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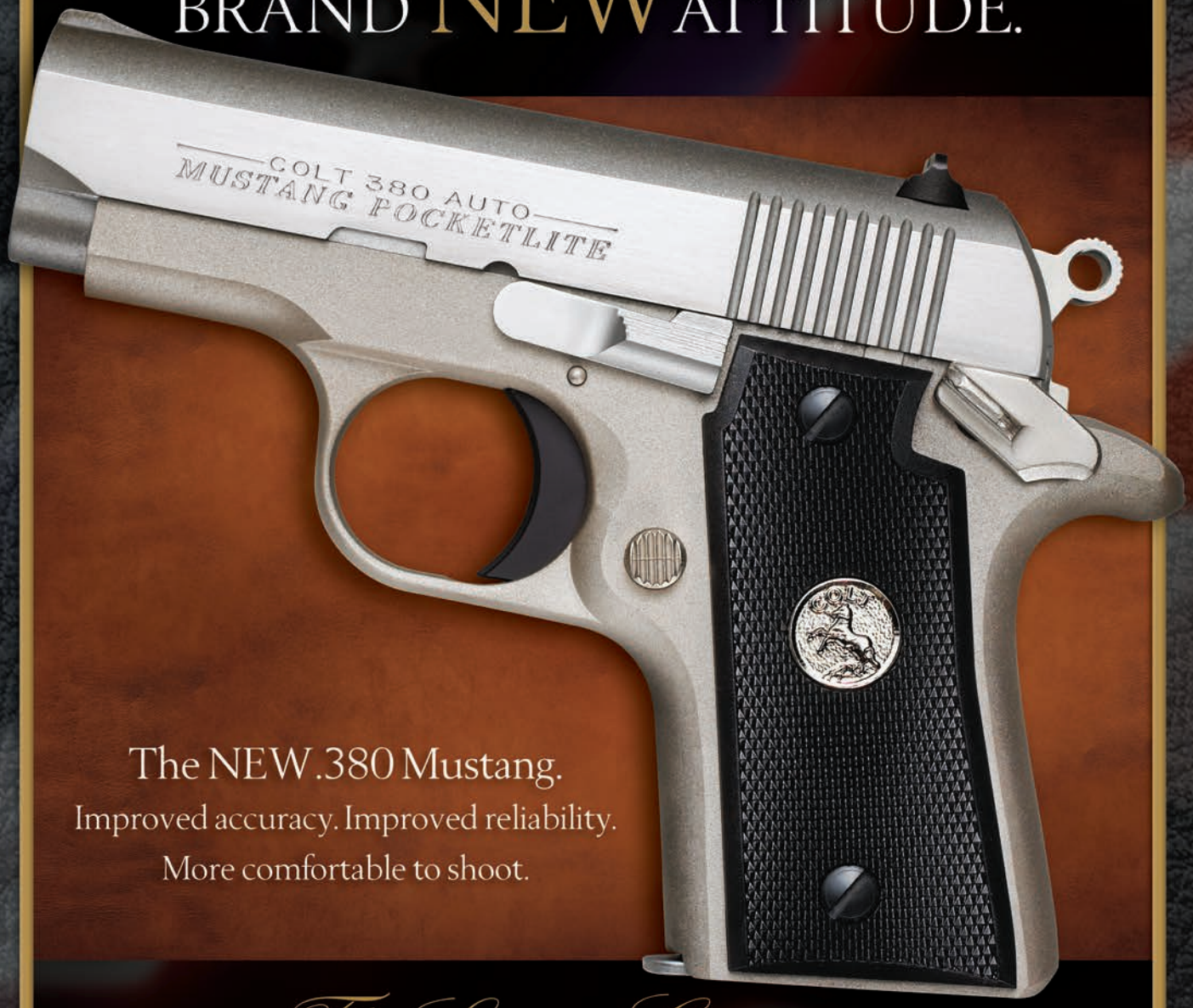

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UNDER ATTACK
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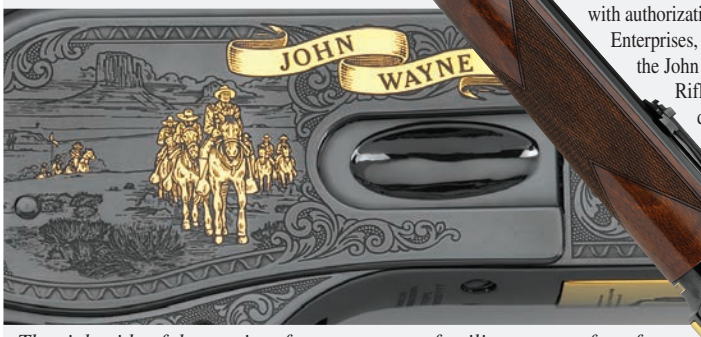
Now, America Remembers, with authorization from John Wayne Enterprises, LLC proudly announces the John Wayne Tribute Rifle, a handsomely decorated firearm issued in remembrance and tribute to this distinguished American and legendary Western film star.



The right side of the receiver features a scene familiar to every fan of Western classics. In it, John Wayne leads the U.S. Cavalry through the buttes and dry gullies of desolate Monument Valley. Above the scene flies a banner that reads "John Wayne."

Left side of the receiver features John Wayne as a wagon train scout, leading settlers and a cavalry escort through Apache territory. This scene was taken from the painting, "Under Attack," by famed Western artist Frank McCarthy. And if you look closely, you will see a rifle in John Wayne's right hand! Handsome scrollwork in the tradition of the finest firearms frames the artwork, with all artwork being featured in stunning 24-karat gold.

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Yavapai County's Centennial Monument

Not-So-Gentle Tamer

by Artist Bob Boze Bell – True West Magazine

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GARDEN OF THE GODS

William Henry Jackson's 1890 photograph of ticket agents and visitors assembling beneath the Cathedral Spires at Garden of the Gods in Colorado Springs is among the works of art featured in National Geographic's *Greatest Photographs of the American West*, due out October 10. A collection of these images will open simultaneously at 10 museums across the nation on October 27. This particular photo stood out to us in light of the Waldo Canyon wildfire that nearly struck disaster at the Colorado park this past summer. Luckily, crisis was averted and the park is open for tourists.

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OUR COVER

Bob Paul–The Bravest Lawman You've Never Heard Of.

– Illustrated by Bob Boze Bell; Cover design by Daniel Harshberger –

REAL MEN DON'T NEED MICROWAVES.

Celebrate the way we were at the Lincoln County Cowboy Symposium October 12-14, a weekend full of everything cowboy. Days of chuck wagon cook-offs, kids' rodeo, poets, musicians, western artists and nights of swing music (Asleep at the Wheel, Gatlin Brothers). Enjoy it all in southern New Mexico's #1 mountain resort destination. Get the nitty-gritty at cowboysymposium.org or call (575) 378-4431.

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Statue Power

Two tough grandmothers get their due.

Louise Guess
1894–1971

Minnie Bell
1895-1986

I loved both my grandmothers. Minnie Bell was the wife of an Iowa farmer, and Louise Guess, the wife of an Arizona rancher. Both were awfully sweet to me, but I found out they had another side hidden from view.

When I was about nine, I remember my Grandmother Minnie making cookies when my grandfather came in and said he had brought up three chickens from the coop for dinner (the neighbors were coming over). She calmly stepped out on the back porch, grabbed one chicken at a time, put its neck on the step under the heel of her shoe and snapped off the head. As I watched the three headless chickens running around the yard, I realized my sweet grandmother had another side that wasn't so gentle.

The same was true for Grandmother Guess, who I remember calmly dispatching rattlesnakes with her trusty hoe.

Both these memories came back to me when I got the assignment to create a piece of artwork for the Prescott Valley Centennial Commission (1912-2012). From this came my painting, *Not-So-Gentle Tamer*.

My painting inspired Lora Lee Nye to contact Ed Reilly at Bronzesmith; they then approached me about casting the painting into bronze. My only problem? I had never created a sculpture before. For that, Ed hired the talented Deb Gessner, who translated my painting into a fine representation of the original idea.

