pretty strict about avoiding fiction that overlaps my own work....

That said, I consciously treated the films *Wyatt Earp* and *Tombstone* the way Virgil treated Homer's *The Iliad* and *The Odyssey*—he knew his readership would be familiar with those two stories and made *The Aeneid* compatible with them. Wherever possible, I made *Doc* congruent with those films, echoing them now and then. *Doc* itself is partly a consideration of the way movies and myth enveloped and distorted facts.



Why I Have Hope:

I think what's propelling a new interest in Westerns is a maturing of the genre. In the late 19th and first half of the 20th century, Indians were red savages; cowboys were noble and heroic; pioneers were plucky and brave. After the 1960s, Indians were noble and tragic; cowboys were ignorant brutes; pioneers were colonialist pigs.



What seems to be happening now is that the genre is ready to present individuals instead of broad categories and shallow caricatures. It's an interesting contrast to the vicious political mood where anything you find personally disagreeable becomes a threat to American survival. We're willing to look at 19th-century history dispassionately, but we still divide our own world into White Hats and Black Hats.

Top Docs

Who
Should
Play
Doc?



Victor Mature,
My Darling Clementine,
1946



Cesar Romero,
Frontier Marshal,
1939

Kirk Douglas,
Gunfight at the O.K. Corral,
1957



Dennis Quaid,
Wyatt Earp,
1994

Val Kilmer,
Tombstone,
1993



Stacy Keach,
Doc,
1971



Billy Crudup



Charlie Sheen



Johnny Depp



Ryan Gosling



Sam Rockwell

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INDEPENDENT WESTERNS

Looking ahead, Tanner Beard, fresh off his *Legend of Hell's Gate* film, is at work on his next film, about Henry Starr. The legendary outlaw-turned-actor portrayed himself in the silent movie, *A Debtor to the Law*. Starr's criminal history includes being convicted of murdering a deputy marshal in 1892 and twice being sentenced by Judge Parker to hang for murder (a fate he escaped). Beard tells us the film is due out in 2013.

MEEK'S CUTOFF

This is a slow, deliberate, independent picture, and it's not at all what Western audiences generally look for in a Western. Kelly Reichardt's film is more an experience—you can feel the grit and the pain, and the fear swallowing the hopes that had brought these families to travel westward in the first place. Forget Conestoga pioneers singing "Red River Valley" around a campfire; this tale trails these desperate emigrants, led down an untraveled shortcut by the real-life Stephen Meek in 1845, as they put their faith in an Indian who they can't understand, hoping he will lead them to water. We never know if he does—in fact, the inconclusive ending may bother some—but it all makes sense; the pioneers didn't understand, yet they followed anyway. And so do we. This Venice Film Festival favorite is more artsy than some of the classic Westerns we love, but it's worth a shot to see if the movie suits your tastes.

YELLOW ROCK

This is no leather and feather epic (the top awards from the Red Nation Film Festival last November



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Eddie Spears starred along with his brother Michael in the indie film, *Yellow Rock*, and he currently portrays Joseph Black Moon in AMC's *Hell on Wheels*.

– *Yellow Rock* (above) courtesy Red Nation Film Festival; *Hell on Wheels* (inset) courtesy AMC –

help attest to that). Writer Lenore Andriell's fictionalized Black Paw tribe is emblematic of the American Indians living in California who vanished after the Gold Rush. The tale follows a cowboy posse that solicits the help of a former lawman and a tribal doctor

to help them find their lost brother and nephew in the Black Paw's territory, and then the lead starts flying. Western film buffs will be pleased

to see actors Michael Biehn, Peter Sherayko and brothers Michael and Eddie Spears (Eddie is currently portraying Joseph Black Moon in AMC's *Hell on Wheels*).

THE LEGEND OF HELL'S GATE

Doc Holliday, Quanah Parker and John Wilkes Booth are weaved into this tapestry created by director, writer and actor Tanner Beard. *Firefly* fans will be excited to see Summer Glau again, while *E.T.*'s Henry Thomas shines as



Summer Glau, who starred in *The Legend of Hell's Gate*, is most known for her role as River Tam in the Space Western tv series *Firefly*.

– Courtesy Tanner Beard –

Booth and John Wayne's grandson Brendan joins the ensemble cast (he also acted in *Cowboys & Aliens*). Beard's story takes us to 1876 Texas, as three outlaws' tales of thievery and betrayal carve the legend of how the rock formation at Possum Kingdom Lake got its demonic name.

BLACKTHORN

Those of us who love terrific Westerns were delighted when the independent movie *Blackthorn* came aboard. This rethinking of Butch

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Photo by Paul Larsen

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REX RIDEOUT

Making his movie debut as the cowboy fiddler in last year's *Cowboys & Aliens*, Rex Rideout is a 19th-century music historian who can often be found performing with Mark Gardner.

Best Musicians Working Today:

Brenn Hill has been telling of life in the West for many years now. His music continues to become more moving and real as well as just plain wonderful. His CD, *Equine*, tells a very real story of working in the saddle.

Gary McMahan is well known for being the author of what some say is the greatest cowboy song ever, "The Ol' Double Diamond." Well, he isn't finished yet. Check out his latest, *Goin' My Way?* Listen for "Big Enough and the Cheyenne Mare." Gary can spin a yarn sure enough.

Hot in Western Culture Now:

Quinn Jacobson, an artist in the first photographic processes: daguerreotypes,

calotypes and wet plate collodion. Lucky for us he has moved his studio from Paris (I don't mean Texas) to Denver, and is having a look a photography in the Old West.

Book I Loved:

The paperback edition of my pard Mark Lee Gardner's *To Hell on a Fast Horse* came out last year. This book is very readable, and it is all real. There were parts I would read and think, "No, Mark had to make this up," and then I would find his sources later in the book. For all you Bill and Garrett fans, and I know you're out there, you need to read this book.

Best Book I Read This Year:

Around the World on a Bicycle, written by Thomas Stevens and published in 1887. It is his own account of riding a penny-farthing



(highwheel) bike around the world from 1884 to 1886. His travels through the West inspired the song, "The Goll-Darned Wheel."

On Empire of the Summer Moon:

What a story! S.C. Gwynne presents an unvarnished and real look at this story. It is not always pretty or pleasant, but Gwynne faithfully shows us a very major conflict in the settling of the West.

Rookie to Watch:

As a Western entertainer, Susie Knight is no rookie, but she has released her first CD, *Western Wordsmith*. Susie wrote every song and poem on this CD. You will find yourself grinning through the whole thing and maybe letting loose a guffaw or two.

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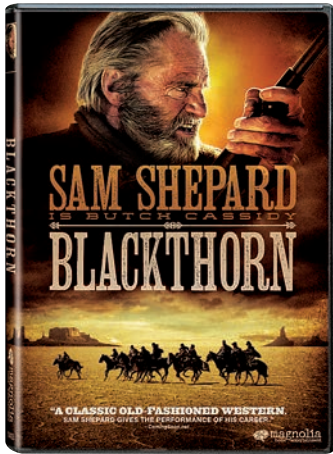
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The DVD version of *Blackthorn* offers extras such as a scene describing Sundance's death and an epilogue that imagines what Cassidy might have been doing for work, if he had lived beyond his adventures in Bolivia.

— Courtesy Magnolia Pictures —

Cassidy, who somehow managed to stay alive in Bolivia after a barrage of bullets put the Sundance Kid in his grave, is a smart, romantic and melancholic take on the famous Western outlaws. And no

one could have done a better job than Sam Shepard as Cassidy, with a number of flashbacks that served to remind us why we liked Butch, Sundance and Etta Place in the first place. It's a movie worth savoring, and it just gets better with repeat viewings.

WESTERN DOCUMENTARIES

The passionate, driven folks documenting today's Western culture and lifestyle got a big boost when one of its own kind, 2011's *Buck*, made the shortlist for this year's Academy Awards. As a member of the Phoenix Film Critics Society, our film editor Henry Cabot Beck was one critic who cast his vote for *Buck* to get a gold statuette.

Some folks we think should be next on the documentary list: the revered cowboy bootmaker Paul Bond (he celebrated his 96th birthday this past December), the Texan tintype cowboy Robb Kendrick and esteemed National Park historian Robert Utley, whose body of work includes the national park creation of Fort Bowie, Geronimo's surrender site, and helping the town of Tombstone gain its national landmark status.

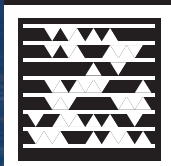
BUCK

Cindy Meehl's profile of horse whisperer Buck Brannaman landed on the Best Documentary shortlist for the 2012 Academy Awards. Most folks first found out about Buck after

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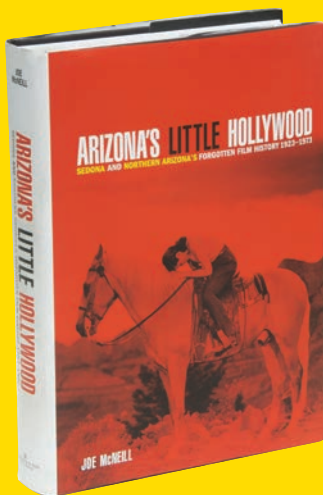
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watching 1998's *The Horse Whisperer*; author Nicholas Evans cited Buck as one of the horse trainers who inspired his character played by Robert Redford.

In Meehl's film, we learn how the abuse Buck suffered at the hands of his alcoholic father led to his empathy for whipped and "broken" horses, which he has harnessed into a career in which he travels the country hosting horse clinics. The film makes its most poignant point about how impactful human empathy is on all of God's creatures when Buck tells the owner of an improperly raised horse: "The horse didn't fail us. We failed him."

BIRTH OF A LEGEND

Written by the famous Billy the Kid historian Frederick Nolan, this film dramatically re-creates the true story of New Mexico's 1878 range war. Director Andrew Wilkinson skillfully brings to life these legendary and intriguing characters: William Bonney (a.k.a. Billy the Kid), ranch owner John Chisum, Englishman John Henry Tunstall, businessman L.G. Murphy

and esteemed Billy the Kid historian Frederick Nolan releasing his documentary on the Lincoln County War, 2011 shaped out to be a great year for Western documentaries.

— *Birth of a Legend* courtesy BTK Pictures;
Buck courtesy Cedar Creek Productions —

and New Mexico Gov. Lew Wallace. After being filmed in UK's Pinewood Studios, the documentary was released on DVD late last year.

WESTERN MOVIES

Western movie buffs have had three big reasons to go to movie theaters in 2011: the Coen Brothers' Oscar-nominated *True Grit*, the controversial *Cowboys & Aliens* and the unexpected surprise hit of the year, the animated *Rango*, starring Johnny Depp as the voice of the lizard sheriff.

Looking ahead, Quentin Tarantino's "Southern" Western is finally going to hit theaters at the end of this year. *Django Unchained* will star Leonardo DiCaprio, Samuel L. Jackson, Joseph Gordon-Levitt and Jamie Foxx, as Django.

Meanwhile, *Brokeback Mountain* Oscar screenwriters Larry McMurtry and Diana Ossana are adapting S.C. Gwynne's blockbuster history of Quanah Parker, *Empire of the Summer Moon*, with an anticipated release in 2014. The duo is also adapting Paulette Jile's *The*

Color of Lightning, about the real-life Britt Johnson, a freed slave who pursued the Comanches and Kiowas who had abducted his wife and daughters.

Last, but not least, it turns out Gore Verbinski will bring *The Lone Ranger* to the big screen after all. The cast is solid, with Johnny Depp as Tonto and Arnie Hammer as the Lone Ranger, joined by Dwight Yoakam and Tom Wilkinson. Watch for this picture in May 2013.

TRUE GRIT

By its second weekend, ending January 2, 2011, *True Grit* had earned \$87 million, making it the Coen Brothers' highest-grossing film, surpassing the \$74.3 million made on *No Country for Old Men*, another Coen Western (see final box office take on p. 19). Even though the movie failed to win any of its 10 Oscar nominations, *True Grit* brought new fans to the Westerns genre and even earned a spot in the hearts of folks who love the John Wayne version.



Hailee Steinfeld, who gave a fantastic performance as *True Grit's* Mattie Ross under the directorial guidance of Joel and Ethan Coen (shown with her above), had a lot of critics and fans rooting for her to win the Best Supporting Actress Oscar in 2011; we're hoping her John Wayne-loving Dad will convince her to make another Western.

- Courtesy Paramount Pictures -

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LUKE PERRY ON EASTWOOD

Luke Perry has become a major star in a series of TV Westerns that feature Perry as John Goodnight, a 19th-century circuit judge. The first, *Goodnight for Justice*, was the highest rated made-for-television movie in Hallmark's history. Two more movies are due, with one premiering on January 28. In talking with Perry, we found out about his passion for Clint Eastwood's *The Outlaw Josey Wales*.

"I'll tell you flat out," he says, "there's two movies that have influenced me the most—so much that it's nearly sickened me—and that's *The Man Who Shot Liberty Valance* and *The Outlaw Josey Wales*. I cannot stop watching these movies.

"This is the first time that Clint Eastwood, as an actor and director, really hit his full stride. I mean running it at top spin. The depth of that performance—and not just Chief Dan George, which he has a lock on with this performance, but all his traditional players, Bill McKinney, everybody.

"[*Outlaw Josey Wales*] served to illustrate, for me, how a movie can be bigger than a genre, bigger than a Western, so much more than cowboys. It was art."

— Luke Perry

"That was the one that made me think I need to do something—it was *Josey* that prompted the idea of my creating this circuit judge character. For the first time, I put pen to paper and wrote the outline for the circuit judge, John Goodnight.

"Man, Clint, that's when you crossed over from being good to being great.

"I can talk about *Unforgiven*. I've seen it many times. Gene Hackman's work in it, you know, incredible, but *The Outlaw Josey*



1.3 MILLION WATCHED

Luke Perry stars in the Jason Priestley-directed *Goodnight for Justice*. With more on the way, we're primed to watch this justice take on the lawless West.

— Courtesy Hallmark Movie Channel —

Wales is one of the great movies of all time. Forget about genres and Westerns. Think about what it's about, and how he tells the story, how complete it is. It served to illustrate, for me, how a movie can be bigger than a genre, bigger than a Western, so much more than cowboys. It was art."

COWBOYS & ALIENS

See p. 18.

RANGO

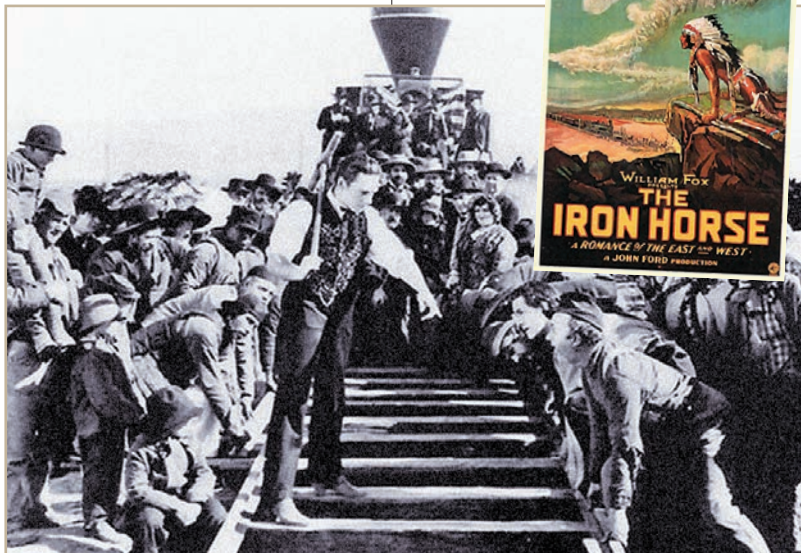
When the animated *Rango* came out in the summer, mainstream critics were befuddled by its success. We knew our fans would love it—the film is chock-full of hilarious references to classic Westerns, one of the funniest being Timothy Olyphant showing up in a golf cart as Clint Eastwood's "Man With No Name" character. The film was a cross-genre winner with audiences, both young and old. The producers laughed all the way to the bank, with a domestic box office take of \$123 million.

THE IRON HORSE

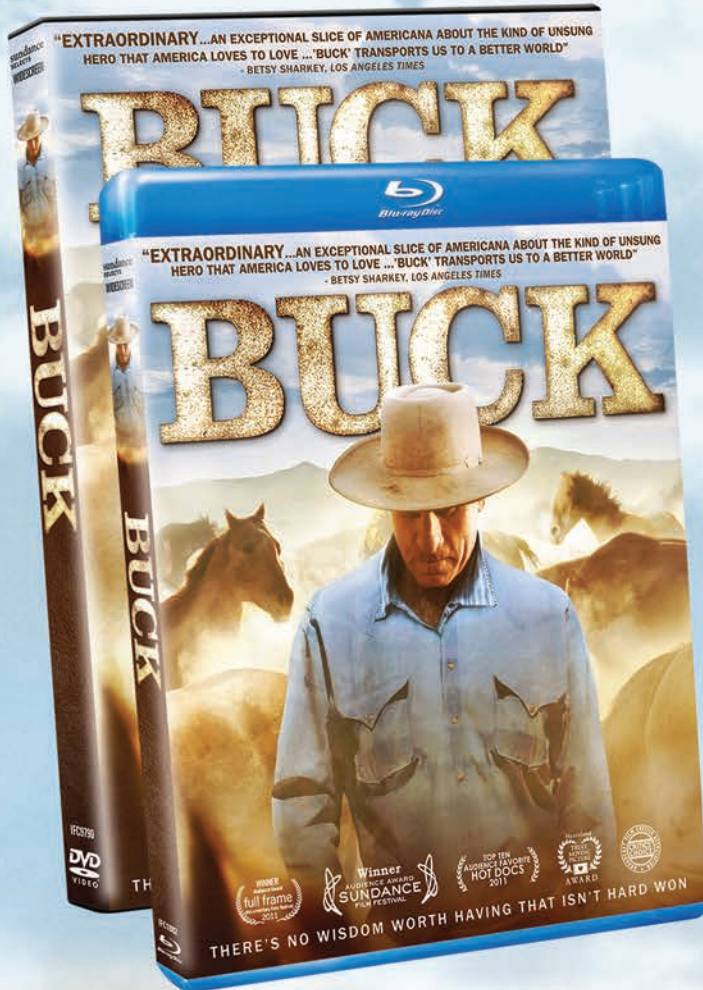
In a year that saw the transcontinental railroad serialized on TV (see our entry on AMC's *Hell on*

Wheels), the National Film Registry announced it would preserve John Ford's epic silent Western, *The Iron Horse*. We can see why this 1924 film was chosen; the visual impact alone makes it worth watching. Ford's cast numbered roughly 6,000, as the

director wanted to portray the Irish, Italian and Chinese immigrants who worked on the railroad. The inclusion of this Western classic was a fitting end to the year.



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- Lisa Schwarzbaum, *Entertainment Weekly*

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BOOKS



Gun Boss of Tumbleweed, illustrated by Milton Luros, in the April 1949 pulp Thrilling Western.

BY WILLIAM GARWOOD

Pulp Fiction

Sensational art from the Western pulps of a renaissance word wrangler.

From the time of his birth in windswept Tilden, Nebraska, on March 11, 1911, L. Ron Hubbard wandered through a West crisscrossed by his parents, naval officer Harry Hubbard and his mother, the former Ledora Waterbury.

The bottom-of-the-barrel peacetime pay brought the little family to Grandfather Waterbury's ranch in Kalispell, Montana. Homesteading the place, which was only a quarter section, Waterbury added to his beef sales as the small cattle town's sole veterinarian.

Here, the family toughed out the droughts, gully washers and skin-and-bone economy of the time. Long before he was able to attend the local school,

L. Ron was on horseback, riding some of the ranch's more sedate cow ponies.

In the Depression years, L. Ron found himself back on that Western trail, as he settled himself at a small beachfront town in California to tackle the pulps. Originally strewn across newsstands in a riot of color,

Books

Cattle King for a Day, illustrated by Gerard Delano, in the March 1937 pulp *All Western Magazine*.

the wood pulp paper publications went for 10¢ or 20¢ a copy. The new kid on the block, he tussled with galley slaves such as MacKinlay Kantor, a latter-day Pulitzer winner, Frederick C. Painton, Lester Dent of Doc Savage fame and Max Brand, the king of a thousand Westerns, as well as Doctor Kildare.

At first, he did not make any Western sales, but sold stories dealing with cutthroat Pearl Pirates and Satanic Voodoo. When his hair-raising story, "The Green God," hit *Thrilling Adventures* in 1934, agents came knocking on Hubbard's bungalow door. He started publishing an average of more than one story every two weeks—a fiction factory no less. With more than 138 novels, novelettes and short stories in a six-year period covering a wide chunk of exotic adventure and whodunnits, his favorite yarns were still his Westerns.

Most folks who have heard of L. Ron Hubbard associate him with the religion he founded, Scientology. Yet any reader of pulps like *Western Yarns*, *Western Aces*, *Western Action* and *The Rio Kid* Western knew of a Hubbard who pounded his Remington typewriter, throwing a wide loop over the land of his beginnings.

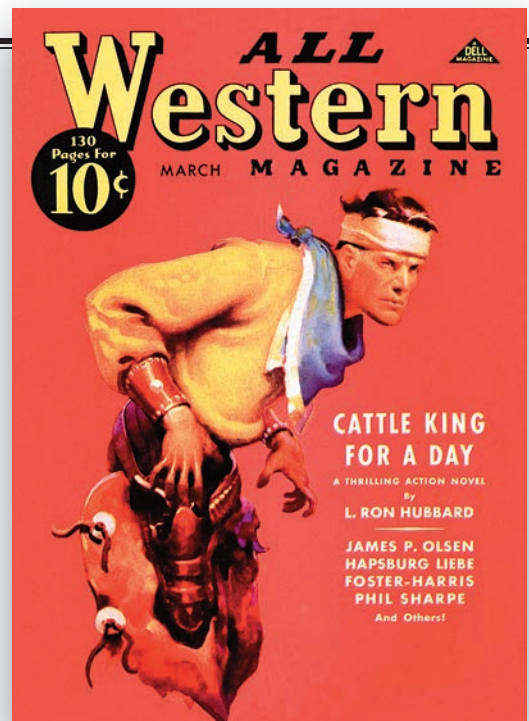
In January 2011, *Cattle King for a Day* became the fifth Hubbard Western released in the "Stories

Stranger in Town, illustrated by A. Leslie Ross, in the December 1949 pulp *Famous Western*.

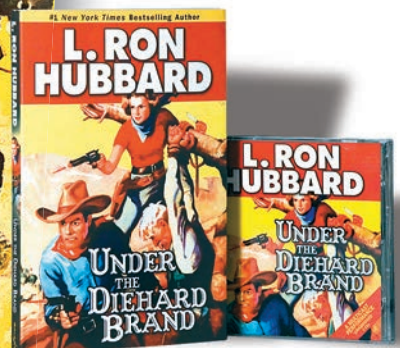
from the Golden Age" classic pulp reprints. Since then, all 15 of his Westerns have been republished, as both books and audiotapes, with some, like *Under the Diehard Brand*, making the stage at the Golden Age Theater in Hollywood, California. Besides featuring enjoyable reads of bamboozled cowhands and quick-thinking gunfighters, these reprints share the original pulp artwork and illustrations.

The "Golden Age" of Westerns comes to life again, just looking at some of the sensational cover art that branded a Hubbard Western, back in the day.

William Garwood is a book reviewer for *True West Magazine* and the author of the novel, *West Wandering Wind*, currently out on Kindle and Nook.



Under the Diehard Brand, illustrated by Stanley Drake, in the March 1938 pulp *Western Aces*.



Visit TWMag.com to read some of William Garwood's past reviews of Hubbard's books.

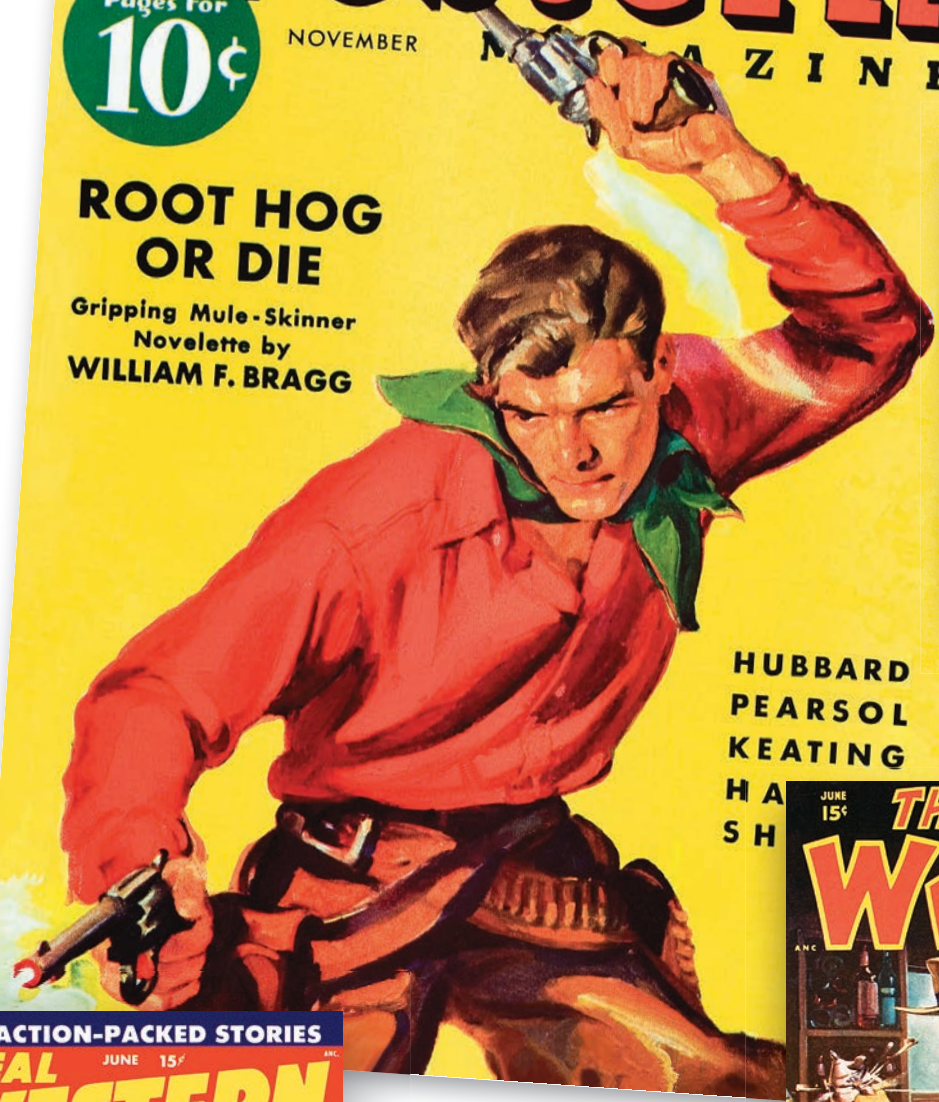
ALL Western

NOVEMBER



130 Pages For
10¢

ROOT HOG OR DIE
Gripping Mule-Skinner Novelette by
WILLIAM F. BRAGG

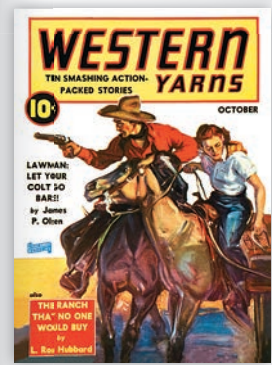


**HUBBARD
PEARSOL
KEATING
H A
S H**

Gunman's Tally, illustrated by David Berger, in the November 1937 pulp All Western Magazine.



Baron of Coyote River, illustrated by Arthur Mitchell, in the September 1936 pulp All Western Magazine.



Ranch That No One Would Buy, illustrated by A. Leslie Ross, in the October 1939 pulp Western Yarns.

Vengeance is Mine, illustrated by A. Leslie Ross, in the June 1950 pulp Real Western Stories.



Magic Quirt, illustrated by George Rozen, in the June 1948 pulp The Rio Kid Western.

Quanah Parker Rides Again

***Empire of the Summer Moon* has taken American readers by storm.**

All Sam Gwynne wanted to do was write a book about the American West, specifically about Quanah Parker and the Comanches. “I would have been happy if it had sold 2,000 copies just because I wanted to do it and I loved the subject,” Gwynne says from his home in Austin, Texas.

His publisher might have expected a few more sales than that, but even Scribner certainly wasn’t thinking bestseller. “The first printing I seem to remember was less than 10,000,” Gwynne says. “That’s where my publisher thought it would be.”

Gwynne’s book, *Empire of the Summer Moon: Quanah Parker and the Rise and Fall of the Comanches, the Most Powerful Indian Tribe in American History*, however, took American readers by storm. Since its debut in 2010 and paperback release in 2011, sales have approached 500,000.

Warner Bros. has paid Gwynne for an 18-month option, with Academy Award-winning screenwriters Larry McMurtry (anyone remember the novel *Lonesome Dove*?) and Diana Ossana, director Scott Cooper (who helmed Jeff Bridges’s Oscar-winning turn in *Crazy Heart*) and producer Michael Costigan (head of Ridley Scott’s production company, whose films include *The Taking of Pelham 1 2 3* and *Robin*

Hood) attached to the project. PBS is planning an episode of *American Experience* based on the bestseller, and screenwriter

Dan Gordon has talked about developing an HBO-type series.

“I just wanted to do a good book and be able to stand with the Fehrenbach book,” Gwynne insists.

Well, T.R. Fehrenbach’s 1974 book, *Comanches: The Destruction of a People*, has plenty of admirers. While it’s likely the definitive history of the Comanches, it certainly didn’t capture the imagination the way Gwynne’s book has succeeded in doing nationwide. Reviewers praised it, drawing favorable comparisons to Dee Brown’s *Bury My Heart at Wounded Knee* and Hampton Sides’s *Blood and Thunder*.

Yet before we continue with this meeting of the *Empire of the Summer Moon* fan club, let’s point out that not everyone likes Gwynne’s history.

The biggest critic might be Nocona Burgess, a renown artist who is not only Comanche, but happens to be one of Quanah Parker’s great-great-grandsons.

“Even on cultural things, some things he writes are silly,” Burgess says. “He made the Texas Rangers sound like a bunch of rowdy whiskey-drinking guys, but he didn’t write about the atrocities that they did to us. He made us sound like these marauding rapists. Culturally, that was really frowned upon. It wasn’t really practiced. Sure, some guys did it to exact revenge. I’m not saying that we

were saints, and I’m not saying it didn’t happen, but it wasn’t a practice.”

Mainly, Burgess argues that Gwynne should have talked to Comanches to get the culture straight, and to present another side of the story. Then there’s the matter of Quanah Parker’s father. Peta Nocona was killed, Gwynne writes, when the Texas Rangers raided the Comanches’ camp in 1860 and recaptured Quanah’s mother, Cynthia Ann Parker, who had been abducted during an 1836 raid at Parker’s Fort, Texas. The Comanches have always denied this.

“He didn’t have a Facebook page to tell everyone, ‘Hey, I’m still alive,’” Burgess says. “And the reason they moved Cynthia Ann around so much across Texas is because Peta was looking for her.”

Gwynne stands his ground. He didn’t want to be considered “in their camp” by talking to Comanches, and he thinks Peta Nocona died on the Pease River in North Texas in 1860.

“I disagree with their version of the death of Nocona,” he says. “They are never going to agree with me on that. Ever. And I just think that a historian’s approach would be not to interview someone in 2008. I like Nocona and respect him, and think he’s a good guy. We’re friends on Facebook, and I respect his position fully. I just don’t think that they can add to something that happened 200 years ago.”

Some academic historians have challenged some



BY JOHNNY D. BOGGS

facts in Gwynne's book and questioned some of his sources.

"My bet is that professional (academic) historians will not adopt the Gwynne book for classroom use in the same way they have adopted Pekka Hamalainen's *Comanche Empire*," says Paul H. Carlson, a history professor at Texas Tech University who teamed with Tom Crum to write *Myth, Memory and Massacre: The Pease River Capture of Cynthia Ann Parker*.

Still, Carlson isn't surprised by the reaction to Gwynne's book.

"It got such publicity, and he writes so darn well,"

Carlson says. "It's a great story."

Even Burgess sees some positives from the *Empire* buzz.

"Sure. People are interested in the Comanches, because it is a great history. We were conquerors, we were warriors and what we did with the horse kind of propelled the entire Plains tribes. I think our history is fascinating."

On the other hand, one might reason that Gwynne's book would have prompted criticism from the Lakota for that subtitle: Most Powerful Indian Tribe in American History. What about Fort Phil Kearny, Little Big Horn, Crazy Horse, Sitting Bull and Red Cloud's war?

"These Lakota were incredible warriors and incredible horsemen," Gwynne says with a laugh, "but what I



PHOTO COURTESY MICHAEL GUNBY

mean by that was the ability to transform and change history, and sitting up there in the Northern Plains, they just didn't. Period. Their conflicts were primarily military, and way after the Comanches, and did not affect the settlement of the West much. Power is the ability to change, and the Comanches did that."

Adds Burgess: "I told a guy in Texas that if it weren't for smallpox and other diseases, you guys would be speaking Comanche now."

Back to the movies. Quanah Parker certainly has Hollywood written all over.

His mother was a white woman, Cynthia Ann Parker, kidnapped when she was around nine years old during a Comanche raid. Peta Nocona later took her for his wife, and she bore him two sons and a daughter. In 1860, Texas Rangers raided a Comanche camp on the Pease River and recaptured Cynthia Ann. Her young daughter died a few years later, and Cynthia Ann died—of a broken heart, romantics say—in 1870.

Meanwhile, Quanah became leader of the Kwahadi (sometimes spelled Quahadi) band of Comanches. He embarrassed Ranald Mackenzie and his Army soldiers at Blanco Canyon in 1871, showed his bravery during the attack on the buffalo hunters' stronghold at Adobe Walls in 1874 and reluctantly led the last band of Comanches to surrender in 1875. Appointed chief of the Comanche nation on the reservation, he adopted his mother's last name and guided the Comanches in peace, befriending powerful white men in Texas (ranchers) and Washington (politicians). He became so popular in

Texas, a town was named after him. It was Quanah who persuaded President Theodore Roosevelt to establish Oklahoma's Wichita Mountains Wildlife Refuge in 1901. Late in 1910, a few months before his own death on February 23, 1911, Quanah had the remains of his mother and sister re-interred at a cemetery near his home in Cache, Oklahoma. He sure loved his mother. Today, Quanah is buried alongside his mother and sister at the post cemetery at Fort Sill in Lawton, Oklahoma.