The 10-foot-tall bronze statue, a Yavapai County centennial monument, is being proposed for the front of the Prescott Valley Courthouse. Limited editions of the statue are available for sale and proceeds will go toward the cost of the monument.

Here's to all the tough grandmothers who helped tame the frontier!

I created the above painting in honor of my two tough grandmothers. Little did I know that a 10-foot clay version would be sculpted by Deb Gessner (standing next to me) and will ultimately be cast in bronze.

–Courtesy Bob Boze Bell –

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

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Quotes

"The piano is playing, the cowboys are singing, the girls are dancing and the trail bosses are brawling. It's Saturday night, boys. Drinks. Drinks for everyone."

-Ron Dungan, in an article on the Hash Knife Outfit in The Arizona Republic

"Saying too much of something is the same as saying nothing."

-Johnny Cash to Marty Stuart, after the latter extravagantly extended a mandolin solo at a gig during his five-year tour with the band

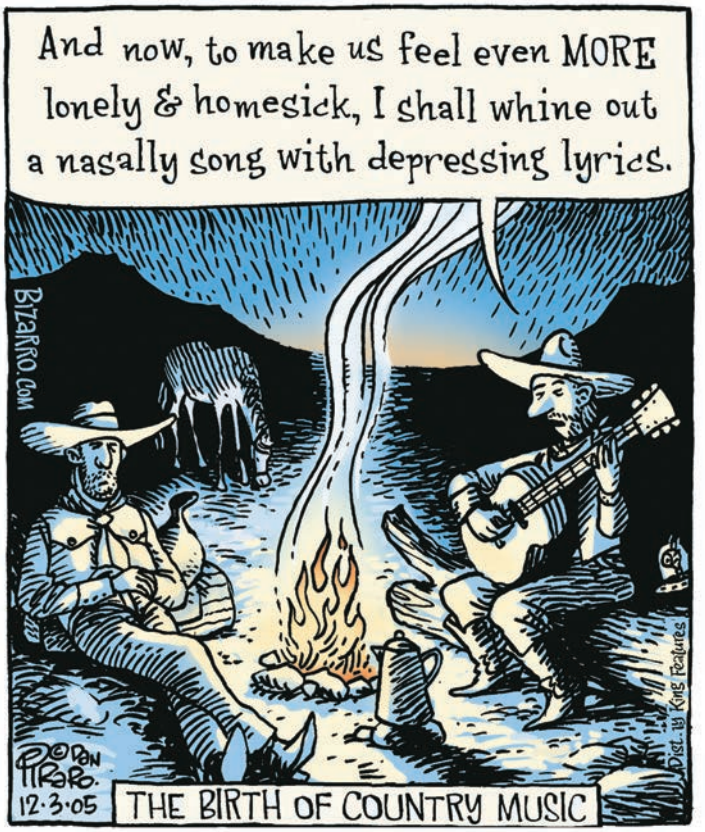
"What do you want to be, and what will you pay to be it?"

-Question posed to every Las Vegas visitor, according to the late historian Hal Rothman

"Only justice can pacify history. And justice is hard to come by."

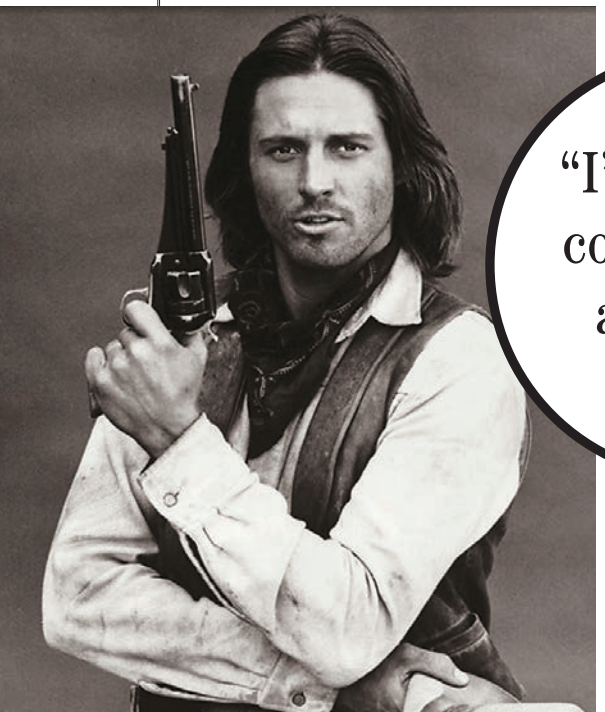
-Esther Chambers's realization in Anna Keesey's debut novel, Little Century

Bizarro BY DAN PIRARO



"Isn't there any other part of the matzo you can eat?"

–Marilyn Monroe, on being served matzo ball soup three meals in a row

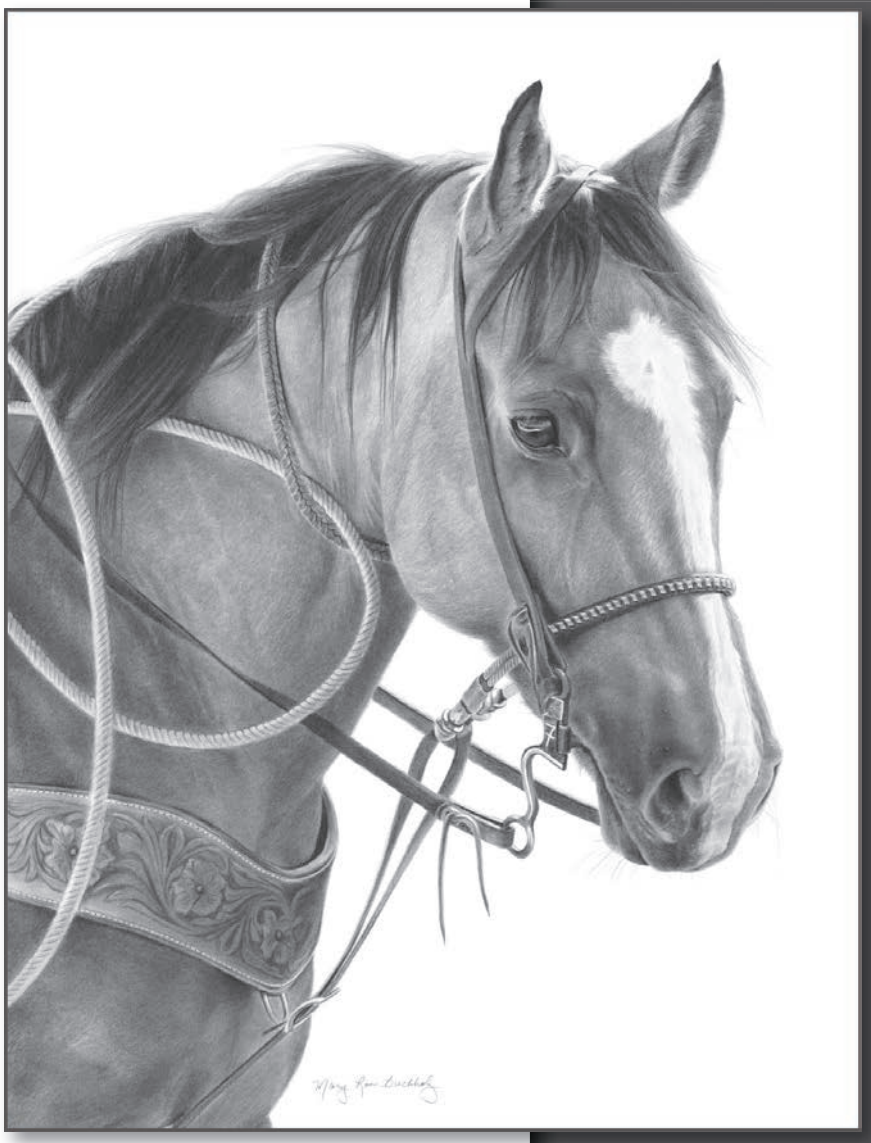


"I'm a better cowboy than an actor."

-Bruce Boxleitner

Old Vaquero Saying

"Things are simple only when you choose not to examine them."



HE KNOWS HIS JOB by Mary Ross Buchholz

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BY MARK BOARDMAN

The Great Artist Duel

Charles Schreyvogel's Custer painting earned fighting words from Frederic Remington.

Charles Schreyvogel's 1903 painting, *Custer's Demand*, is on exhibit in "Dreams and Visions" at the Gilcrease Museum in Tulsa, Oklahoma, through November 4. at Oklahoma City's magnificent Dickinson Research Center, the artist's photographs include this circa 1903 photo of Schreyvogel painting on the rooftop of his apartment in Hoboken, New Jersey.

– Painting: Courtesy Gilcrease Museum; Photo: Courtesy National Cowboy & Western Heritage Museum –

One of the best Wild West shoot-outs involved two Eastern artists. Instead of facing each other in the street, Charles Schreyvogel and Frederic Remington had it out in the newspapers. Their odd interlude is worth recounting on the 100th anniversary year of Schreyvogel's death.

The two men actually had much in common. Both were born in 1861 and lived their lives in the East (Schreyvogel in Hoboken, New Jersey, and Remington in New York State and Connecticut). Without question, each was a talented artist.

But then the trails diverged. Remington spent significant time out West, trying his hand at ranching and bartending before picking up a pen and sketchbook. Many of his works were book or magazine illustrations of scenes he'd actually seen. He experienced notable success and recognition while still in his 20s.

Schreyvogel studied art in Europe. He always wanted to be an artist, and for years he searched for a genre that would capture his and the audience's attention. While he created some illustrations, most of Schreyvogel's work was strictly art (usually oil on canvas). He was in his 30s before he gained fame and fortune.

That was because Schreyvogel finally found his muse around 1890. One of his neighbors, Nate Salisbury, the business manager for Buffalo Bill Cody, introduced the artist to the Wild West show and to the showman himself. Inspired, Schreyvogel began painting Western scenes—similar to those by Remington—based on the Cody troupe. He portrayed lots of flash and action and derring-do and romance, but not the true West.

In 1893, Schreyvogel finally went West, spending five months in Colorado and Arizona, where he made sketches, interviewed cowboys and Indians and soldiers, and collected artifacts. Back in Hoboken, he painted on the roof of his apartment building.

Schreyvogel was meticulous and methodical. He wanted his paintings to be accurate as well as artistically pleasing. He spent months, sometimes years, on an individual piece (which is why he completed fewer than 100 works in his lifetime). That attention to detail—as well as his maturing talent—was recognized by a number of awards and honors around the turn of the 20th century.

Remington was not pleased about those recognitions, nor the comparisons of Schreyvogel's scenes to his. "He was jealous," says art historian Brian Dippie. "Remington didn't like perceived rivals."

Remington saw Schreyvogel as a phony. The Wild West was pretty much gone by the time Schreyvogel reached Colorado, while Remington had actually lived out West in the early 1880s.

In 1903, Remington saw that Schreyvogel had unveiled *Custer's Demand*, which depicted an 1868 meeting between the famed soldier and some Kiowa chiefs. Remington told the *New York Herald* that the artwork had dozens of inaccuracies. He sat back and waited for the firestorm.

Remington was the one who got burned.

While researching the incident, Schreyvogel had obtained information from an officer who was present at the "demand" and from Custer's widow. When the two sources saw the Remington critique, they—separately and without any encouragement from Schreyvogel—wrote to the *Herald*, essentially saying that Remington didn't know what he was talking about. As a result, Schreyvogel earned even greater prestige.

For his part, Schreyvogel never publicly criticized Remington; in fact, he frequently stated that Remington was a great artist.

Arguably, Remington is the better-known artist in the 21st century. Dippie says a big reason for that is his prolific output. But in that 1903 dustup, Schreyvogel was the one left standing.

BY JANA BOMMERSBACH

Healing Hot Springs

The Manuel family healed a favorite American Indian gathering place despite the current recession.

Visitors to Hot Lake Springs Hotel are greeted by one of David Manuel's bronzes. After seven years of restoration, Lee and David Manuel (shown) opened their hotel, where you can also visit David's bronze gallery.

– Courtesy Hot Lake Springs Hotel –

The first time Lee and David Manuel laid eyes on Hot Lake Springs, they thought the three-story brick building could star in a horror movie: it had no roof, no floors and no windows. Empty for most of the last 70 years, the building was obscured by a forest of overgrown trees and shrubs, a majority of them long dead.

It was a Sunday after church, and their 22-year-old son, Larry, had brought the family to La Grande, Oregon, to see an abandoned resort he thought the family should restore. "We're supposed to do this," he told them.

The same day, Lee flew to California and bought the property. Her family gambled everything it had, hoping Larry was right. That was November 1, 2003.

"I began night crews for 15 months just to clear the site," Lee says. "For seven months, I had a fire the size of a semitruck to burn the trash. I hauled away 70 semi loads of garbage. I brought in 1,000 loads of fill dirt. I planted 1,000 trees and bushes. Then I moved my family here in campers, and we dry camped for three years—we didn't have utilities—until we got some of the building in shape."

> "There was no bank, there were no grants—we cash flowed it ourselves."

She admits the work seemed overwhelming, but it only got worse. "We may not have known how much this was going to take when we started," she says now. "It was three or four years before we realized just how bad it was."

By then, the nation was entering the worst economic downturn since the Great Depression, with no loans for projects like restoring a century-old hotel. "There was no bank, there were no grants—we cash flowed it ourselves," she says, noting that the family has sunk "upwards of $15 million" into the project.

What the family was gambling on was a rich history that had made this a favorite gathering place for more than 200 years. American Indian tribes had long used the healing hot springs—water at 208 degrees, with 2.8 million gallons a day spouting out from an underground aquifer, in what Lee says is the "hottest, highest-producing hot springs in the world." Families traveling in covered wagons along the Oregon Trail in the 1840s stopped here for a respite.

The first hotel was built here in 1864, while the brick building at the springs saw completion in 1908. The Roaring Twenties were as roarin' here as anywhere in the country, but a fire in 1934 destroyed the wooden buildings and damaged the main brick structure. The Great Depression seemed to add its final nail into the coffin.

Then the Manuel family came along and decided to change the town's luck. "One of the great surprises was the support and cooperation from the community," Lee says. "We had daily miracles. So many from the community came out to volunteer their help."

Interest in the project was so great, that when word got out that the restoration was underway, the family had to hire extra staff and host two tours a day to handle all the people who visited.

Meanwhile, the Manuels moved all their assets from Joseph, Oregon, where they had worked in hospitality and retail businesses for 20 years. Larry built a new building to house their bronze casting business, which helped bring in immediate cash. They greeted their first overnight guests for the hotel's 22 rooms in late 2010.

While Lee admits the resort "will always be a money pit," she sees it as a happy venture for her family to carry on. Today, eight family members and some 40 employees operate the resort.

Lee's advice for anyone wanting to embark on similar historical restoration projects is, "Pray, and just do it."

Hot Lake Springs has a new life, after all these years, because of one family's belief that this piece of the Old West was worth saving.

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

CAPTURING THE SPIRIT OF

AMERICA'S WEST

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BY PHIL SPANGENBERGER

Patróns of the West

The frontier lawman's "boss" revolver gets remade as the Uberti 1873 Cattleman single action.

The "Boss" revolver carried by frontier lawmen such as Bill Tilghman and Bat Masterson has been remade as Uberti's El Patón. The accurate replica of the post-1896 Peacemaker is available in .357 magnum and .45 Colt in 4¾-inch and 5½-inch (shown) barrels.

– All photos courtesy Uberti unless otherwise noted –

El Patrón is an appropriate name for Benelli USA's Uberti 1873 Cattleman single-action revolver. In English definitions of the Spanish term you'll find the words protector, landlord or patron—meaning one who is in charge—the boss.

This is a clone of the Old West favorite, the Colt Peacemaker, the six-gun so often used by Bill Tilghman, Bat Masterson, the Texas Rangers, the Arizona Rangers and others who protected the lawless frontier. These were the men in charge of law and order, and they relied on their six-guns to uphold the peace. In a sense, they were the Patróns of the West.