What writer wouldn't be drawn to that story? And there have been plenty, from Zoe A. Tilghman (widow of lawman Bill Tilghman), who wrote 1938's *Quanah: The Eagle of the Comanches*, to biographers William T. Hagan (1993's *Quanah Parker, Comanche Chief*) and Bill Neeley (1995's *The Last Comanche Chief: The Life and Times of Quanah Parker*). The renown Dorothy M. Johnson's Spur Award-winning short story from 1957, "Lost Sister," is a re-imagining of the

Cynthia Ann Parker story. In 1982, novelist Lucia St. Clair Robson triumphantly tackled the story of Cynthia Ann in her best-selling, Spur Award-winning debut *Ride the Wind*, which is still in print. Charles Brashear put his own spin on the legend in his 1999 novel *Killing Cynthia Ann*. Acclaimed writer Douglas C. Jones fictionalized a Quanah-inspired hero and the Comanches in the novels *Season of Yellow Leaf* (1983) and *Gone the Dreams and*

Dancing (1984). George W. Proctor told Quanah's story in his 1996 novel *Blood of My Blood*.

Sam's book is a "memorable examination of the longest and most brutal of all the wars between European settlers and a single Indian tribe."

—Pulitzer Prize Board, for which the book was a finalist in 2011

"It's a story that is told over and over again," says Glenn Frankel, a Pulitzer Prize-winning newspaper reporter now teaching at the University of Texas in Austin, "and each telling fits its generation."

Frankel plans to add to the tome of literature on Quanah, Cynthia Ann and the Parkers with a book on the many versions of the Parker story.

So why hasn't Hollywood noticed Quanah, Cynthia Ann and the Comanches before?

"Actually," Frankel says, "Hollywood has."

He points to the 1956 classic Western *The Searchers*, directed by John Ford and starring John Wayne and Natalie Wood, as a retelling of the Cynthia Ann Parker abduction.

Quanah also wound up in other movies. He was played as a peace-seeking chief by New York City-born Kent Smith in 1956's *Comanche*, which was advertised as "The Saga of the One Indian Nation That Killed More White Men Than Any Other Tribe in History."

Bloodthirsty advertising aside, *Comanche*, like a handful of movies made in the 1950s (*Broken Arrow*, *Devil's Doorway*, *Tomahawk*), was slightly sympathetic to the Indians. It just wasn't very good.

"John Ford also commissioned a screenplay on Quanah Parker, so he knew about Quanah," Frankel says. "But then WW II came along, and the movie never got made. Although he did make *Two Rode Together* [in 1961], which he didn't like and isn't very good, and Ford said he did it for the money."

That one cast German-born Henry Brandon—who played the bad Comanche in *Comanche*—as Quanah and black actor Woody Strode as another Indian. Despite starring James Stewart, Richard Widmark and Shirley Jones, it fared poorly at the box office.

The best Quanah had to be Quanah himself. That's right. In 1908, Quanah appeared in *The Bank Robbery*, a two-

reeler filmed in Cache by the Oklahoma Natural Mutoscene Company. Its all-star (for Western history buffs, that is) cast included bank robber Al Jennings and lawmen Heck Thomas and Bill Tilghman.

"It is really weird to see," Gwynne says. A print is at the Library of Congress, and the movie showed up on the now-out-of-print 1980 video *Film Classics: The Origins of Cinema, Volume VI* from Kartes Video Communications.

So who should be cast in a film version of *Empire of the Summer Moon*?

"I honestly don't know Hollywood," Gwynne says. "I think it should be either a Native American actor of mixed blood, like Quanah, or a Mexican actor whose blood would be to some similar extent to Quanah's. I think [Spanish] Javier Bardem is a great actor and he could play the old Quanah."

And Cynthia Ann?

"In early 1982, months before [*Ride the Wind*] came out, Ballantine president Marc Jaffe took my editor and me to lunch," Robson recalls. "He opened with, 'So, who do you think should play Cynthia Ann?' We agreed that the blonde Texan star Sissy Spacek would be a good choice. As years went by, Melanie Griffith's name was mentioned, and I sent a copy of the book to Daryl Hannah. Blonde actresses in their 20s have started looking alike to me. Line them up, and I probably couldn't name them. One more reason why my pick for Cynthia Ann is what it's always been: either a relatively or a completely



"He made the Texas Rangers sound like a bunch of rowdy whiskey-drinking guys, but he didn't write about the atrocities that they did to us."

—Nocona Burgess, Quanah Parker's great-great grandson (above)

it begs to ask: Can you make a movie like that given Hollywood's politically-correct mentality today?

"That's something that will have to be addressed," Frankel says. "That period was violent, but what the Comanches were doing, what other tribes were doing, and what the whites were doing to them is no different than what's happening in Afghanistan, Bosnia and all over the world."

Gwynne agrees. "I think that's one of the biggest challenges to a director: to figure out how to do it without driving everybody out of the theater," he says. "Somehow, you've got to suggest it. But if you have the right director, I think you can do it."

Meanwhile, *Empire of the Summer Moon* is a hot topic in Hollywood, across the country, even in Lawton, Oklahoma, headquarters of the Comanche Nation.

unknown actress. Same for the young and adult Quanah."

Carlson thinks *Empire of the Summer Moon* could be turned into a good movie.

"It would be fiction, of course," he says, "but that's what they do with the books about Cynthia Ann Parker. They don't know what happened. They can only speculate on what they think happened. It would be the same with Quanah Parker."

Before we start casting *Empire of the Summer Moon*, there's another major concern. Gwynne's book is so often graphically violent,

"Most optioned books never get made into movies," Gwynne says. "It's a very long shot. Needless to say, I would be thrilled if they actually did make a movie out of it."

Even Nocona Burgess has hopes for a theatrical version of *Empire of the Summer Moon*.

"If they do it right," he says. "I just hope it's not that same old murdering, raiding, raping story they've done for ages. McMurtry's doing the script, so hopefully he'll at least tell the Comanche side of the story. But, then again, he also did [the novel and 2008 miniseries] *Comanche Moon*, and that was terrible."

In Johnny D. Boggs's next novel, Quanah Parker's 1885 near-death experience in Fort Worth becomes a nefarious murder plot. *Kill the Indian*, a Daniel Killstraight mystery, is due out in June from Five Star.



Hollywood has gotten a hold of Quanah Parker's story before, in not-so-good films like 1956's *Comanche* and John Ford's 1961 *Two Rode Together*. Here's hoping that if they do put *Empire* on the big screen, the filmmakers get it right this time.

— All images courtesy Johnny D. Boggs unless otherwise noted —

Our Favorite Reads

BIOGRAPHIES

THE KILLING OF CRAZY HORSE

By Thomas Powers (Knopf/Vintage)

The shadowy warrior of the Sioux Wars of the 1860s and '70s is redefined in this gripping narrative that tackles both the mythology and history of Crazy Horse.

NED WYNKOOP AND THE LONELY ROAD TO SAND CREEK

By Louis Kraft (University of Oklahoma Press)

A biography of a military commander who became the most hated white man in Colorado when he stood up against Indian atrocities after the Sand Creek Massacre.

VALENTINE T. MCGILLYCUDDY: ARMY SURGEON, AGENT TO THE SIOUX

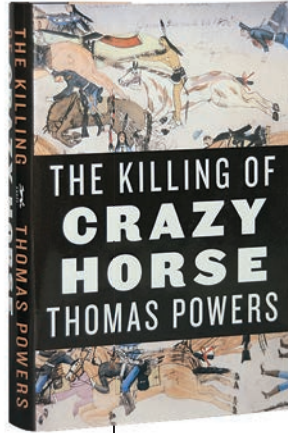
By Candy Moulton (Arthur H. Clark Co.)

The life story of a controversial pioneer doctor who treated Crazy Horse at the time of his death, even while he found an enemy in another revered Lakota, Red Cloud. For a historical fiction account, check out Dan O'Brien's *The Contract Surgeon* (Bison Books).

NONE WOUNDED, NONE MISSING, ALL DEAD

By Chris Enss & Howard Kazanjian (Globe Pequot Press)

Portrays the woman behind the legacy of General George Custer, as she recounts her marriage to George, their adventures out West and the tragic end of her husband and his men at the Battle of Little Bighorn.



CAPTAIN JOHN R. HUGHES: LONE STAR RANGER

By Chuck Parsons (University of North Texas Press)

The first full biography of a Texas Ranger who received more honors than any other Texas Ranger and even inspired Zane Grey's most popular novel, *The Lone Star Ranger*.

MYTHBUSTER BOOKS

THE LAST GUNFIGHT: THE REAL STORY OF THE SHOOTOUT AT THE O.K. CORRAL—AND HOW IT CHANGED THE AMERICAN WEST

By Jeff Guinn (Simon & Schuster)

The best book out there that gives you an absorbing account of the 1881 O.K. Corral gunfight as it really happened; colorfully written by the Edgar Award finalist for his Bonnie and Clyde biography.

KIT CARSON: THE LIFE OF AN AMERICAN BORDER MAN

By David Remley (University of Oklahoma Press)

Forget taking a stance on whether Kit was a trapper, a mountain man or a trigger-happy Indian killer; Remley paints both the decent and violent sides to Kit, and leaves the measure of this man up to you.

BLOODY BILL LONGLEY

By Rick Miller (University of North Texas Press)

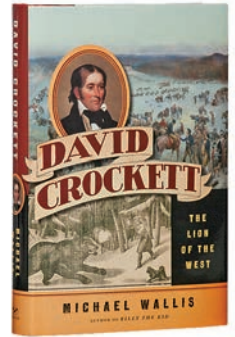
Longley is revealed to be more a cowardly braggart than a deadly

gunfighter; plus, in this revised edition, the author identifies the location of the outlaw's body, which was, in itself, a longstanding myth.

DAVID CROCKETT: THE LION OF THE WEST

By Michael Wallis (W.W. Norton & Co.)

We get to see the man, warts and all, behind one of America's first celebrities; but don't worry, Wallis shows us these flaws so we can better appreciate the gravity of Crockett's journey through life.



QUANTRILL AT LAWRENCE: THE UNTOLD STORY

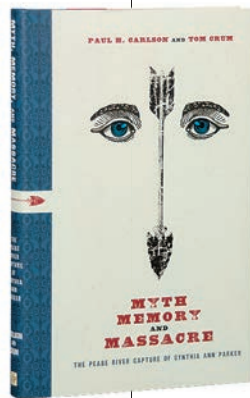
By Paul R. Petersen (Pelican Publishing)

The author lays the case for why Quantrill and his cohorts raided Kansas in 1863, using letters from Lawrence citizens and local newspaper coverage to dispel the "incorrectly reported" campaign.

MYTH, MEMORY AND MASSACRE: THE PEASE RIVER CAPTURE OF CYNTHIA ANN PARKER

By Paul H. Carlson and Tom Crum (Texas Tech University Press)

It took 150 years for us to learn the real story behind the Texas Rangers' capture of Cynthia Ann Parker from the Comanches; don't waste another second.

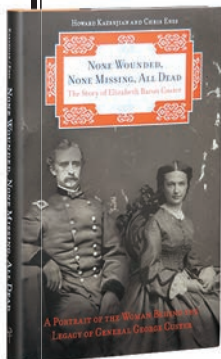


NONFICTION

EMPIRE OF THE SUMMER MOON

By S.C. Gwynne (Scribner)

Gwynne's masterful portrayal of Comanche Chief Quanah Parker crossed the genre line and piqued the



interest of mass market readers; if you've missed this book in the past two years, go get it now!

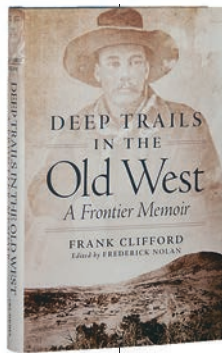
DEEP TRAILS IN THE OLD WEST: A FRONTIER MEMOIR

By Frank Clifford and edited by Frederick Nolan (University of Oklahoma Press)

The leading authority on Billy the Kid oversees one of the last eyewitness accounts of the Old West, a 1940 memoir written by a cowboy drifter who crossed paths with Billy the Kid, Clay Allison and Charlie Siringo.

AN ARCHAEOLOGY OF DESPERATION: EXPLORING THE DONNER PARTY'S ALDER CREEK CAMP

Edited by Kelly J. Dixon, Julie M. Schablitsky and Shannon A. Novack (University of Oklahoma Press)



An intelligent juxtaposition of historical records and an archaeological investigation of the 1846-47 campsite near Truckee, California, reveals what the Donner Party ate: family pets, bones, twigs, glue and, eventually, each other. For a historical fiction account, check out Gabrielle Burton's *Impatient with Desire*:

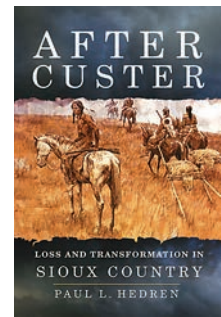
The Lost Journal of Tamsen Donner (Hyperion's Voice Imprint).

AFTER CUSTER: LOSS AND TRANSFORMATION IN SIOUX COUNTRY

By Paul L. Hedren (University of Oklahoma Press)

We're not surprised that the first tome to examine the events of 1876-77 and the aftermath as a whole came from the esteemed Sioux Wars historian Paul Hedren; in 2012, look

for his edited letters of Captain Jack Crawford, who reported on the gold rush into South Dakota's Black Hills (due out from South Dakota State Historical Society Press).



TROUBLED TRAILS: THE MEEKER AFFAIR AND THE EXPULSION OF UTES FROM COLORADO

By Robert Silbernagel (University of Utah Press)

One man's ignorance inflames into a mass killing that leads to the expulsion of nearly 3,000 Utes from Colorado in 1880-81; Silbernagel shines most when sharing the Utes' journey to avoid the pursuing army.

Adventure and Romance on the Texas Frontier!

Hannah is desperate for help in protecting her siblings and Texas ranch. William is desperate to regain his family's land—the land Hannah says she owns. Though they form an uneasy truce, is there any hope for a future together?

Chasing the Sun by Tracie Peterson, LAND OF THE LONE STAR # 1

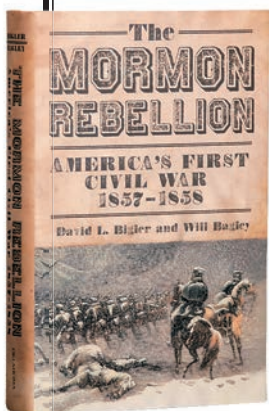


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Books



THE MORMON REBELLION: AMERICA'S FIRST CIVIL WAR, 1857-1858

By David L. Bigler and Will Bagley (University of Oklahoma Press)

The authors shine a new light on the Utah War, stating the rebellion was not the result

of President James Buchanan's blunder to replace Brigham Young as governor; the Mormon leaders had already wanted an independent nation.

"GET YOUR HISTORY FIX QUICK" BOOKS

WESTERN HERITAGE

Edited by Paul Andrew Hutton (University of Oklahoma Press)

The best Western history nonfiction storytellers, from Sally Denton to Robert Utley to C.L. Sonnichsen, are featured among the 12 Wrangler-award winning articles collected in this tome.

VIOLENT ENCOUNTERS: INTERVIEWS ON WESTERN MASSACRES

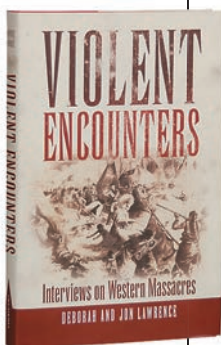
By Deborah and Jon Lawrence (University of Oklahoma Press)

Both history novices and enthusiasts will appreciate these interviews with Western historians speaking out on topics ranging from the Mountain Meadows Massacre to the Sioux Wars.

OUTLAW TALES

Series released by Globe Pequot Press

This state-by-state series offering the true stories of robbers, rustlers



and bandits is so popular that some state books printed their third and second editions in 2011 (Montana, Nevada, Texas, Utah and Washington); the Arizona and New Mexico tales are hitting the presses again in 2012.

SPEAKING ILL OF THE DEAD

Series released by Globe Pequot Press

These short biographies of notorious bad guys and other anti-heroes finally covered Colorado in 2011 and will offer up colorful jerks from California, New Mexico, Texas and Arizona in 2012.

MORE GREAT OUTLAW BOOKS

THE BRONCO BILL GANG

By Karen Holliday Tanner & John D. Tanner Jr. (University of Oklahoma Press)

The first book to narrate the short and bloody career of Bronco Bill Walters and his gang is even better for the fact that the authors took great pains to offer anecdotal theories that combat some of the too-strange-to-be-true history.

ASSAULT ON THE DEADWOOD STAGE: ROAD AGENTS AND SHOTGUN MESSENGERS

By Robert K. DeArment (University of Oklahoma Press)

The good guys (shotgun messengers) and the bad guys (road agents) on Deadwood's stagecoaches finally get their stories told, culminating with Buffalo Bill's rendition of a shotgun robbery in his Wild West show.

FICTION COLLECTION

THE GOLDEN WEST: FIFTY YEARS OF BISON BOOKS

Edited by Alicia Christensen (Bison Books)

The press that gave the masses Mari Sandoz's *Old Jules*, Jack Schaefer's *Shane* and Agnes Morley Cleaveland's *No Life for a Lady* put together an

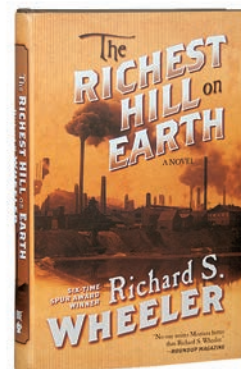
incredible collection of its best stories about Nebraska and the Great Plains.