These were the men in charge of law and order, and they relied on their six-guns to uphold the peace.

The El Patrón's smooth action and authentic look make it ideal for Cowboy Action or Cowboy Mounted Shooting competitions, historical re-enactments, film work or other historical presentations. It's a cowboy gun for cowboy shooters.

El Patrón is not just another import single action. Each one has been hand tuned and fitted with high-grade, American-made Wolff springs, which have long been recognized as offering the smoothest and most reliable gun springs. Further, each revolver has been carefully tested and certified for flawless fit and function, presenting the shooter with a single-action six-shooter that is reliable, lighter and faster, and boasts a smooth-tuned action.

El Patrón offers six factory custom-tuned versions. The six-gunner can select either a 4¾-inch or a 5½-inch barreled, blued revolver with a color

These Texas Rangers carry the typical weapons of the law and order battalion—Winchester 1873 rifles with Colt Single Action revolvers.

– Courtesy Robert G. McCubbin Collection –

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Left: Wolf Robe

Right: Wild Bill Hickok

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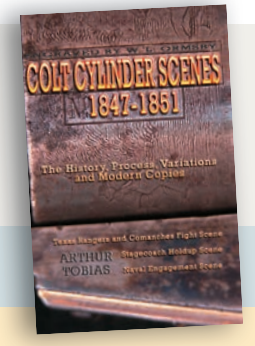
case-hardened frame in .357 Magnum or .45 Colt caliber or a 4¾-inch or 5½-inch stainless steel model in .45 Colt chambering. Weighing in at around 2.3 pounds, these smokewagons come with numbered cylinders, steel back straps and trigger guards (like the originals) and are handsomely fitted with checkered walnut stocks and wide, easy-view front and rear sights.

Cowboy Mounted Shooters will be glad to know that Uberti is now also offering the El Patrón Cowboy Mounted Shooter. Sold in traditional blued and color case-hardened finish or stainless steel, the El Patrón Cowboy Mounted Shooter model features a shorter barrel to aid in a quicker draw from a galloping horse and a lower hammer profile, much like that of the old Colt Bisley model, to make cocking easier and quicker. It's offered in the mounted shooter's favored 3½-inch or four-inch barrel lengths in the blued model in .357 Magnum or .45 Colt caliber, while the stainless steel model is offered only in the 3½-inch barrel length in either chambering. Bear in mind though that only the .45 Colt caliber is allowed for use in mounted shooting competition.

If you are a Cowboy Action Shooter, a Cowboy Mounted Shooter, a living history Old West buff or simply someone who loves to shoot a finely tuned, old-style single-action revolver, you would do well to give some consideration to Uberti's El Patróns. I've handled them, and I can honestly say they really capture the look and feel of the Wild West!

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



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Colt collectors will appreciate *Colt Cylinder Scenes, 1847-1851*, devoted to the study of cylinder scenes found on percussion Colts ranging from the early Paterson revolvers and longarms to the last of the company's caplocks. Author Arthur Tobias makes comparisons between 19th-century originals and the 1970s re-issued Colts, along with extremely detailed studies of each cylinder—the centaurs, the stagecoach scenes, the Rangers and Indians fight, and the naval engagement roll engravings. ($24.95) **213-793-0291** ***ColtCylinderScenes.com***

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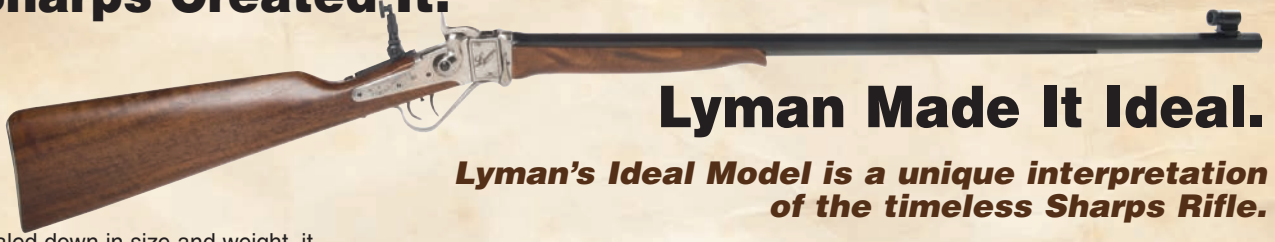

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BY MEGHAN SAAR

A Rich Visual Playground

Pictorial storytelling shines at the Coeur d'Alene auction's offerings of historical Western American art.

Howard Terpning topped the auction with *Scout's Report*, his pictorial narrative of Plains Indian scouts planning reconnaissance ahead of the war party; they wear wolf hides because these "wolves" believed the great hunting ability of the wolf was imparted to them; $850,000.

At this year's Coeur d'Alene Art Auction, held in Reno, Nevada, on July 21, collectors found a grand offering of masters and contemporary artists who excel in pictorial storytelling that compels viewers to stop and take notice.

Thanks to the artists who recreated the frontier they saw with their own eyes, and to the pioneers and Indians who recorded their stories as they lived them, history is not trapped in an inaccessible past. Where Western American art excels is when the artist has richly narrated a world teeming with people and incident.

"At its worst, western history painting devolves into saccharin nostalgia. At its best, it uses all of the techniques of the illustrator's and historian's trades to transport its audience into another place and time, leading them through the eye into a contemplation of the vanished frontier," wrote William H. and William N. Goetzmann in *The West of the Imagination*. They add that, for artists of the historical American West, "the West was a panorama that the artist witnesses as it unfolds, the immense saga of many people and many places and many events, great and small, that have shaped, and will continue to shape, the dreams of a great many Americans."

From the "wolves" leading a Plains Indian reconnaissance to hardy cowpunchers roping a bear, Old West narratives spoke true and touchingly at this year's auction, which closed at more than $17 million.

Frank Tenney Johnson's action-packed *Cowboy Roping the Bear* hammered in at $800,000. As the second-highest painting sold at auction, it outpaced the Chief Joseph war shirt (which sold for $750,000) that we first reported on in the August 2012 issue.

(All images courtesy Coeur d'Alene Art Auction)

Inspired by Maynard Dixon's 1917 tour of the Blackfeet agency in Browning, Montana, his *Lone Bull* oil on canvas captures a relaxed, young Blackfeet man keeping a close watch over the camp's horse herd; $375,000.

Alfred Jacob Miller was one of the first artists to document the American West, whose frontiers he first saw during an 1837 expedition that included a rendezvous with trappers and Indians at Wyoming's Wind River Mountains. He very much admired the Indian horseback riders, writing of their "great precision and dexterity" in flinging ropes like the plaited bull hide rope shown in his *Lassoing Horses*; $325,000.

In his 1907 oil *Pickets*, Charles Schreyvogel masterfully evokes the chaotic life of frontier troopers, with one trooper firing in the middle ground, another about to fire to the side, one riding in with his pistol in the air and more troopers off in the distance; $250,000.

The self-taught artist Charles M. Russell gave up the cowboy life in 1893, around the time he created this watercolor, *The Hunting Party*, which sold for $175,000. This is typical of his Indian scenes, in which he sympathetically tells the story of a native people attempting to sustain their lives by pursuing game that was tragically dying off.