HISTORICAL FICTION

THE RICHEST HILL ON EARTH

By Richard S. Wheeler (Forge Books)

Of course the latest book by the multiple Spur-winning author would receive the Kirkus star; Wheeler excels once again with his 1892 tale of a New York editor digging for yarns at a Montana gold camp.



DOC: A NOVEL

By Mary Doria Russell (Random House)

This book has taken fans by the storm, and although historians may have issue with some of the plot points, who cares? Russell captures Doc's voice and spirit so authentically in this riveting read.

THE DAUGHTER'S WALK

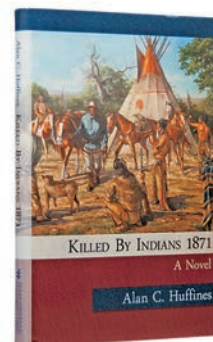
By Jane Kirkpatrick (WaterBrook Press/Random House)

We loved Linda L. Hunt's nonfiction *Bold Spirit*; now we get historical imagination at its best with Kirkpatrick's re-creation of Helga Estby and her daughter's 3,500-mile walk from Spokane, Washington, to New York City in 1896, as they try to save their family farm.

KILLED BY INDIANS, 1871

By Alan C. Huffines (Texas Wesleyan University Press)

Fans of John Wayne's *The Searchers* will appreciate reading this novel sharing the true story of Britt Johnson, a former black slave who tries to reclaim his family after a band of Kiowa takes them in 1864 Texas.

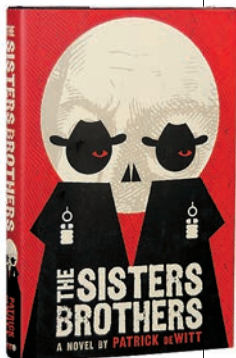


OLD WEST FICTION READS

THE SISTERS BROTHERS

By Patrick deWitt
(Harper Collins)

This is the first Western to ever make the short list for the Man Booker Prize; in this offbeat novel set in 1851, you'll be hard pressed to pick which brother is your favorite, the reluctant assassin or his savage brother?



THE FLOOR OF HEAVEN

Howard Blum (Crown/Random House)

The Edgar award-winning author intersects the trails of three real-life, colorful prospectors—Soapy

Smith, George Carmack and Charlie Siringo—in the 1890s Alaskan gold rush; the novel is not always true to history, but certainly a fun read.

WEST OF HERE

By Jonathan Evison (Algonquin Books)

You'll be thrilled by the ups and downs of this five-generation saga that begins with the arrival of 1889 idea man Ethan Thornburgh in Washington Territory; the book bounces back and forth from 1890 to its 2006 characters, many of whom are great-great-grandsons of the pioneers.

A MOMENT IN THE SUN

By John Sayles (McSweeney's)

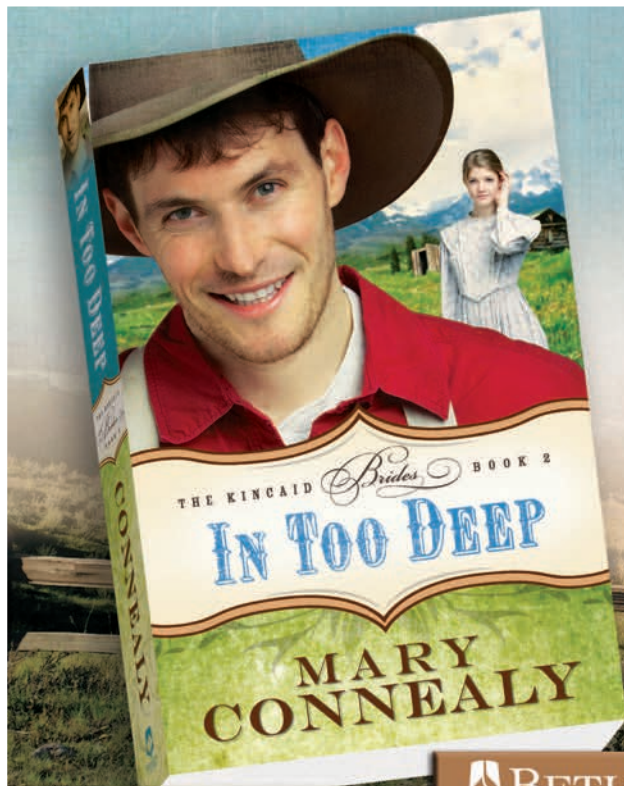
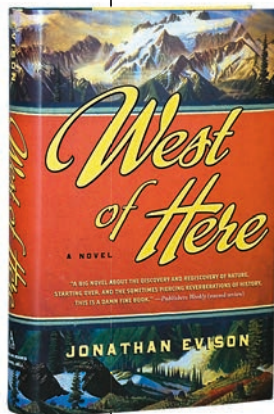
The Yukon gold rush was popular this past year; Sayles's epic saga follows

a Montana native who finds his fate intertwined with a wealthy scion, two Buffalo Soldiers, a Filipino insurgent and more, just as America takes a leap toward becoming a superpower.

PAYBACK AT MORNING PEAK

By Gene Hackman
(Pocket Books/Simon & Schuster)

The Academy award-winning actor has penned historical novels before, but this was his first solo project; his satisfying revenge tale follows the man-in-the-making Jubal as he chases down the ruthless men who murdered his parents and sister.



HUMOR, ROMANCE, AND COWBOYS!

It was supposed to be a marriage of convenience. But now, heaven help them, are they in too deep... or just deeply in love?

In Too Deep by Mary Connealy
THE KINCAID BRIDES # 2

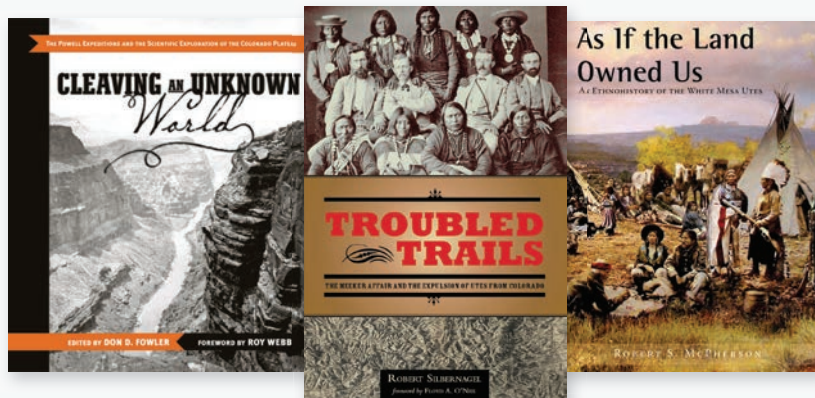
Check out the book trailer on YouTube!

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Edited by Don D. Fowler
Foreword by Roy Webb

A must-have for readers interested in the exploration of the American West, this beautifully illustrated book brings together in one volume several out-of-print pieces from the Powell Expeditions.

272 pp., 9 x 9, 60 illus.
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The Meeker Affair and the Expulsion of Utes from Colorado

Robert Silbernagel
Foreword by Floyd A. O'Neil

Highly readable and based on written and oral history, this book offers a fresh study of the Meeker affair from the points of view of both the Utes and the non-Indian participants.

304 pp., 6 x 9,
24 photos, 6 maps
Paper \$24.95

As If the Land Owned Us
An Ethnohistory of the White Mesa Utes

Robert S. McPherson

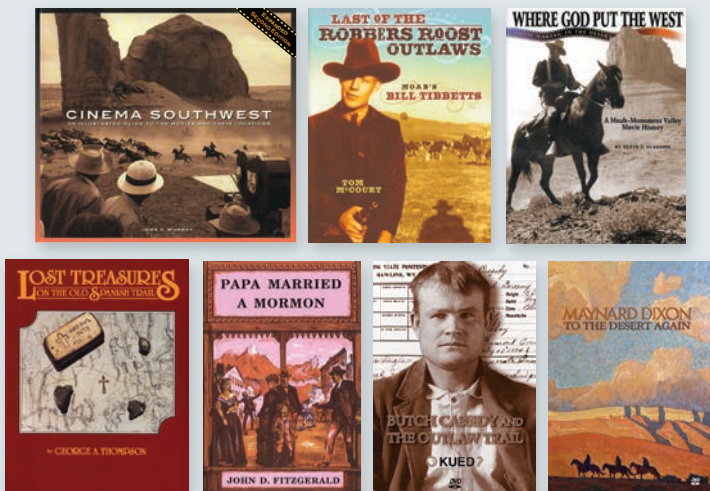
This fascinating and much-needed study provides fresh insight into the cultural and historical events in the lives of the little-known White Mesa Utes.

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7 maps • Paper \$29.95



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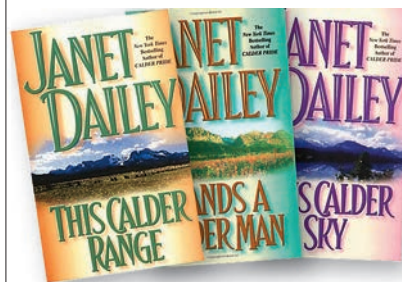


HISTORICAL WESTERN ROMANCES

THE CALDER SAGA

Series by Janet Dailey (Simon & Schuster)

“The Calder Saga” series, about a hardscrabble Montana ranch family, has been a fan favorite since the series started in 1999. Last year, Dailey’s first three novels, *This Calder Range*; *Stands a Calder Man*; and *This Calder Sky*, and others in the series finally got eBook editions for all you Kindle and Nook lovers. The latest release in the saga is *Santa in Monica*.



THE DOCTOR'S LADY

By Jody Hedlund (Bethany House)

The dangerous, and fascinating, journey recounted here is loosely based on the missionary couple, Marcus and Narcissa Whitman, who ventured to Oregon in 1836 to work among the Cayuse and Nez Perce.



BOHEMIAN GIRL

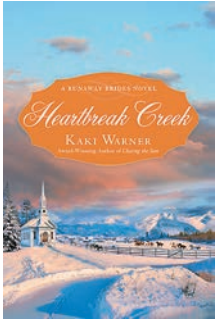
By Terese Svoboda (Bison Books)

If you liked *True Grit*'s heroine Mattie Ross, you'll find an even grittier 12-year-old Harriet, a white girl sold into slavery in 19th-century Nebraska, who escapes her Pawnee captor and tries to find her father in a brave, chaotic quest.

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Books



HEARTBREAK CREEK

By Kaki Warner (Berkley)

The first in a new historical series about four mail-order brides making their way to Colorado comes from the author who wrote the "Blood Rose" trilogy; trouble ensues when the

man's first wife (thought to have been killed by Indians) returns.

WESTERN MYSTERIES

THE SPIDER'S WEB

By Margaret Coel (Berkley)

The 15th novel in Coel's "Wind River Reservation" series, *The Spider's Web*, pulls in its readers when, in the midst of the ancient sacred Sun Dance ceremony, a murder focuses all eyes on an outsider.

JOHNNY D. BOGGS

Spur and Wrangler award-winning author of 40 books. His novel, *Kill the Indian*, will be out in June.

The Best Western I Saw:

Was undoubtedly something from Warner Archive on DVD, like *Colorado Territory* or *Devil's Doorway*.

The Best Book I Read This Year:

David Crockett by Michael Wallis.

Book I Loved:

Galveston by Nic Pizzolatto.

The Problem with Today's Westerns:

Soon somebody will learn not to copy HBO's *Deadwood* (I hope).

Best Concert:

Hot Club of Cowtown, live and FREE on the Santa Fe Plaza.

Best Director:

Anthony Mann. Try topping *Border Incident* or *Devil's Doorway*. Too bad he's been dead 40 years.

Best Underrated Actor/Actress:

Wes Studi.

Best Screenwriter:

Kirk Ellis. His John Adams biopic still rocks!

Worst Plot Device:

The ticking clock.

Why I Have Hope:

The 2010 Viognier from Boulder Creek Winery.



Dream Cast:

George Clooney, Matt Damon, Brad Pitt, Benicio Del Toro, Frankie Muniz, Penélope Cruz, Philip Seymour Hoffman and Cary Elwes in a remake of *The Magnificent Seven*.

On 3D Movies:

Why would I pay extra to watch a P.O.S. movie?

Album of the Year:

Jon Chandler's *The Gang*, because Jon Chandler promised me a bottle of Stranahan's Colorado Whiskey.

Rookie of the Year:

Jack Boggs, Santa Fe American Little League.

DISCOVER ROMANCE in the OLD WEST

While helping to uncover a bootlegging operation, Thad McKane falls for a beautiful young singer. But when she appears to be a part of the very crimes he's investigating, is there any hope the love blossoming between them will survive?

Song of My Heart by Kim Vogel Sawyer

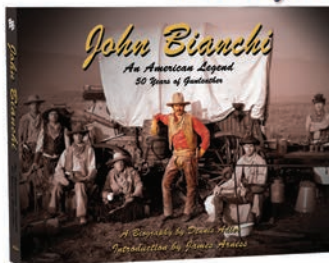


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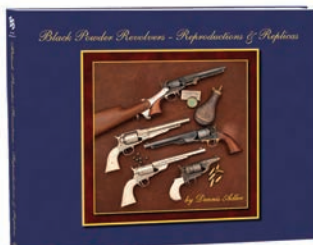


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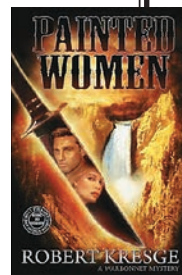
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Books

PAINTED WOMEN

By Robert Kresge (ABQ Press)

In book two of the "Warbonnet" series, Monday Malone's foster brother Tom is framed for murder in 1871 Laramie, with Kate Shaw trying to clear his name, from afar, as she is away painting with the Hayden expedition to Yellowstone.



MERCURY'S RISE (SILVER RUSH)

By Ann Parker (Poisoned Pen Press)

If you've been following 1880s Leadville saloonkeeper Inez Stannert, this latest book adds in a new twist: her absent husband reappears, and she is forced to solicit his help while trying to make sense of a medical murder mystery.

NOT A RUSTLER

By John Nesbitt (Thorndike Press/Gale)

This Wyoming range mystery by the three-time Spur winner offers up a cowboy who finds himself suspected of picking off both small and large cattle ranchers, all while he is trying to save his own life from the real gunman.

THE ASSASSINATION OF GOVERNOR BOGGS

By Rod Miller (Cedar Fort)

Miller's mystery is all the more fun because the reader decides who pulled the trigger; based on true events, his tale evolves from the 1842 near-assassination of the Missouri governor to his death years later, with the family suspecting Mormon gunman Porter Rockwell.

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MUSIC

BY STUART ROSEBROOK

Boot Stompin', Guitar Pickin' and Soul Searchin' Western Roadhouse Country Blues

From the Bucket of Blood Saloon in Virginia City, Nevada, to the Sons of Hermann Hall in Dallas, Texas, to stages at festivals like the Lincoln County Cowboy Symposium in Ruidoso, New Mexico, Western troubadours, Bluegrass pickers, Honky-Tonk singers and soul-searching Country Blues makers are still singing songs that are searing hearts and sparking spontaneous Two-steppin' nationwide.

In 2011, from coast to coast, America's *True West* music makers gave us a great year of music with a Western attitude, Southern twang and Traditional Country state-of-mind.