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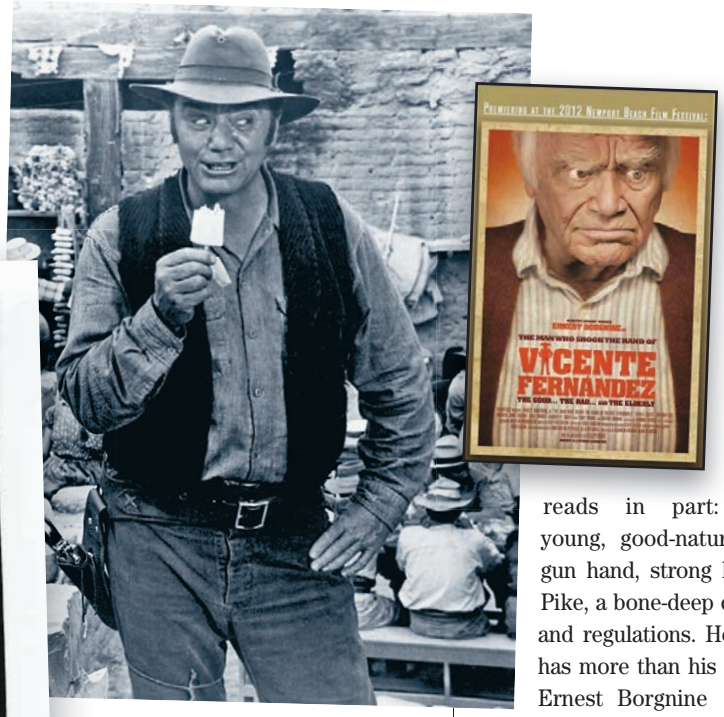
Remembering Ernest Borgnine

January 24, 1917 – July 8, 2012.

Although not originally part of Sam Peckinpah's tough guy crew, Ernest Borgnine earned the director's respect enough to land him a part in *The Wild Bunch*. In the film's most iconic moment, the "walk" scene, actors Ben Johnson, Warren Oates, William Holden and Borgnine (above, from left) head into the Mexican village to save their characters' comrade, Angel, played by Jamie Sanchez.

– All images of The Wild Bunch *courtesy Warner Bros.-Seven Arts –*



Ernest Borgnine, taking a popsicle break on the set of 1969's *The Wild Bunch*. In his last film, also a Western, Borgnine played a grumpy old man who never attained the Western movie stardom he had sought all his life, the exact opposite of the long-enduring acting career he enjoyed in Hollywood.

– The Man Who Shook the Hand of Vicente Fernandez *poster: Courtesy Newport Beach Film Festival* –

Ernest Borgnine, Oscar-winning actor and perennial favorite of movies and TV for more than six decades, died on July 8, at the age of 95. Borgnine worked in film continually from 1951 up until about June of this year, easily switching back and forth between dramas and comedies. During his astoundingly long career he also acted in nearly three dozen Westerns. His last film, also a Western, *The Man Who Shook the Hand of Vicente Fernandez*, which hasn't even been released yet, won him an outstanding acting award at the Newport Beach Film Festival this year.

Best known for his unforgettable parts in the films *From Here to Eternity*, *Bad Day at Black Rock* and *Marty*, as well as the hit ABC series that aired from 1962-66, *McHale's Navy*, Borgnine also memorably costarred in Sam Peckinpah's classic 1969 Western, *The Wild Bunch*.

Borgnine's role as Dutch in the film was flatly not written for him, as Garner Simmons shares in *Peckinpah: A Portrait in Montage*: "The script description reads in part: 'Dutch is big, young, good-natured with a fast gun hand, strong loyalty and, like Pike, a bone-deep distaste for rules and regulations. He can sing [and] has more than his share of charm.' Ernest Borgnine was [Warner Bros. Production Chief Ken] Hyman's choice. Peckinpah initially disagreed: 'In casting *Wild Bunch*, Ken Hyman was for Ernie Borgnine in the role of Dutch, and I was against it. At that time I had never worked with Ernie and with this picture I wanted to be sure of everybody. Anyway, Ken talked me out of my reluctance, and Ernie turned out to be just one of the greatest guys I've ever worked with.'"

Borgnine later commented on *The Wild Bunch* in his autobiography, *Ernie*, "At the age of fifty-one, I got to do more action scenes in this film than in any of my previous pictures."

While talking up the film with critics, Peckinpah said, "It's a Western about the betrayal of friendship. An all-guy Western with Bill Holden, Bob Ryan, Ernie Borgnine, Eddie O'Brien, Albert Dekker, Ben Johnson, L.Q. Jones and Warren Oates. It's about a gang of American bandits who steal a U.S. ammunition train and attempt to sell it to some Mexican revolutionaries. It's about a convict (Robert Ryan) on parole who is ordered to track down all his former friends and gangmates. And it's very, very violent. During the first preview, 32 people walked out during the first 10 minutes."

> In the older movies, the "bad guys always got it in the end, and the good guys always won out. Today it's a little different. Today it seems that the bad guys are getting the good end of it."
>
> *– Ernest Borgnine, telling the British Film Institute in 2007 why he felt* The Wild Bunch *was a moral film*

But violence wasn't the only aspect of the film folks were talking about. One scene near the end of the film, when Johnson and Oates's characters go into a brothel and Borgnine doesn't go in with them, made some suspect the character of Dutch was homosexual. Kevin J. Hayes shares Peckinpah's answer to that claim in his book *Sam Peckinpah: Interviews*: "In the first place, I didn't know where to put him. In the second place, he had the closest ties with Angel so he was more preoccupied with things. He was there when Angel got

BORGNINE WESTERNS

The man many knew as Quinton McHale and Marty also acted in more than 30 Westerns.

1953's *The Stranger Wore a Gun*
Borgnine's first Western was also his first movie alongside Lee Marvin, a tough guy pal who would appear with the actor in numerous films.

1954's *Johnny Guitar*
This is the first movie Borgnine made for a studio other than Columbia; the Republic film starring Joan Crawford was unusual for its day in that the men became supporting partners for the women.

1954's *The Bounty Hunter*
Borgnine admitted this was a "rather forgettable film." Even so, Marie Windsor had fond memories of her fellow actors: "Randolph Scott was such a gentleman, and as for Ernest Borgnine, I sure like that man—he's a good actor too!" That "good actor" is shown here, far right, across from Scott.

1956's *Jubal*
"This was a great picture with Glenn Ford," Borgnine wrote in his autobiography. Sexual jealousy lends a Shakespearian twist to this plot when the wife of Borgnine's character falls in love with an injured cowhand, Ford's Jubal Troop, who Shep has taken under his wing.

1972's *Hannie Caulder*
This anti-hero flick was rough—Borgnine plays one of three brothers whose brutal exploits include raping Raquel Welch's character—but it gave the actor a chance to work with director Burt Kennedy.

2011's *Love's Christmas Journey*
In this Hallmark Channel Western, Borgnine's mystery man gets the 1800s prairie town talking.

caught, right? It was on his mind—all he wanted to do was to get him out. That plus the fact that I couldn't find a place to put him. Angel saved his life on the train and, you see, in many ways Dutch (Ernest Borgnine) was the conscience of the Wild Bunch."

I briefly met Borgnine in 1976 when I was 17 years old and had just moved to Hollywood. He was the first famous person I had ever met. As I walked past the film crew set up across from my apartment, I asked one of the crew members, "What are you shooting?" He replied, "A TV show called *Future Cop*."

Having never heard of it, I shrugged and kept walking. The next thing I saw was Borgnine dressed as a cop, leaning against the front end of a police car and drinking a cup of coffee. I began to tingle inside due to being so close to a celebrity. Luckily, I was sharp enough at the time to ask, "So, what d'ya want to do tonight, Marty?"

Borgnine instantly displayed his warm, gap-toothed smile and replied, "I don't know, what do you want to do?"

From the sadistic Sgt. "Fatso" Judson in *From Here to Eternity*, to the lonely Bronx butcher in *Marty*, to Dutch the "conscience of the Wild Bunch," Borgnine was an absolutely wonderful actor. Farewell.

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

IN THE WORKS

Hardin Biopic

"We plan on shooting this epic, never-before-told story about the life of John Wesley Hardin," says Miguel Corona, of Southwest Pistolero Productions, one of the producers of the upcoming film *Hardin*. Shooting on the $20 million film is due to start in the spring of 2013, possibly in Texas or Oregon. "We are going for complete authenticity," Corona says, adding that he has already ensured the period-correct guns match Hardin's real guns featured in *True West's* April 2012 issue.

True West's PBS Special

True West's Executive Editor Bob Boze Bell, *Old West Saviors* columnist Jana Bommersbach and *Ask the Marshall* columnist and Arizona State Historian Marshall Trimble will celebrate Arizona's centennial by sharing the state's most outrageous moments, such as the sad drunk who ended up on the state seal and Wyatt Earp's ice cream habit. *Outrageous Arizona* premiered August 16 on Eight, AZ PBS, in partnership with *True West* Magazine, and will air at special times throughout the year. The *Outrageous Arizona* DVD will be available at *Store.TWMag.com* beginning in September.