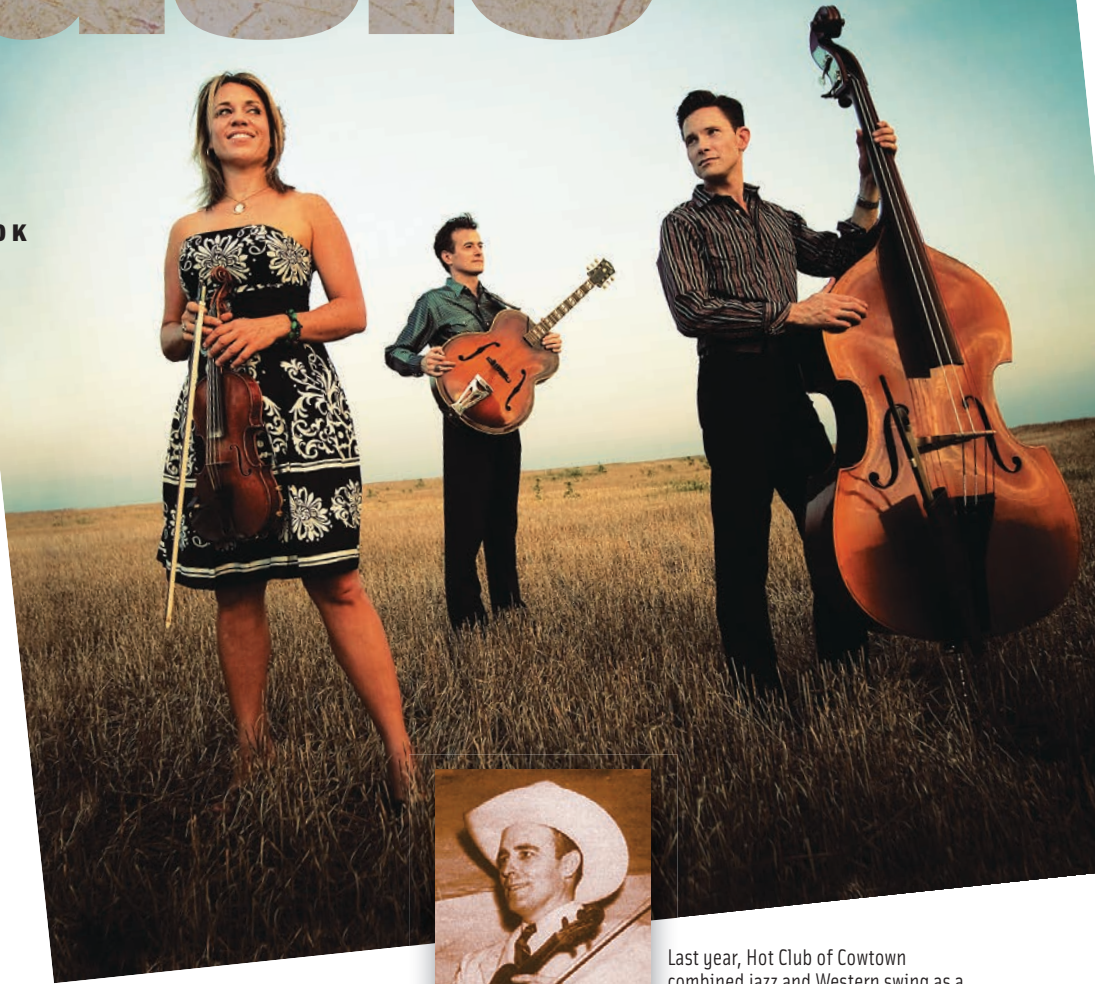
I love regional Western music, and from my travels, I recommend the following singer-songwriters who celebrate the West every time they pick up a guitar:

If you are going to Houston, don't miss a performance by local favorite Kenefick, a self-described fun-loving band of good ol' boys and one gal (Suzn Hilvers, on mandolin and vocals).

A working cowboy singer from Sonoita, Arizona, Joel Eliot, should not be missed if you see he's playing nearby. Ask him to sing "Cattle Call" around your campfire and you'll think you were at Carnegie Hall under the stars.

Out on the coast from their home base in San Diego, Mark Stuart and the Bastard Sons of Johnny Cash are making Texacali music in the tradition of Buck Owens, Merle Haggard and Gram Parsons' Flying Burrito Brothers.

As you fall asleep tonight, turn on the radio, tune it to some distant, lonely a.m. Country and Western station powered by 100,000 watts of power and listen to the voice of America sing. In your dreams, you'll swing with the stars, yodel by a campfire, dream of love and dance the night away. I promise.



Last year, Hot Club of Cowtown combined jazz and Western swing as a tribute to classic songwriter and band leader Bob Wills (inset), when the Austin, Texas, trio toured to promote its latest album, *What Makes Bob Holler*.

- Courtesy Hot Club of Cowtown -

Stuart Rosebrook's first memories of Western music can be found somewhere between his mom and dad playing Gene Autry on the stereo to campfire sing-alongs of classics like "Desert Silvery Blue" at Arizona's Quarter Circle V Bar Ranch.

Our Favorite Western Music

DON EDWARDS

The Western Music Association (WMA) honored the great Don Edwards with the Best Traditional Western album for *American*. He includes some cowboy classics like “The Last Cowboy Song” and “The Campfire Has Gone Out.” Edwards even adds in some cowboy poetry with “The Devil’s Hatband” about how barbed wire ruined the open range. Among his touring stops in 2012 is the Santa Clarita Cowboy Festival (see other acts on p. 52).



THE TUMBLING TUMBLEWEEDS

The Tumbling Tumbleweeds’ *Blaze Across the West* won WMA’s Best Traditional Western album by a Group. We like this band because not only do the members play classic cowboy tunes, but they also offer fresh, original songs with strong harmonies, like the opening tune “The Mighty Santa Fe” and “California,” which hit #1 on the top 10 Western Songs chart in *Rope Burns Magazine* last year.

CAROLYN MARTIN

Previously a vocalist for the Grammy-nominated Time Jumpers, Carolyn Martin knocked off everyone’s socks with her solo album *Cookin’ with Carolyn*. Earning WMA’s Best Western Swing Album, it features her sweet honey voice

singing upbeat songs like “That’s What I Call Cookin’.”

BUCKAROOGIRL ADRIAN

BuckarooGIRL Adrian from Elko, Nevada, sings fun-loving lyrics of real life on the range that will make her a fan favorite for years to come. Look up her video on YouTube, “Damned Rodeo Men.”

MERLE HAGGARD

Merle Haggard, like his hero Woody Guthrie, writes and sings about working men and women, heartache and loss, and he captures it all on his album, *Working in Tennessee*.

WILLIE NELSON

Willie Nelson, who sings about the soul of our country like a poet laureate, released a brilliant album, *Remember Me, Vol. 1*. These are the kinds of songs you’d expect to hear in honky-tonks across the West, ranging from Hank Snow’s “I’m Movin’ On” to “Today I Started Loving You Again.” Volume 2 will be out this year.

EMMYLOU HARRIS

Emmylou Harris’s Grammy-nominated *Hard Bargain* is one

of her best in many years, and the soulful singer still has a great voice. Yet for those of you who have longed for another *Cowgirl’s Prayer* or *All I Intended to Be*, this isn’t quite the Traditional Country release like we enjoyed in 2008.

TRUE GRIT

The Coen Brothers hit another home run with their soundtrack for *True Grit*. Carter Burwell, a regular contributor to the Coens’ films, has composed one of his greatest works, with his mesmerizing score and take on mid-19th century Gospel.

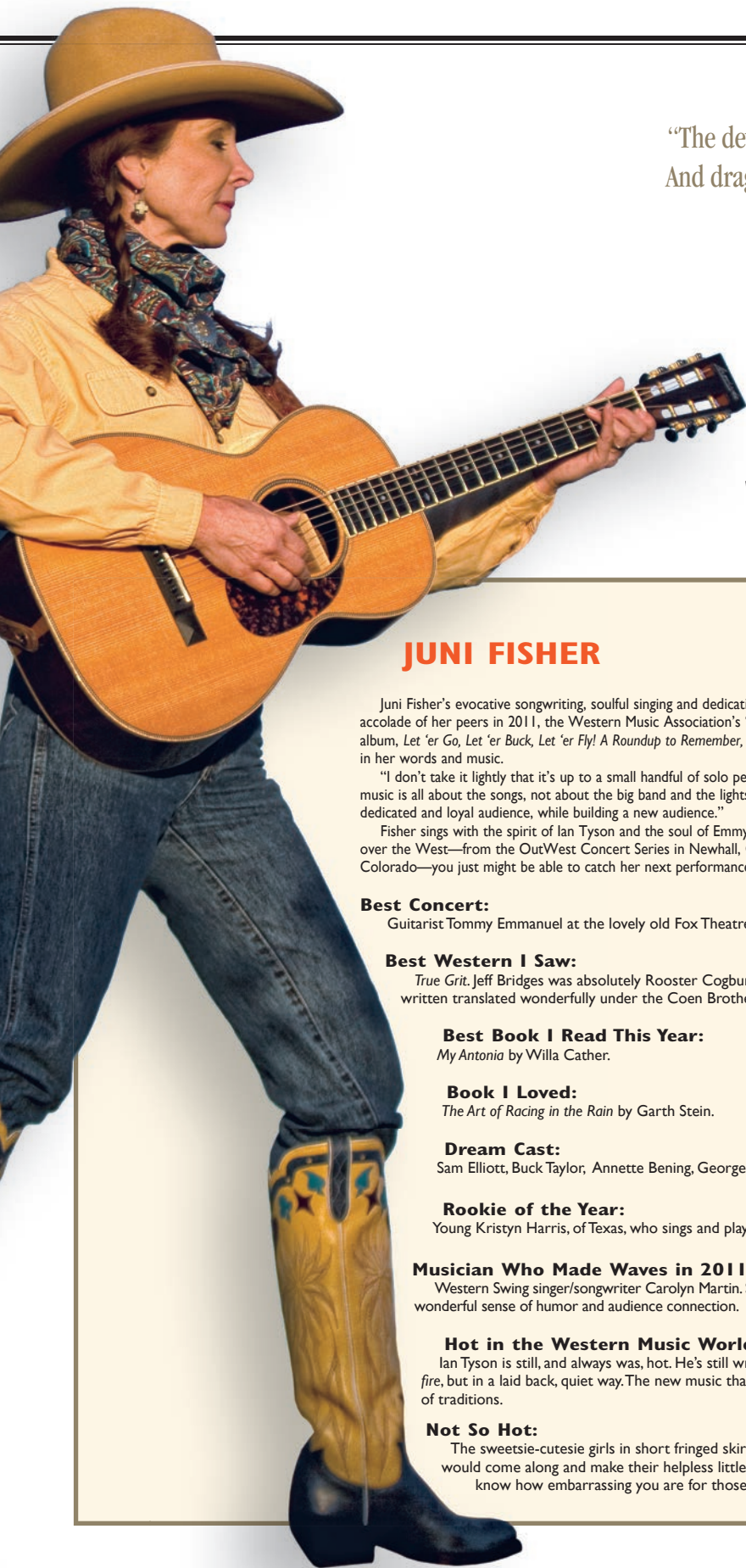
ROLLING STONES

An album you might overlook, but has one of the best Country Rock singles ever recorded by the Rolling Stones, is the re-release of *Some Girls*, with the band’s quintessential Country song, “Far Away Eyes.” The remastered *Some Girls* follows the 2010 release of the remastered *Exile on Main Street*, with Alt-Country Rock classics such as “Sweet Virginia,” “Torn and Frayed” and “Tumbling Dice,” later covered successfully by Tucson native Linda Ronstadt. By the way, both albums have great bonus tracks of Bluesy, Honky-Tonk songs.

SUSAN CATTANEO

Susan Cattaneo has been performing her latest release, *Heaven to Heartache*, across the country with her band, from her home base as a songwriting professor at Berklee College of





“The devil combed the horses’ tails that mornin’,
And dragged his evil fingers through their manes.

And the riders in the pens,
they got no warnin’
They’d all be drawin’ zeros
by their names.
They’d all be drawin’ zeros
by their names.”

—Opening stanza of Juni Fisher’s “Yakima,”
which won WMA’s Best Original Song in 2011

JUNI FISHER

Juni Fisher’s evocative songwriting, soulful singing and dedication to Western cowboy music earned her the highest accolade of her peers in 2011, the Western Music Association’s “Entertainer of the Year” award. Just listen to Juni’s album, *Let ‘er Go, Let ‘er Buck, Let ‘er Fly! A Roundup to Remember*, and you’ll hear the beauty and heartache of the West in her words and music.

“I don’t take it lightly that it’s up to a small handful of solo performers to remind other performers that Western music is all about the songs, not about the big band and the lights,” Juni Fisher tells us. “It’s about connecting with a very dedicated and loyal audience, while building a new audience.”

Fisher sings with the spirit of Ian Tyson and the soul of Emmylou Harris. With her tours continuing this year all over the West—from the OutWest Concert Series in Newhall, California, to the Bar Lazy J Guest Ranch in Parshall, Colorado—you just might be able to catch her next performance near your hometown.

Best Concert:

Guitarist Tommy Emmanuel at the lovely old Fox Theatre, Visalia, CA.

Best Western I Saw:

True Grit. Jeff Bridges was absolutely Rooster Cogburn, and the book that was so eloquently, yet starkly written translated wonderfully under the Coen Brothers’ witty, sensitive direction.

Best Book I Read This Year:

My Antonia by Willa Cather.

Book I Loved:

The Art of Racing in the Rain by Garth Stein.

Dream Cast:

Sam Elliott, Buck Taylor, Annette Bening, George Clooney, Meryl Streep and me.

Rookie of the Year:

Young Kristyn Harris, of Texas, who sings and plays Western Swing like nobody’s business.

Musician Who Made Waves in 2011:

Western Swing singer/songwriter Carolyn Martin. She is first class all the way, a quality singer and has a wonderful sense of humor and audience connection.

Hot in the Western Music World:

Ian Tyson is still, and always was, hot. He’s still writing and performing. Dave Stamey is absolutely on fire, but in a laid back, quiet way. The new music that works is edgy and sometimes gritty, but respectful of traditions.

Not So Hot:

The sweetsie-cutesie girls in short fringed skirts, singing about how they wish some cowboy would come along and make their helpless little lives better. Time to grow up, Tinkerbellies. Do you know how embarrassing you are for those of us who “get it?”

Music

Music in Boston, Massachusetts. She's got just the right amount of Country and Blues in "Gotta Get Gone" and the heartbroken out there will appreciate "Just Like It Was Texas."

MICHAEL MARTIN MURPHEY

"The Ballad of Cole Younger."
"Frank James Farewell." "Santa Fe Trail." "The Ballad of Jesse James." That sounds like an album released right out of the pages of *True West Magazine*. Guess we shouldn't be surprised who released it: Michael Martin Murphey, who recorded the first Gold album of cowboy music since Marty Robbins in 1959. Also not surprisingly, this album, *Tall Grass & Cool Water*, is a continuation of that *Cowboy Songs* record.

Pay Attention to: Carin Mari, of Carin Mari & Pony Express. Those are her backing vocals on the Bob Nolan classic "Cool Water," and that duet with Murphey at the end of the album will have you falling in love all over again.

RIDERS IN THE SKY... IN SPACE

The STS-133 crew woke up one Saturday morning last March to "Woody's Roundup," the Riders in the Sky track from the *Toy Story 2* soundtrack. The "Space Cowboys" gave a live performance when the crew came home on March 10, marking



Carolyn Martin's *Cookin' with Carolyn* cd was named the 2011 Best Western Swing Album by the Western Music Association.

- By Erick Anderson -

the final flight of the Space Shuttle Discovery. Fans who couldn't make it to Houston weren't disappointed. Last year saw the release of *Land Beyond the Sun*, the Western band's first all-Gospel recording, with highlights such as "Cowboy Camp Meeting" and Too Slim's tongue-in-cheek tune, "The Stingy Congregation."

Looking Forward: Woody Paul will be inducted into the National Fiddler Hall of Fame on April 14; he and his fellow Riders will take center stage after the ceremony at Cain's Ballroom in Tulsa, Oklahoma.

DANGER MOUSE

Okay, most of you probably have never heard of Gnarl Barkley's "Crazy," but producer Danger Mouse (a.k.a. Brian Burton) is best known for the mega-hit. He is also obsessed with Spaghetti Western composers like Ennio Morricone of *The Good, the Bad and the Ugly* fame. So, in 2011, he finally released his five-year project with Italian composer



THE BEST SPRING CONCERT OF THE YEAR

The Santa Clarita Cowboy Festival at the Melody Ranch movie set always boasts an impressive line-up of Western music acts. Here's some of the folks who will be crooning their tunes and spittin' out their poems at the festival this April 19-22:



Adrian a.k.a. BuckarooGir!



Quebe Sisters Band



Brenn Hill



Jon Chandler

Daniele Luppi, Rome. With guest vocals by Jack White (of the White Stripes) and Norah Jones (remember “Come Away with Me?”), you have to check it out, if you haven’t already.

STEVE MARTIN

Steve Martin and the Steep Canyon Rangers released a Bluegrass album, *Rare Bird Alert*, which landed them on the Grammy nominee list for 2012, alongside Alison Krauss & Union Station, Jim Lauderdale, the Del McCoury Band, Ralph Stanley and Chris Thile & Michael Daves. We somewhat prefer the last Rangers



album though, with its tributes to Bill Monroe, and the Martin-penned lyrics to “Daddy Played the Banjo” made for a good ol’ Country song. Yet this album has good tunes—“Women Like to Slow Dance” shows humor musically, as only Martin could—and it is another grand showcase of Martin’s 50 years playing the banjo.

GRETCHEN WILSON

This Outlaw Country singer belted out her hits at the summer 2011 grand opening of Deadwood Mountain Grand in Deadwood, South Dakota. Of course, her co-act, Big & Rich, sang “Deadwood Mountain,” inspired by the city’s Mount Moriah Cemetery, where Wild Bill Hickok’s body was laid to rest.

Looking Forward: The concert hall will feature performances by musicians like Don Williams and the Oak Ridge Boys, as well as comedians Williams and Ree (a.k.a. “The Indian and the White Guy”).



PAUL ANDREW HUTTON

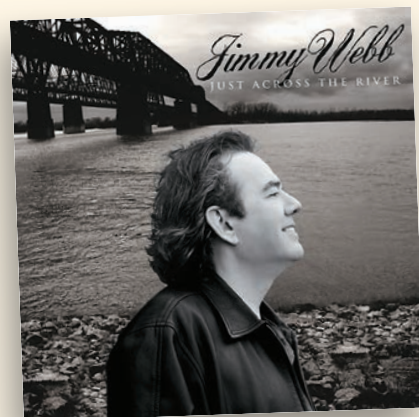


The Distinguished Professor of History at the University of New Mexico, Paul Andrew Hutton is also *True West’s* Historical Consultant.

Best Unexpected Western Album:

Jimmy Webb is my favorite songwriter of all time (or at least my lifetime). This is hardly an exclusive club, since his incredible partnerships with Glen Campbell, the 5th Dimension and Richard Harris among others led to a string of hits that helped define the Baby Boomer generation—“Wichita Lineman,” “By the Time I Get to Phoenix,” “Galveston,” “Up, Up and Away,” “MacArthur Park,” “Didn’t We,” “The Worst that Could Happen,” “The Moon is a Harsh Mistress,” “Highwayman” and on and on—not to mention “Where’s the Playground Susie” released by Glen Campbell the very month in 1969 that my girlfriend Susie dumped me.

So I was delighted to discover Webb’s latest album, *Just Across the River*, with his marvelous recording of “Cowboy Hall of Fame,” which he first wrote back in 1985. Webb, born and raised in Elk City, Oklahoma (not far from the Washita battlefield), celebrates all things cowboy in this marvelous anthem to the Western Spirit.



Jimmy Webb reunited with Glen Campbell at the Country Music Association Awards this past November.

He honored the singer, who was diagnosed with Alzheimer’s in June, by performing songs he had written for Campbell: “Galveston,” “Wichita Lineman” and “By the Time I Get to Phoenix.”



Dave Stamey



Carin Mari & Pony Express



Don Edwards



R.W. Hampton



Cow Boy



Waddie Mitchell



Doris Daley



GRETCHEN WILSON

THE JOHNNY CASH PROJECT

Visual artist Chris Milk became a web favorite over the past two years, with his online video collaboration project that paid tribute to the Man in Black (that same Man in Black who also paid tribute to this very magazine with his album, *Sings the Ballads of the True West*). Using a custom drawing tool, fans created unique visual portraits of Cash. Check them out at TheJohnnyCashProject.com

OFFICIAL MUSIC OF TEXAS

"[Y]ou guys are going to have to do us a little ditty of Western Swing.

Come on, cowboys. Cowboy up."

—Texas Legislature Representative Rodney Anderson

Come on, cowboys. Cowboy up," Rep. Rodney Anderson implored on the floor of the Texas Legislature on May 23, 2011. To which, Rep. Doug Miller crooned, "How about: I saw miles

and miles of Texas, like the stars up in the sky. I saw miles and miles of Texas, going to live here until I die." After that mini hoedown, Western Swing became the state's official music.

WYLIE & THE WILD WEST and that DANG RODEO POET

Wylie Gustafson raises cattle and horses on his ranch in Montana, but we love it when he takes time out to yodel and dally with the musical styles

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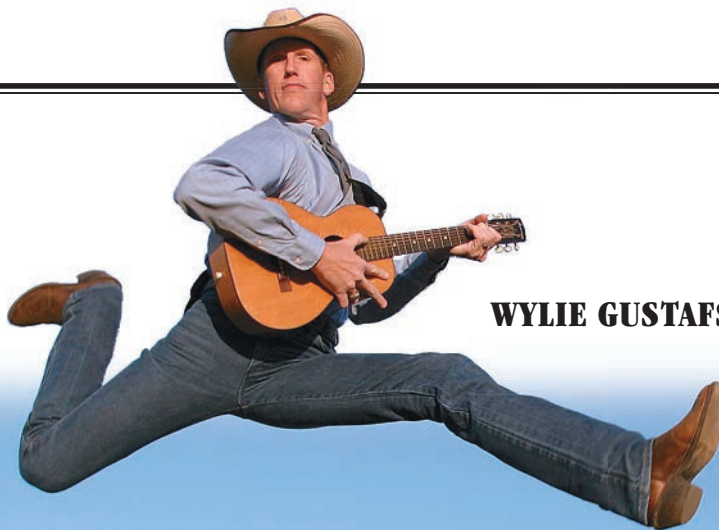
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of the American West. Last year, he and his band released *Raven on the Wind*, which throws in some polka and flamenco along with the rockabilly, Western swing and yodeling. Then he threw in some songs he co-wrote with that dang rodeo poet from Great Falls, Montana, Paul Zarzyski. Our favorite is the bluesy, Ghost-Riderish "Circle."

THE HAYLOFT GANG

From 1924 until its last radio broadcast in 1960, *The National Barn Dance* launched national superstars such as Gene Autry, Patsy Montana, Pat Buttram and Andy Williams. In the fall of 2011, PBS shared the story of this popular Country music show with *The Hayloft Gang*, narrated by Garrison Keillor. In an Internet promotion contest, PBS



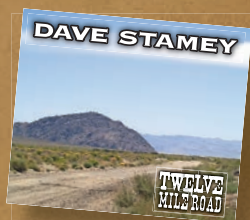
WYLIE GUSTAFSON



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IN BUFFALO & KAYCEE WYOMING



photos courtesy of the Jim Gatchell Memorial Museum

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- Mountain Plains Heritage Park
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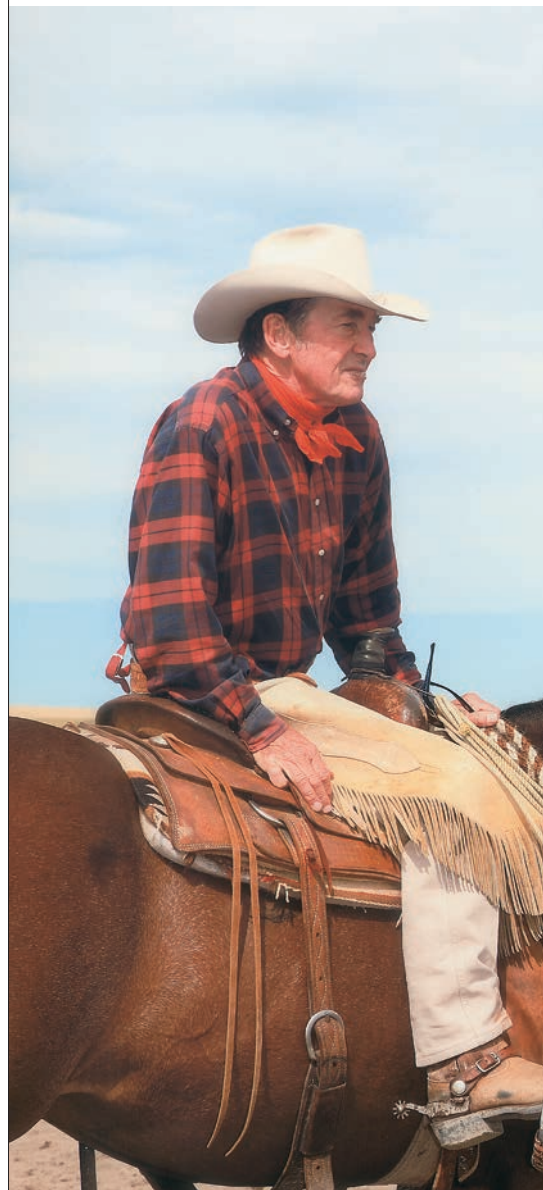
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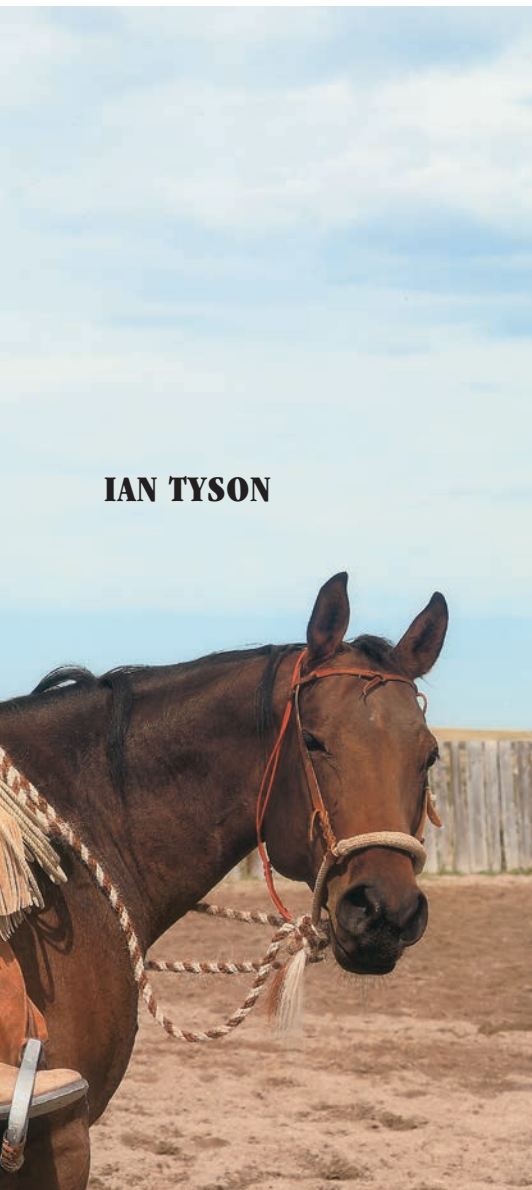
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IAN TYSON

Fans got to enjoy some new Tyson songs when the songwriter released four new songs and one instrumental ("The Yellow Dress") on an EP release, *Songs from the Stone House*, in 2011. The famed cattle trail drover makes an appearance in "Charles Goodnight's Brave," while "Rio Colorado" is the perfect song to blast on your car radio, the next time you take a trip down one of our *Renegade Roads*.

IAN TYSON



UPCOMING ADOPTIONS

Contact BLM for additional dates and locations

Feb 29 - March 14	Internet
March 2 - 4	Liberty, KY
March 13	Pauls Valley, OK
March 16 -17	Piney Woods, MS
March 22 - 24	San Angelo, TX
March 23 -25	Yuma, AZ
March 30	Cañon City, CO
March 30 - 31	Passaic, MO
March 30 - April 1	Searcy, AR
April 12 - 14	Beeville, TX
April 20 - 21	Bloomfield, IA
April 20 - 22	Kenansville, NC
April 27 - 29	Tucson, AZ



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RAMBLIN' JACK ELLIOTT & GUY CLARK

Ramblin' Jack Elliott, who earned a Grammy for his 2009 album, *A Stranger Here*, celebrated his 80th birthday in 2011, a year that saw him record "The Guitar" on a tribute album to Guy Clark. He played a historic concert with Clark at the Crighton Theater in Conroe, Texas; if you were one of the sold-out guests, you know those two still got "Stuff That Works." *This One's for Him: A Tribute to Guy Clark*, released last November, honored the decade-younger Guy Clark's birthday (he turned 70 in November). We just can't get enough of Steve Earle singing those lines: "Now he's just an old man that no one believes; says he's a gunfighter, the last of the breed; and there are ghosts in the street seeking revenge."

Next up for Ramblin' Jack? The latest rumor is songs about Elliott will be featured on the new supertrio

project due out in 2012 from Kris Kristofferson, Willie Nelson and Merle Haggard.

JOHN FLYNN

Ramblin' Jack Elliott has called John Flynn the "John Lennon of the plasma generation." Flynn's album, *The End of the Beginning*, features a duet with Kris Kristofferson on the title song. The opening lines: "Like river stone, it may be that some edges get worn smooth, or maybe it's just that these days you don't have as much to prove."

HOT CLUB OF COWTOWN

Bob Wills is hot again. You may have always thought that was true, but it's even more true these days, thanks to a "hot" Western swing-jazz fused trio. Bassist Jake Ervin, guitarist Whit Smith and fiddler Elana James spent the past year touring for their new tribute album to Wills, called *What Makes Bob Holler*. That crying fiddle on "Faded Love," that thumping bass on "Stay

a Little Longer" and those joyous, breathtaking vocals on "Big Balls in Cowtown." We're sold.

DAVE STAMEY

Stamey wrote "Twelve Mile Road," the title track to his 2011 release, for all "...the small ranchers on the starvation places scattered all over the west, ranchers who seem to get by on guts and stubbornness and damn little else." He's met thousands of them on his travels to communities like Cedarville, California, and Burns, Oregon. "If I Had Money," I'd go see Stamey in concert this year.

GLEN CAMPBELL

After the Grammy award-winning singer announced in June 2011 he had been diagnosed with Alzheimer's, Glen Campbell released a farewell album, *Ghost on the Canvas*. On his final studio album, the legendary singer collaborated with Jakob Dylan (of the Wallflowers and son of Bob

CARIN MARI

The lead singer for Carin Mari & Pony Express, Carin Mari was featured on Michael Martin Murphey's album *Tall Grass & Cool Water*. South Plains College honored her in 2011 as Female Entertainer of the Year and Outstanding Female Vocalist of the Year.

Best Western Concert I Saw:

Michael Martin Murphey's Cowboy Christmas Concert at the Cactus Theater in Lubbock, Texas.

"Hottest" Thing in the Western Music World:

Pat Flynn's smoking guitar skills that are firing up Western music gatherings around the country.

Artist Who Surprised Me the Most:

I heard the Haunted Wind Chimes for the first time this year, and they impressed me with their originality and excellent musicianship.

Hot Club of Cowtown is Such a Success Because:

They are true entertainers, extremely energetic, wonderful people, and their musical skills are outstanding!

I Love Playing At:

The Heber City Cowboy Poetry Gathering in Heber City, Utah.

Favorite Song to Sing:

There are so many great songs to choose from, but I feel I put the most passion into my originals; so I would say "Fire and Rain" is my favorite song to sing.

Best Book I Read:

Songwriting: A Complete Guide to the Craft (I hope textbooks count).

Best Western I Saw:

True Grit.

People Who Have Inspired Me Musically:

Pat Flynn, Michael Martin Murphey, Dave Stamey, Joey + Rory, and all my instructors at South Plains College.

Up Next for Carin Mari & Pony Express:

We are hoping to start on our sixth album soon. I'm currently spending most of my time writing songs for it...We don't have a set release date yet, but hopefully by the end of 2012, we will have a finished product.

SONS OF THE SAN JOAQUIN

To celebrate their 20th year in 2011, Joe, Jack and Lon Hannah released *A Cowboy's Song*. Their hearty harmonies get a lift from funny lines like in the homage to mountain man Jim Bridger: "He's got a long beard and looks kind of weird." This album puts the fun in Western folklore.



Dylan), Chris Isaak, Robert Pollard (of Guided by Voices) and Billy Corgan (of Smashing Pumpkins). In September, he performed one of the tracks, "A Better Place," with three of his children on *The Tonight Show with Jay Leno*. Our favorite line? "At the station, there rides the cowboy; His campfire flickering on the landscape," from the Pollard track, "Hold on Hope."



CHARLIE SEEMANN

The executive director of the Western Folklife Center in Elko, Nevada, which hosts the prestigious National Cowboy Poetry Gathering every January.

Best Western I Saw:

True Grit (the new one).

Best Book I Read This Year:

Bone Rattler: A Mystery of Colonial America by Eliot Pattison.

Book I Loved:

Paul Zarzyski's *51: 30 Poems, 20 Lyrics, 1 Self-Interview*.

Best Concert:

Geno Delafosse and French Rockin' Boogie at the National Cowboy Poetry Gathering in 2011.

Best Poem:

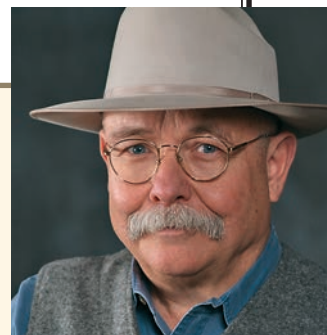
Paul Zarzyski's "Cordwood."

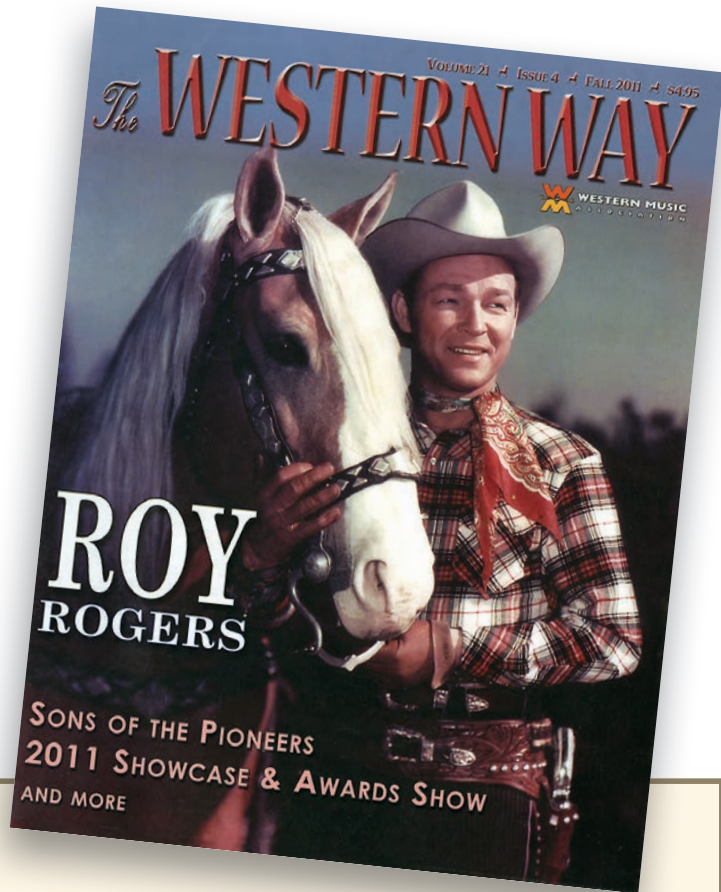
Western Musicians to Keep an Eye On:

Wylie Gustafson; Tim Hus; Marshall Ford Swing Band.

Best Writer:

Amy Hale Auker (the poet released her essay collection, *Rightful Place*, in 2011).