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BY JOHN BOESSENECKER

THE Bravest Lawman YOU'VE NEVER HEARD OF

BOB PAUL SHOWED HIS METTLE WHILE SENSELESS MOBS STRUCK VIOLENTLY AGAINST VICIOUS GOLD RUSH KILLERS.

Bob Paul was one of the greatest of all frontier peace officers. His extraordinary life of high adventure—first as a whaler in the South Pacific, then as a Forty-Niner in the Gold Rush, and finally as a pioneer lawman and detective in California and Arizona—always seemed to find him in the right place at the right time.

A close friend of Wyatt Earp, Paul is best known today for his important role in Tombstone's Earp-Clanton feud of 1881-82. But Paul was already a famous lawman when Wells Fargo sent him to Arizona Territory in 1878. His five-decade career as a peace officer began in 1854 during the California Gold Rush and lasted until just before his death in 1901. He fought lynch mobs, tracked down stage robbers, investigated murders, pursued Apaches and jailbreakers, and killed five desperadoes in sensational gun battles in Arizona and Old Mexico.

During that half century of service on two of the West's wildest frontiers, Paul helped invent law enforcement on the American frontier. His bloody gun battles with the Rancheria killers of the California Gold Rush, more than 25 years before the O.K. Corral gunfight in Tombstone, were as exciting as anything filmmakers could conjure.

Gold Rush Rancheria Killings

In the summer of 1855 budding young lawman Bob Paul played a prominent role in one of the most important incidents of racial violence in the Gold Rush. It began on a sweltering August 6, when a violent gang of bandidos rode down Dry Creek in Amador County, robbing each Chinese mining camp they came across. The leader was reported to be Guadalupe Gamba, and his followers were Manuel Castro and Rafael Escobar, plus six others later identified only by their first names or nicknames: "Macemanio" (probably Maximiliano), Trinidad, California, Bonito, a Californio known as Paisano, and a red-bearded American named Gregorio, or Gregory. Frightened Chinese reported the raids to Amador County Deputy Sheriff George Durham, who got a tip that the bandits were hiding out near Drytown. At dusk, with Constable J.D. Cross, he made a search of Drytown's Hispanic quarter, known as Chile Flat. A Mexican woman was inside one of the houses, cooking, and the officers stepped inside and asked her if she had seen the robbers. She answered no, but then quietly pulled back a curtain to show the shadowy forms of several desperadoes who had hidden in a back room.

> "Bob Paul, as fearless a man and as fast a friend as I ever knew."
>
> – Wyatt Earp, 1896

As Durham and Cross backed out, the bandidos broke for the back door and raced for their horses in a corral behind the house. Durham and Cross, six-guns in hand, sprinted after them. At a distance of fifteen steps the outlaws opened up with a thundering barrage of pistol fire. The officers, aiming at muzzle flashes, emptied their revolvers at the robbers, and thought they wounded two of them. After the bandits had fired some fifty shots they leaped into their saddles and escaped. While the two lawmen returned to the Anglo quarter to organize a posse, the bandidos rode three miles southwest toward the little mining camp of Rancheria. The camp had a hotel, store, livery stable, fandango house, and a water-powered quartz mill.

It was night when the freebooters galloped into Rancheria. Tethering their horses, they first stepped into the fandango house to get liquored up. Then, learning that there was considerable cash in town, they poured outside and in two groups simultaneously burst into the store and hotel, shouting "Viva Mexico!" One band entered the hotel, their six-shooters belching flame as they indiscriminately fired on everyone in sight. Several men seated at a table playing cards tried to take cover. A bullet tore Sam Wilson from his chair, killing him instantly. Another card player fell dead in a bloody pool. The hotelkeeper, Michael Dynan, was badly wounded at the bar. His terrified wife, Mary, began shoving their

Bob Paul as sheriff of Calaveras County, California, in a carte de visite taken circa 1860.

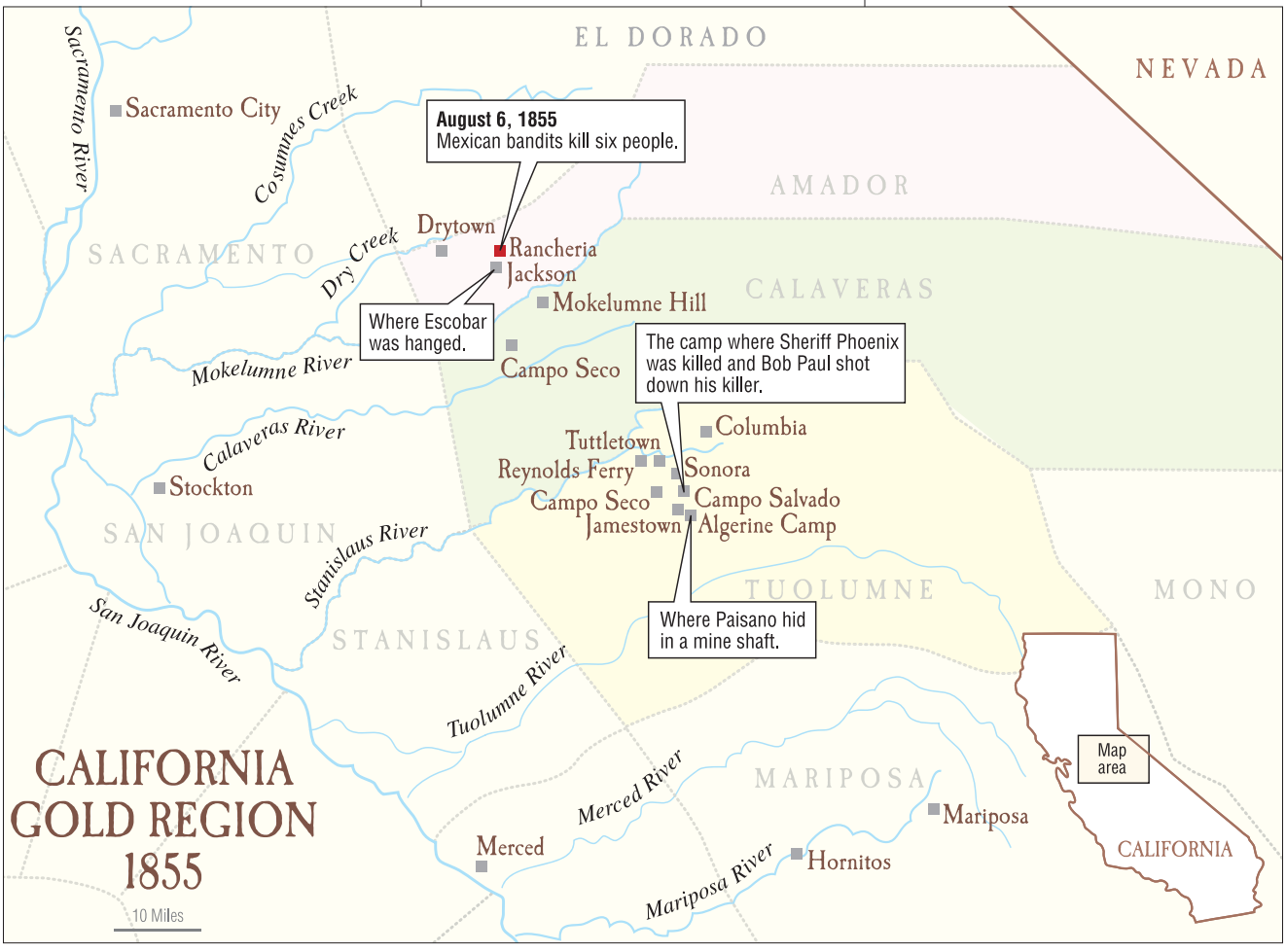
– Courtesy Wells Fargo Bank, N.A., 6552b –

two children out a window when Rafael Escobar shot her in the back, killing her.