COUNTRY VS. WESTERN:
“Country is a music that is loyal to the market, not to a sound, while Western music is loyal to a tradition and a past.”

—Don Cusic

DON CUSIC



This premier historian of Country music is the editor of *The Western Way* Magazine, published by the Western Music Association, and an author (his 2011 release was *The Cowboy in Country Music: An Historical Survey with Artist Profiles*). He is

shown here next to the Fall 2011 issue commemorating the 100th birthday of the iconic singing cowboy from the movies, Roy Rogers.

Musician Making Waves:

Juni Fisher has been a real go-getter in Western music—has not let the frustrations of being in a “small” genre deter her.... She’s certainly carrying the torch for Western music, a field which is not known for prominent women.

Cowboy Poetry Scene:

Events like Elko and others and the genre itself are leading the way. The fact that a few decades back, only a handful of people were aware of Cowboy Poetry and now it’s a thriving field with thousands writing and reciting poems says it all. The mainstays, of course, are Baxter Black and Waddie Mitchell, but there are countless others

reciting insightful, humorous, well-written Cowboy Poetry.

What’s Hot in Music?

The Western world is steeped in nostalgia. Roy Rogers, Gene Autry and the Sons of the Pioneers are *still* stars in this field! The current trend seems to be a rediscovery of the past.

Biggest “Boost” for Western Music:

The Internet. Western fans, like the West, are located over a big area that’s sparsely populated. The Internet allows fans to exchange greetings, information, stories etc. in a way that was difficult (and sometimes impossible) in the past. The social network has kept cowboys singing around the campfire—or rather, the glow of the computer screen.

Future of Western Music:

There are still cowboys (George Strait) and those who wear cowboy outfits (too numerous to mention) and the occasional song with a Western theme or influence that fits in a mainstream American musical genre. The Western music world isn’t comfortable with this—they tend to see a huge difference between “Western” and “Country” music, although audiences tend to throw them together. There may be a bit of envy there since Country music is

commercially successful while Western music, on the whole, is not.

Hot Club of Cowntown is Such a Success Because:

First, they’re incredible musicians who know how to put on a “show.” They have charisma on stage, and they’re not afraid to show it (just watch Elana!) Next, they work incredibly hard, always pushing themselves musically and playing lots of dates. In this day and time, it is not the album that supports a tour, but the tour that supports the album.... They make their music young, hip and attractive by reaching back for a retro sound that’s heavy on jazz in a trendy, attractive way. Needless to say, I’m a huge fan!

WMA Awards:

Being an old-timer myself, I was glad to see O.J. Sikes honored and Vaughn Monroe and R.W. Hampton installed in the Hall of Fame.

Rookie of the Year:

Probably Carolyn Martin—although Western music doesn’t really have any “rookies”—just old-timers who break through a bit from time to time.... I don’t remember seeing anyone go from “nowhere to the top” like Taylor Swift did in Country or Ke\$ha or Bruno Mars did in Pop. It’s a “paying your dues” over a long period of time kind of field.

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THE GANG

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Jon Chandler's highly anticipated new recording is the first CD in three years from the man the Los Angeles Daily News dubbed "...the best western songsmith since Ian Tyson." It is a fascinating 15-track homage to his years riding the Outlaw Trail with the modern day Hole in the Wall Gang. These songs transport the listener to Wyoming's Red Wall Country, grant access to the campfire and the trail, and serve to define the Spirit of the West. Newly arranged Chandler classics including *Through the Gap* and *Out West of Laramie* take on renewed energy, while new songs like *Morning Star Moon* and *The Saint of Empty Saddles* confirm Jon's reputation as one of the country's premier singer/songwriters.

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Billy the Kid
"The Upham Tintype"
est \$300,000 - \$400,000
Sold \$2.3 million



Borein Watercolor – est \$60,000 - \$90,000
Sold \$138,000

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Art & Collectibles



A River of Returns

“It is a toss-up whether the scenery or the adornment of Marilyn Monroe is the feature of greater attraction in *River of No Return*,” reviewed *The New York Times* in 1954.

That spangled beaded costume Monroe wore would become even more of a hit, nearly 60 years later, when it landed on the auction block. To those who remembered, one look at the costume recalled Monroe’s saloon girl lyrics: “Love is a traveler, On the River of No Return, Swept on for ever.”

Love is indeed a traveler, most especially a time traveler, when it comes to astute collectors of Western memorabilia and art. These relics of the past are preserved and loved, and then offered to the rest of us to carry on the tradition.

From the Upham family that finally sold its treasured Billy the Kid tintype to Debbie Reynolds who put her heart and soul into saving Hollywood’s wardrobe past, collectors passed on the baton to those who they hoped would cherish these mementos of our collective Western heritage.

Included in the following pages are highlights from Reynolds’s movie memorabilia auctions, such as the above saloon dress worn by Marilyn Monroe in 1954’s *River of No Return*, as well as other notable Western art and collectibles of the year.

Debbie Sells Out

Collectors buy into *How the West Was Worn* in Hollywood at auctions of Debbie Reynolds's movie costumes.

BY MEGHAN SAAR

A few months prior to finding out she would have to liquidate her collection of movie memorabilia—the largest private collection of its kind—Debbie Reynolds revealed to *The Telegraph* newspaper how much she felt like the real-life Molly Brown, whom she had portrayed in her Oscar-nominated role: “She said, ‘They tried to sink me but no one’s ever gotten me down yet.’ And that’s the way I feel about my life. There have been a lot of mishaps and a lot of difficulties along the way, but it’s been a wonderful life and I never let anything get me down.”

The actress has a history of picking herself up, having sung and danced her way through terrible financial windfalls. Her second husband, Harry Karl, had gambled away both hers and his fortunes. A third marriage forced Reynolds to declare bankruptcy in 1997 on a Las Vegas hotel she had purchased to showcase her movie memorabilia.

Still, she found a new home for her museum, and with it half built in Pigeon Forge, Tennessee, it seemed like her dream just might come true. Then Gregory Orman called in his \$2.4 million promissory note, causing a California bankruptcy judge to rule in September 2010 that the Reynolds collection would have to go on the auction block.

The first of the two-part auction, held this past June by Profiles in History, was iconic: the \$4.6 million sale of Marilyn Monroe's subway dress from 1955's *The Seven Year Itch* landed in the *Guinness World Records*. The auctions totaled \$21.2 million.

Reynolds began to seriously collect Hollywood costumes like Monroe's dress when MGM started auctioning off everything except its real estate in 1970. “I was still under contract at MGM and knew the inventory well,” Reynolds notes. “These were the clothes that the studio wouldn't even lend us to wear to events or parties.”

Star Wars director George Lucas has called her collection the “holy grail of screen memorabilia.” We share here some of the costumes from classic Western movies, including a dress worn by Reynolds in *How the West Was Won*.

In a bittersweet note Reynolds wrote for the auction catalogue, she said of her prized costumes: “There is magic in every thread, button and bow. Many of these wonderful articles capture that special moment in a film where our hearts were deeply touched. For me, the memory of this moment lives forever in each of these pieces.”



\$17,000

James Stewart's Linus Rawlings trapper outfit from *How the West Was Won*

\$17,000

Debbie Reynolds's Lilith Prescott eggplant gown from *How the West Was Won*



\$11,000

Betty Hutton's Annie Oakley costume from *Annie Get Your Gun*



\$4,500

Rock Hudson's Bick Benedict suit from *Giant*
- Auction images courtesy Profiles in History -



\$16,000

Katharine Ross's Etta Place dress and hat from *Butch Cassidy and the Sundance Kid*



Top-Selling Western Collectibles of 2011



\$3.7 Million

Scottsdale Art Auction
April 2, 2011
Indian Summer, Green River, WY
By Thomas Moran

Why Collectors Love It: Green River, Wyoming, was Moran's first stop in the West while he was traveling with Hayden's geological survey in 1870; we like to think this 1913 oil on canvas shares one of his first memories of Green River and its Indians.

\$2.3 Million
(WORLD RECORD)

Sotheby's New York
May 18, 2011
Lakota Chief Black Bird's
Ceremonial Shirt

Why Collectors Love It:
In the American Indian Art arena, collectors rarely have the chance to bid on a 19th-century ceremonial shirt with photographic provenance of its owner (Chief Black Bird is shown wearing it while touring with Fred T. Cummins's Indian Congress in 1899).



BILLY GOES BIG

The sale sent shockwaves throughout the Western collectibles community. No photograph of an outlaw had ever brought this kind of money (\$80,000 is the top bid we know about). Suddenly, everyone seemed to come out of the woodwork with alleged photographs of minor characters (Sam Bass!). As renowned Old West photograph collector Bob McCubbin put it, "They have been coming by the truckload."

Brian Lebel, the man who brought the Billy the Kid tintype to the auction block last June at his Old West Show & Auction in Denver, Colorado, shares his thoughts on the "Holy Grail" and gives us a sneak peek at next year's auction.

Collecting Old West Photos:

There is nothing bigger in the business than Billy! You, yourself, called it the "Holy Grail" after all. That said, there are items that are just as important as the tintype to the particular collector who possesses (or wishes to possess) them.

How the BTK Tintype Changed the Western Collecting World:

I believe the sale of the tintype gave the Western collecting world, and the Western history world, a good deal of national and international exposure, understanding and credibility. It brought attention to our field, and I think we gained some new collectors. It was great for the business overall.

Sneak Peek at This Year's Auction:

This coming auction will have some very interesting and rare Wild West-related material, including one of Annie Oakley's Parker shotguns and one of only two known remaining flags from Buffalo Bill's Wild West. We will have three of the rarest Buffalo Bill Wild West posters as well as some more common ones.

See the BTK Tintype in Person:

The new owner, Bill Koch, has told us that the Kid tintype will be shown at the Society of the Four Arts in Palm Beach, Florida, until the end of March.



WORLD'S MOST EXPENSIVE PHOTOGRAPHS OF ALL TIME

- \$4.3 MILLION**
RHEIN II (1999)
BY ANDREAS GURSKY


- \$3.89 MILLION**
UNTITLED #96 (1981)
BY CINDY SHERMAN


- \$3.34 MILLION**
99 CENT II DIPTYCHON (1999)
BY ANDREAS GURSKY


- \$2.9 MILLION**
THE POND-MOONLIGHT (1904)
BY EDWARD STEICHEN


- \$2.3 MILLION**
BILLY THE KID TINTYPE (1879-80)
BY AN UNKNOWN PHOTOGRAPHER


- \$1.75 MILLION**
TOBOLSK KREMLIN (2009)
BY DMITRY MEDVEDEV


- \$1.6 MILLION**
NUDE (1925)
BY EDWARD WESTON


- \$1.47 MILLION**
GEORGIA O'KEEFE (HANDS) (1919)
BY ALFRED STIEGLITZ


- \$1.36 MILLION**
GEORGIA O'KEEFE NUDE (1919)
BY ALFRED STIEGLITZ


- \$1.25 MILLION**
UNTITLED (COWBOY) (1989)
BY RICHARD PRINCE



1. CHRISTIE'S NEW YORK ON NOVEMBER 8, 2011; 2. & 3. CHRISTIE'S NEW YORK ON MAY 11, 2011; 4. SOTHEBY'S NEW YORK ON FEBRUARY 14, 2006; 5. BRIAN LEBEL'S OLD WEST SHOW & AUCTION ON JUNE 25, 2011; 6. ST. PETERSBURG CHARITY AUCTION ON JANUARY 16, 2010; 7. SOTHEBY'S NEW YORK ON APRIL 7, 2008; 8. & 9. SOTHEBY'S NEW YORK ON FEBRUARY 14, 2006; 10. CHRISTIE'S NEW YORK ON NOVEMBER 8, 2005.

Note: These prices include the buyer's premium



\$1.9 Million

Coeur d'Alene Art Auction
 July 23, 2011
Mount Rainier
 By Albert Bierstadt

Why Collectors Love It: This 1890 oil on canvas is signed with Bierstadt's full name (instead of an initial), a sign that the artist held it in high regard. Hailed since 1864 as the preeminent interpreter of Western landscapes, Bierstadt has always commanded top dollar at auction.

\$1.4 Million

Scottsdale Art Auction
 April 2, 2011
Pretty Mother of the Night
 By Frederic Remington

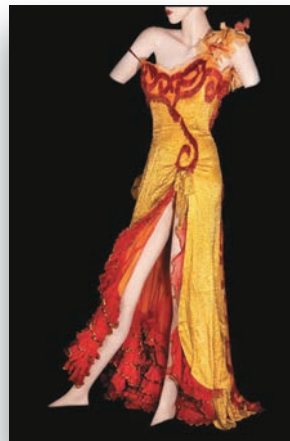
Why Collectors Love It: This nocturne appeared on the cover of the November 1905 *Cosmopolitan* magazine, which serialized Remington's 1906 novel, *The Way of an Indian*.



\$1.3 Million

Coeur d'Alene Art Auction
 July 23, 2011
Water for Camp
 By Charles M. Russell

Why Collectors Love It: Even though Russell is known as the "Cowboy Artist," collectors get the most bucks for the artist's Indian works. (Coeur d'Alene set the still-existing record—\$5 million—for Russell's 1918 oil *Piegans*). *Water for Camp* holds an eyewitness appeal, as Russell painted this 1892 oil on canvas during his trips to Chinook, a Blackfoot, Assiniboine and Gros Ventre camping ground that had been partially opened to Montana settlers in 1888. He visited whenever he wasn't working as a cowboy for the Bar R brand during 1890-93.



\$510,000

Profiles in History:
 Debbie Reynolds
 June 18, 2011
 Marilyn Monroe's saloon girl outfit from *River of No Return*

Why Collectors Love It: Marilyn Monroe fans want to own something she personally wore or possessed; for Western movie fans, what's better than the sexy gold charmeuse gown she wore as saloon girl Kay, while singing the title song for the 1954 film?

\$410,000

Scottsdale Art Auction
April 2, 2011
Turning the Leader
By Charles M. Russell

Why Collectors Love It: Painted at the height of the American watercolor movement, this 1899 watercolor appeals to both collectors of Russell and of the medium. (If you're interested in seeing the best-preserved watercolors by the artist, check out the Amon Carter Museum of American Art's exhibit through May 13, in Fort Worth, Texas.)



\$333,000

Scottsdale Art Auction
April 2, 2011
Bad Face Strategy
By Tom Lovell

Why Collectors Love It: Lovell was just making his foray into historical Western art in the 1970s when he earned the 1977 gold medal from Cowboy Artists of America for this oil painting. The CAA prestige still goes a long way with Western art collectors.

\$288,000
(WORLD RECORD)

Scottsdale Art Auction
April 2, 2011
Song of the Yellow Flower
By Bert Geer Phillips

Why Collectors Love It: Given that Phillips is famous for helping found the Taos Society of Artists, it makes sense his Indian paintings are the favorite among collectors. With New Mexico's centennial this year, we anticipate more folks will be opening up their wallets to purchase works by New Mexico's historical artists.



\$230,000

Profiles in History: Debbie Reynolds
December 3, 2011
Marilyn Monroe's sequined leotard from *Bus Stop*

Why Collectors Love It: As saloon singer Cherie, Marilyn Monroe wore this leotard while singing, off-key, "That Old Black Magic" to win the heart of a cowboy played by Don Murray. Monroe fans know this leotard was made by her favorite designer William Travilla. He also created the garb for *River of No Return* and that iconic subway dress that garnered \$4.6 million at this auction.



MARK SUBLETTE

The owner of Medicine Man Gallery (in Tucson, Arizona, and Santa Fe, New Mexico), Mark Sublette specializes in early Western and Indian paintings. He's known for his unique offerings of Maynard Dixon, featuring photographs, poetry and books on loan from Maynard's son John.

Today's Art Market:

The art market for us has turned; our sales are up from last year—especially for those high-quality, rare pieces by blue chip artists.

Artist Whose Prices Spiked:

I did notice an increase in Maynard Dixon's prices over the last year; there seems to be a pent-up demand for his work.

Dark Horse in the Art World:

I don't know if dark horse would be the way I would describe Josh Elliott, but Josh's work has been the most sought after of all my artists this last year, and I don't see that slowing down anytime soon.

New Artist on the Scene:

Dean Mitchell is a highly accomplished artist back East, but is fairly new to the Western scene, and is now being recognized at numerous Western museum shows.

Best Book I Read:

If you haven't read Hampton Sides's *Blood and Thunder*, you're missing one of the great Western books of all times. Sides's storytelling brings to life the true-life adventure of Kit Carson in an unbiased fashion.

Art & Collectibles



\$200,000

C.M. Russell Museum Auction
March 19, 2011

The Bronco Buster

By Charles M. Russell

Why Collectors Love It: This 1894 watercolor shows off the artist's impressive knowledge of horse anatomy (note how the cowboy's quirt dangles from his wrist, as opposed to the cowboy fist in Remington's bronze on the opposite page).

Don't miss the country's most important Western art show.