At the same time the second bunch of screaming outlaws broke into the Rancheria store. They shot and killed the clerk, Daniel Hutchens, and wounded the owner, Eugene Francis. Though bleeding heavily, Francis struggled with the robbers. A Mexican picked up an axe and chopped at his legs. Francis stumbled out the back door and collapsed. The bandits followed and hacked him to death. For good measure they also killed a local Indian who happened to be sleeping behind the store. The robbers broke open the store safe and stole $6,000. Then, after taking all the horses from the livery stable, they thundered out of town, repeating their battle cry, "Viva Mexico!"

The gang left six dead victims behind. It had been one of the Old West's most murderous bandit raids. News of the "Rancheria Tragedy" created the wildest excitement. By morning hundreds of miners had poured into Rancheria. The killing of innocent people, including a woman, was beyond the pale, and while some men started in pursuit of the gang, others began rounding up local Mexicans. By afternoon, thirty-six had been herded into a makeshift corral, surrounded by two hundred armed guards. Three of the captives were identified as being with the bunch who had run from the fandango house to the store; one of them had Mary Dynan's jewelry, and another had her husband's watch. They gave their names as Puertovino, Trancolino, and Jose. The infuriated mob marched all thirty-six captives to a large oak tree 100 yards east of town. A motion was made that they all be immediately strung up. Cooler heads prevailed, however, and instead Puertovino, Trancolino, and Jose were given half an hour to pray and then were hanged from the tree.

Now the mob turned its fury on Mexicans whom they knew were innocent of the murders. Said one witness, "After the three were hung up, the citizens of Rancheria passed a resolution that no Mexican shall hereafter reside at the place; and every Mexican who shall be found at Rancheria after seven o'clock this evening should be requested to leave, and receive one hundred and fifty lashes in the bargain." Enraged miners then set fire to the fandango house and all the Mexican jacales (huts) in town. The fire got out of control and threatened to burn the town before it was finally put out. The terrified Mexicans fled and took refuge in nearby Mile Gulch. Local Indians, angered



by the death of their compadre and egged on by some of the mob, followed and attacked Mexican men, women, and children in the gulch. At least eight were slain as they tried to escape from the ravine. As one Mexican led his donkey out of the gulch, a trunk of clothes fell from its back. The Indians dropped their weapons, scrambled around the broken trunk, and started donning the clothes. This distraction alone saved the Mexicans from more slaughter. Scattered corpses were later found near the gulch and hogs were spotted devouring bodies. How many were slain was never determined.

Next a mob descended on Gopher Flat, several miles from Rancheria. They had heard a report that one of the bandits was secreted there. He was found in a jacal, under a pile of clothes. Without ceremony, the vigilantes hanged him from a makeshift scaffold formed by a pair of wagon tongues. Then the mob drove fifty Mexicans from the camp and destroyed their homes. Another mob torched Chile Flat in Drytown, burned the Catholic church to the ground, and sent the town's Chilenos and Mexicans fleeing. The day after the raid, the murdered Indian was turned over to his tribe for burial. Mrs. Dynan and the four Americans were all buried in a common grave. Said one who attended the funeral, "It was certainly a heart-rending spectacle, and many a stony heart gave way."

While senseless mob violence was engulfing Amador County, its young sheriff, William A. Phoenix, was busy tracking the rest of the real bandits. He first struck a false trail north of Rancheria. Realizing his error, Phoenix led his posse back to Jackson where he found that the gang had headed south and crossed the Mokelumne River into Calaveras County. The sheriff, with George Durham and several other possemen, rode to Mokelumne Hill that night. There they met with Sheriff Clarke and began preparing for a joint manhunt in the morning.

Meanwhile, word of the tragedy quickly reached Campo Seco, twenty-two miles south of Rancheria. The morning after the raid, August 7, 25-year-old Constable Bob Paul heard a rumor that "seven or eight men had been murdered by a band of Mexicans at Rancheria, in Amador County." This seemed improbable, as one Campo Seco resident explained, "At first the news that such a wholesale murder had been committed was scarcely credited." But soon afterward a miner came into town from the Mokelumne River and reported that at daybreak he had spotted seven armed riders going up the river. Later in the morning Joseph Petty rode into Campo Seco and reported that a band of seven or eight mounted men were riding south toward the Calaveras River. That was enough for Bob Paul. He and Constable Mark McCormick organized a posse including Petty, Deputy Sheriff "Six-finger" Smith, and David Wells. It took time to obtain good men, horses, and weapons, and it was three p.m. before Paul was ready to start in pursuit.

Spurring their horses, the posse galloped south six miles to Texas Bar on the Calaveras River. There an Italian told them that a local Mexican, Manuel Castro, had been there "and boasted of killing six men and a woman at Rancheria." Bob Paul and the others raced after Castro. They trailed him three miles down the river but lost his tracks in the rocky terrain. The officers rode on to the Don Manuel rancho where they learned that seven heavily armed horsemen had headed up the Calaveras River. The possemen now retraced their steps, going up the river and returning to Texas Bar, which they reached after dark. There they found Manuel Castro, a six-shooter in each fist, standing defiantly in front of a dance hall.

Constable McCormick stepped up to Castro, told him he was his prisoner, and seized him in a bear hug. With a desperate effort, Castro managed to wrench loose. As he started to run, several of the posse opened fire, but their shots went wide in the darkness. Bob Paul and McCormick, six-guns in hand, raced after him. There were twenty feet between them when the fleeing outlaw threw his revolver over his shoulder and opened fire. Pistol muzzles flaming in the blackness, outlaw

The most often printed photo of Bob Paul as an old man in 1899 did nothing to further his fame.

– Courtesy John Boessenecker –

WHY ISN'T BOB PAUL AS FAMOUS AS WYATT EARP?

No Western lawman is as famous as Wyatt Earp. At least in Texas they remember the great Rangers: Jack Hays, Leander McNelly, Rip Ford and the later "Four Great Captains"—McDonald, Hughes, Brooks and Rogers. A main reason is that Paul died early, in 1901, and Earp lived during the heyday of the new film industry.

Paul's fame today rests mainly on his friendship with the Earp brothers, but all of them combined had far less law enforcement experience. Paul was a strict family man, he did not drift about from one frontier to another and he did not take part in feuds or questionable shootings as did Wyatt Earp. Nor did he have two skilled biographers. Hopefully my book, *When Law Was in the Holster*, can set things right—a little—but no Western lawman will ever reach the fame of Wyatt. Too many years, too many books and too many films have passed by for that to ever happen.

Campo Salvado was the location of the 1855 gunfight during which the bandidos killed Sheriff Phoenix and Bob Paul shot down his killer. From the lithograph shown here, the buildings all appear to be adobe; but which one was the big cantina where the gunfight took place, we don't know.

– Courtesy Library of Congress –

and officers exchanged fifteen shots in a running gunfight. Castro fired five times, McCormick four, and Bob Paul "four or five," according to a witness. Finally one of the constables' bullets tore into the small of Castro's back, ripping completely through his body and just missing the spine. The bandido dropped like a stone.

The officers obtained a buggy and brought Castro to a doctor in Texas Bar. The physician opined that his wound was mortal. Castro, who spoke good English, was asked if he wished to make a dying confession. Though in great pain, Castro agreed, and his statement was taken down by the local magistrate and witnessed by the possemen. He said he had met the American, Gregorio, in Hornitos two or three weeks earlier. He gave full details of the Rancheria raid, and identified five of his compadres, saying he could not recall the names of the other two. He claimed that he had not done any of the killing, but had stood guard outside during the raid.

Manuel Castro was a tough character, and it soon became evident that his wound was not fatal. Paul and the others brought their prisoner to Mokelumne Hill and turned him over to Sheriffs Clarke and Phoenix. The Amador sheriff detailed two of his possemen to return Castro to Jackson in a buggy. But no sooner had they appeared on the town's streets than a huge mob surrounded the buggy and drove it underneath the town's infamous hanging tree. A noose was already hanging from a limb, and it was fastened around the wounded Castro's neck. Then the horses were given a slap, the buggy jerked forward, and Castro was left swinging in the shadow of the hanging tree.