Masters of the American West Fine Art Exhibition and Sale

Saturday, February 4–Sunday, March 18, 2012
Autry National Center, Los Angeles

Participating Artists

William Acheff	Carole Cooke	David Mann	Jason Rich
Peter Adams	Don Crowley	Bonnie Marris	Gayle Garner Roski
Cyrus Afsary	Dennis Doheny	Walter T. Matia	Lindsay Scott
Bill Anton	John Fawcett	Krystii Melaine	Sandy Scott
Clyde Aspevig	Luke Frazier	Herb Mignery	Tim Shinabarger
Gerald Balciar	Tammy Garcia	Denis Milhomme	Kyle Sims
Greg Beecham	Veryl Goodnight	Dean L. Mitchell	Mian Situ
Christopher Blossom	Richard V. Greeves	James Morgan	Daniel Smith
Kenneth Bunn	Robert Griffing	Bill Nebeker	Matt Smith
John Buxton	George Hallmark	Jim C. Norton	Tucker Smith
George Carlson	Harold T. Holden	Ralph Oberg	Tim Solliday
Ken Carlson	Doug Hyde	JoAnn Peralta	Howard Terping
Bruce Cheever	Oreland C. Joe Sr.	Andrew Peters	Richard D. Thomas
Tim Cherry	T. D. Kelsey	Robert Peters	Margery Torrey
Len Chmiel	Francois Koch	William S. Phillips	Kent Ullberg
William Churchill	Mehl Lawson	Daniel W. Pinkham	Curt Walters
John Coleman	T. Allen Lawson	Kyle Polzin	Morgan Weistling
Michael Coleman	Calvin Liang	Scott Tallman Powers	Kim Wiggins
Nicholas Coleman	Z. S. Liang	Kevin Red Star	Jim Wilcox

For ticket information, please call 323.667.2000, ext. 331.



Autry

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

William Acheff, *Teaching Children*, oil, 16 x 10 in.



\$175,000

Cowan's Auctions
 March 25, 2011
The Bronco Buster (Cast 37)
 By Frederic Remington

Why Collectors Love It: This is Remington's first bronze, copyrighted in 1895.

\$130,000

(WORLD RECORD)

High Noon
 January 29, 2011
Wild Horses
 By Will James

Why Collectors Love It: James specialized in cowboy drawings, so an oil painting by him is a rare find.



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Art & Collectibles



\$120,000
(WORLD RECORD)

Brian Lebel's Old West Show & Auction
June 25, 2011
California Vaquero
By Edward Borein

Why Collectors Love It: Borein may primarily be known for his pioneer cowboy etchings, but his best portrayals are found in watercolors like this one...and it isn't often you see a black cowboy in Old West art.



LESLIE BAKER

Leslie Baker is the editor-in-chief of *Persimmon Hill* Magazine, published by the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma.

Today's Art Market:

Is moving at a steady incline. We find there are buyers always able and willing to purchase quality art.

Don't Get Me Started On:

How hard it is to get locals to experience art and culture in their own back yard. We welcome visitors from around the world on a monthly basis, but I run into residents who don't get beyond their television sets.

You Are Not Going to Believe:

What this museum is going to look like in five years. We are working right now on a new vision for the next quarter century!



\$120,000

Heritage Auctions:
John Wayne
October 6-7, 2011
John Wayne's Best Actor
Oscar from *True Grit*

Why Collectors Love It:
True Grit came back in a big way after the Coen Brothers remade it, with fans saying the Duke's is the only one worth watching, and others saying they enjoyed both versions. Either way, the movie's stock went up, as did collectibles tied to it.

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John Wayne in *The Cowboys*.



\$100,000
(WORLD RECORD)

Heritage Auctions: John Wayne
October 6-7, 2011

Why Collectors Love It: The Duke wore this cowboy hat in at least three of his Westerns, so he clearly was partial to it...why wouldn't his fans be as well? Makes perfect sense to us that a hat worn by the Duke would set the record for a costume cowboy hat.

EDMOND

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LOOKING AHEAD

The best is yet to come.



The Rifleman may be returning to the small screen with help from CBS and director **Chris Columbus.**

studios; **Kerry Ehrin** (of *Friday Night Lights* fame) is writing the project.

ABC's *Hangtown* will offer up a new crime-fighting team consisting of a marshal, doctor and a Western pulp writer.

AGÉ's *Longmire* is based on the **Craig Johnson** book series about a Wyoming sheriff who tries to put on a brave face after the death of his wife.

Who will make the next *Outlaw Josey Wales* or *Tombstone* on the new movie sets, designed by **Gene Rudolf**, which just opened at Old Tucson Studios' Heritage Square in Arizona?

MUSIC & POETRY

Out this spring, **Juni Fisher's** album will include classic torch songs, Blues and other tunes inspired by **Fats Waller**, **Tom Waits** and **Leonard Cohen.**

Skip Gorman's *Fiddles in the Cow Camp* is chock-full of cowboy songs to the tune of an old-time fiddle and banjo.

Michael Martin Murphey will release his second solo recording, *Campfire on the Road.*

The annual Hole in the Wall Gang trail ride inspired **Jon Chandler** to write the tunes for *The Gang.* His songs range from emotional ("Morning Star Moon") to a pal's horse wreck ("Bug Guts on the Windshield").

Gene Watson will be releasing his *Best of the Best* album featuring his 25 greatest hits.

Pat Green will release Volume II of *Songs We Wish We'd Written.* Some of the Texas troubadours who join **Pat Green** include **Joe Ely**, **Lyle Lovett** and **Todd Snider.**

The next album due out by **Dusty Hart** and **Buffalo Bryan** a.k.a. the Crosstown Cowboys features three tunes recorded at the Santa Clarita Saugus depot.

Celebrating more than five decades of performing, **Ian Tyson** will tour both the U.S. and Canada in 2012.

Cowboy poetry gatherings will take place all across the West, from California's Santa Clarita Cowboy Festival on April 19-22 to the cowboy poetry rodeo held during the Western Legends Roundup in Kanab, Utah, this August 16-18.

Expect to hear **Tom Russell** singing "Honky Tonk Women" and **Ramblin' Jack Elliott** reaching for his folk song "South Coast" during the "Roots on the Rails" journey from Los Angeles to Portland, Oregon, from April 13-19.

BOOKS

Paul Andrew Hutton recently inked a deal with Crown for a major new history of the Apache Wars.

This March sees the publication of **Earl J. Hess's** *The Civil War in the West* and **Eli Paul's** *Blue Water Creek and the First Sioux War, 1854-1856.*

Get to know the saloonkeepers, ranchers and Chinese miners from the once gold-rich White Oaks, New Mexico, in **Roberta Key Haldane's** *Gold-Mining Boomtown*, out this May.

Go behind the scenes of Gold Rush investors and politics in the two-volume set by **Richard E. Lingenfelter**, *Bonanzas & Borrascas.*

Check out Denver Art Museum's impressive "Western Passages" series. *Elevating Western*

American Art will discuss masterworks such as **Charles Deas's** *Long Jakes* and **Frederic Remington's** *The Cheyenne.*



Finally, **Joni Harms** gives us another album: *Harms Way.* She even includes a duet with her daughter **Olivia**, who has released her own eponymous debut album.

MOVIES & TV

This December, we'll see how and if **Johnny Depp** can pull off playing an American Indian—Tonto—in the reboot of *The Lone Ranger.*

We'll also see if **Quentin Tarantino** can reheat spaghetti in his retro-Western *Django Unchained*, starring **Leonardo DiCaprio**, **Samuel L. Jackson** and **Kurt Russell.**

The First Ride of Wyatt Earp, an Indie Western starring **Val Kilmer**, is due out in March.

Val Kilmer and **Elisabeth Shue** will be on set this April in New Mexico for **Thadd Turner's** *The Hard Ride.* Kilmer plays Varnes, who allegedly paid off Jack McCall to kill Wild Bill Hickok, while Shue plays Hickok's wife Agnes.

AMC's gritty railroad drama, *Hell on Wheels*, will keep on rollin' for a second season.

The *Goodnight for Justice* movie starring **Luke Perry** on the Hallmark Movie Channel continues this year with *The Measure of a Man* and *Queen of Hearts.*

Over at TNT, **Cam Gigandet** has signed on for the Western drama *Gateway.*

Alex Kurtzman and **Roberto Orzi**, who wrote the script for *Cowboys & Aliens*, are behind Fox's next Western, a drama about Wyatt Earp.

A comedic-drama about a mental health doc moving to the 1800s Colorado Rockies is in process at NBC

A Texas ranch struggles to survive under the partnership of a soldier and woman in **Tracie Peterson's** romance, *Chasing the Sun*.

Get both the Indian and American takes of the Dakota War in *Birch Coulie*, due out in March by the award-winning author **John Christgau**.

The essay collection, *Zebulon Pike, Thomas Jefferson and the Opening of the American West*, promises to look beyond the explorer and military officer's controversial life.

ART & COLLECTIBLES

By 2015, Arizona will have the **Little Hollywood Museum** to showcase films shot on location in Sedona and elsewhere in the state.

The **Booth Western Art Museum** in Cartersville, Georgia, is one of 11 locations chosen to showcase 75 Western images from the *National Geographic* archives.

The **Autry's** "Masters of the American West" exhibit in Los Angeles showcases works by more than 75 contemporary Western artists; be sure to go before it closes this March 18.

The **Stark Museum's** "From Russia," which runs in Orange, Texas, until June, shares Southwest art created by Nicolai Fechin and Leon Gaspard, who emigrated from Russia.

In March, the **Desert Caballeros Western Museum** in Wickenburg, Arizona, launches its first "Cowgirls with a Camera" exhibition.

The **Birthplace of John Wayne** in Winterset, Iowa, will commemorate the icon's birthday in May with a *Quiet Man*-themed party.



Until mid-May, more than 100 Charles Russell watercolors will be on display in the "Romance Maker" exhibit at **Amon Carter Museum of American Art** in Fort Worth, Texas.

— BRONC TO BREAKFAST COURTESY MONTANA HISTORICAL SOCIETY, MACKAY COLLECTION X1952.01.06 —

Creating a legacy all its own after more than 50 years, the National Cowboy & Western Heritage Museum hosts its **Western Heritage Awards** on April 20.

In March, the **Phippen Museum** in Prescott, Arizona, opens "Arizona's Pioneering Women."

Jason Cyttacki's paintings of cowboys in suburban settings will be showcased this June at the **Rockwell Museum of Western Art** in Corning, New York.

This year's opening of the \$6 million **Days of '76 Museum** in Rapid City, South Dakota, will exhibit the rodeo's horse-drawn parade vehicles and artifacts collected since 1924.

The Cherokee Nation continues to offer up its preserved artifacts with the spring opening of its latest museum, the **National Prison Museum**, in Tahlequah, Oklahoma.



This summer, **Scott W. Berg's** book, *38 Nooses*, will recount the 1862 Dakota War through the voices of those involved, such as Little Crow (above), who led his Dakota warriors in a desperate and ruinous attack.

The photos and artifacts portraying the early lifestyle of Denver, Colorado, and its Rocky Mountain inhabitants will finally go on display at the **History Colorado Center**.

wishful thinkin'

Bring back HBO's *Deadwood*, from the start. Then begin the new episode season with "Seven Years Later!" Give **Trixie** her own business and a gun. Maybe she should shoot Cy.



A TV series starring actor/artist **Buck Taylor** doing whatever it is Buck wants to do.

A TV series that relives the best of the *High Chaparral*, *The Virginian*, *Rawhide*, *Branded* and *My Friend Flicka*, all in one show.

How about a reboot of *McCabe & Mrs. Miller*? Let's have **Christian Bale** as the gambler McCabe & **Charlize Theron** as his madam partner Mrs. Miller.

A new book on Wild Bill Hickok by **Joseph G. Rosa**. No doubt he's dug up more that we should know about.

Someone should make a video game based on *The Wild Bunch*. There are vampires, ninjas, mafia wars and Farmville. Why not cowboys and outlaws?

Oh, and don't forget Mickey Free riding a mammoth jack into the bowels of Mexico, after the Apache Kid—a great Western waiting to happen.



ICONS

GONE, BUT NOT FORGOTTEN





ICON

JANE RUSSELL

in *The Outlaw*
1921-2011



ICON

ELIZABETH TAYLOR

in *Giant*
1932-2011



ICON

JAMES ARNESS

in *Gunsmoke*
1923-2011

ICONS

WHO ARE STILL KICKIN' IT.

Johnny Crawford, 66
(actor, *The Rifleman*)

Tommy Lee Jones, 66
(actor, *No Country
for Old Men*)

Bo Hopkins, 70
(actor, *The Wild Bunch*)

Katharine Ross,
72 (actress, *Butch
Cassidy and the
Sundance Kid*)

Don Edwards, 73
(musician)

Buck Taylor, 74
(actor, *Tombstone*)

Larry McMurtry, 76
(author)

Peter Brown, 77
(actor, *Lawman*)

Shirley Maclaine, 78
(actress, *Two Mules for
Sister Sara*)

James Drury, 78
(actor, *The Virginian*)

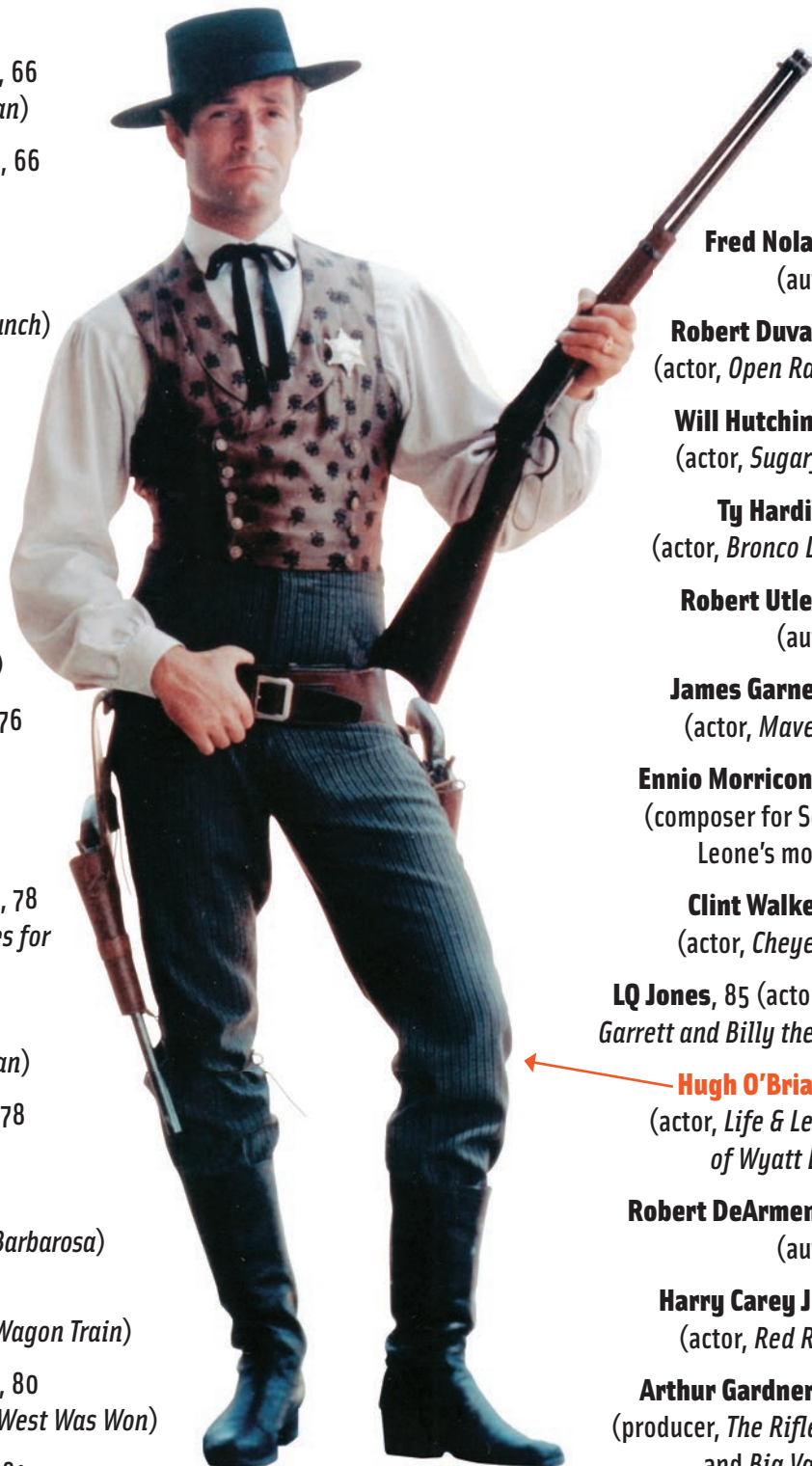
Johnny Western, 78
(actor, *Paladin*)

Willie Nelson, 79
(musician & actor, *Barbarosa*)

Robert Fuller, 79
(actor, *Laramie & Wagon Train*)

Debbie Reynolds, 80
(actress, *How the West Was Won*)

Angie Dickinson, 81
(actress, *Rio Bravo*)



Fred Nolan, 81
(author)

Robert Duvall, 81
(actor, *Open Range*)

Will Hutchins, 82
(actor, *Sugarfoot*)

Ty Hardin, 82
(actor, *Bronco Lane*)

Robert Utley, 83
(author)

James Garner, 84
(actor, *Maverick*)

Ennio Morricone, 84
(composer for Sergio
Leone's movies)

Clint Walker, 85
(actor, *Cheyenne*)

LQ Jones, 85 (actor, *Pat
Garrett and Billy the Kid*)

Hugh O'Brian, 87
(actor, *Life & Legend
of Wyatt Earp*)

Robert DeArment, 87
(author)

Harry Carey Jr., 91
(actor, *Red River*)

Arthur Gardner, 102
(producer, *The Rifleman
and Big Valley*)



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