Meanwhile Sheriff Clarke, with Bob Paul, Deputy Sheriff Ben K. Thorn, Sheriff Phoenix, George Durham, Six-finger Smith, Constable McCormick, Edward Sherry, and several other possemen set out on the outlaws' trail. At Jenny Lind they disarmed a large number of Mexicans and interrogated them, learning that the bandidos were camped near Reynolds Ferry on the Stanislaus River. By the time the posse arrived at Reynolds Ferry they found that the gang had fled south toward Tuolumne County. The possemen continued after them, searching Tuttletown, Sonora, and then Campo Seco, a different camp from the one in Calaveras, situated four miles southwest of Sonora. From there, they rode a mile north to Jamestown, where they recovered several of the horses that had been stolen from Rancheria. The animals were half dead from exhaustion, and the lawmen now knew they were pushing the bandits hard.

On the morning of August 12, 1855, Bob Paul and the rest of the posse rode back into Sonora. They found that the killers' trail led toward the settlement at Campo Salvado, ten miles south, and Clarke, Phoenix, Paul and the other officers decided to search it. The lawmen rode into Campo Salvado at noon and arrested every Hispanic in the camp for questioning. Sheriff Clarke later said that "a more villainous looking set were never seen." However, Americans in the camp quickly came forward and provided solid alibis, declaring that all the men arrested were residents of Campo Salvado and had been there at the time of the Rancheria raid.

The lawmen were not ready to give up, and split into two parties. One, consisting of Sheriff Phoenix, Durham, Smith, and McCormick, entered a large adobe cantina to search it. Bob Paul and the balance of the posse stood guard at various points around the camp. When a lone Mexican rode in, he was placed under arrest by one of the guards. At his request, several of the posse took him across a gulch just outside of town so he could "obtain proof of good character." By this time Sheriff Phoenix and his three possemen, having searched the cantina, sat down to take a drink. They spotted a Mexican girl motioning toward someone outside the back door. George Durham glanced outside and immediately recognized three of the gang.

Bob Paul, in one fluid movement, whipped his six-gun from its holster, thumbed the hammer, and took dead aim at Paisano.

"There they are!" he exclaimed to Phoenix. The sheriff and his men quickly stepped outside and approached the three armed Hispanics. Bob Paul, alerted by the shout, ran toward the cantina in time to see Phoenix seize one of the suspects. One of the possemen cried a warning to Phoenix, "Shoot him—do not try to take him!"

But it was too late. The Mexican jerked loose and pulled his revolver. He and his compadres raced behind a picket fence, then all three wheeled to face Sheriff Phoenix. One bandido, the Californio known as Paisano, opened fire at close range, shooting the sheriff through the heart. As Phoenix went down, he managed to get off two pistol shots, slightly wounding one of the Mexicans. By now all the desperados had their six-shooters out, one of them with a revolver in each fist. Bob Paul, in one fluid movement, whipped his six-gun from its holster, thumbed the hammer, and took dead aim at Paisano. His weapon boomed and a pistol ball tore into Paisano's chest. Then Paul emptied his six-shooter on Paisano. The killer dropped into the dusty street, apparently dead, his neck and chest perforated by pistol balls. At the same time, Durham, Smith, and McCormick opened up with their revolvers, and another of the desperadoes dropped in a hail of six-gun fire, riddled with fatal bullets.

The third bandit, flourishing both six-shooters, fled into a nearby tent with the lawmen in pursuit. The gunfire brought the balance of the posse racing back into town. They surrounded the tent, but the outlaw kept them at bay with his pistols. Finally the officers decided to fire the tent and those adjoining it. As the flames burst forth the bandido rushed out, shooting as he came, right hand, left hand. The lawmen fired back, hitting him

Bob Paul in the late 1850s.

– Courtesy Robert H. Paul Collection –

THE "BARREL IN THE DIRT" CONTROVERSY

BY BOB BOZE BELL

Could you tell me why you illustrated Sheriff Bob Paul grinding the muzzle of his rifle into the dirt!! Most lawmen had a high level of respect for their weapons but this art work seems to indicate a total disregard for his rifle's treatment on his behalf.

–Bill Dunn of Tubac, Arizona

As I was developing my sketches for the cover of John Boessenecker's book on Bob Paul, I posted my progress on *Blog.TWMag.com*. There was an immediate outcry about showing Paul with his barrel in the dirt. The above message is typical of the many responses. As tempting as it is to agree with Dunn, numerous photos show lawmen and outlaws with their barrels down. Here are three of them.

Rafael Escobar lynched on Jackson's notorious hanging tree, August 15, 1855. This lithograph is an exact copy of a lost daguerreotype.

– Courtesy William B. Secrest –

twice, but the wounds did not slow him down. When his revolvers were empty the desperado used them as clubs, fighting the officers like a tiger. Finally one of the lawmen, whose weapons were also empty, seized an axe and hacked him to death.

Now the officers realized that the man Bob Paul had shot was not dead. During the excitement Paisano had crawled off into the chapparal and disappeared. Sheriff Clarke and the rest of the posse left the two dead bandits to be buried in Campo Salvado and brought Phoenix's body into Sonora the following morning. There he was laid to rest that afternoon by the Masonic fraternity. At five o'clock, just after the funeral, Clarke, Paul, and the rest started out after the balance of the gang. They were unable to find the wounded Paisano, but picked up another suspect and headed back toward Calaveras. Passing through Columbia the next morning, August 14, they learned that local citizens had rounded up a dozen suspicious Mexicans. One of them, Rafael Escobar, had been found sleeping under a tree, with two large six-guns under his blanket. Constable John Leary, an experienced lawman who had fought the Joaquin Murrieta band in 1852, identified him as a compadre of Joaquin's. Sheriff Clarke and his posse were asked to visit the Columbia jail and look over the suspects.

George Durham immediately identified Rafael Escobar as the man who had slain Mrs. Dynan. Escobar admitted to Sheriff Clarke "that he belonged to the gang, and was at Rancheria—that they had all taken an oath to die rather than expose each other." Clarke, Paul, and the posse brought the bandido into Mokelumne Hill and lodged him in jail for the night. In the morning George Durham bundled Escobar into a buggy, and with several of the posse as a guard, started for Jackson. Once there, the scene involving Manuel Castro was repeated. An enraged mob surrounded the buggy and drove it under the hanging tree. An American who spoke Spanish was appointed to interrogate Escobar. Now he claimed that although he knew the members of the gang, he had not participated in the Rancheria Tragedy. He provided the first names and nicknames of four of the killers.

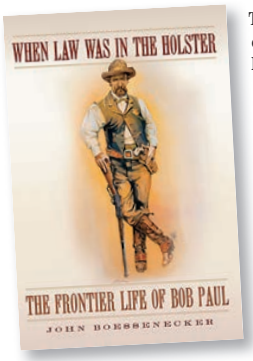
The mob was determined to make him confess, as Jackson's newspaper editor reported: "The Mexican was 'run up' and held there for a short time, then lowered, when great difficulty was encountered getting the rope loosened from his neck. It was finally cut loose; in the meantime, he suffered excruciating pain, rolling his eyes about, throwing his head and body about at random, and making a loud gurgling noise with his throat. When the rope was taken from his neck he revived and asked for brandy and water and said he would like to talk, but it was no use, as the people would believe nothing he said, and he wished they would kill him outright. . . . He said if the Americans would arm themselves and take him with them he could point out every man that was connected with the Rancheria affair." But by this time the crowd would have none of it. They began to yell, "Run him up!" This was done, and Escobar was left dangling from the tree. A local photographer took a daguerreotype of the scene, which has long been lost, but a lithograph made of the image still exists. Rafael Escobar was the tenth and last man to die on Jackson's infamous hanging tree.

Paisano had managed to survive the wounds inflicted by Bob Paul, for the gunpowder used in that era did not have the punch of modern weaponry. On August 27 an old Mexican came into Sonora and reported that the badly wounded desperado had come to his house in Algerine Camp for assistance. When Paisano threatened to kill the viejo if he did not help him, he hid the desperado in a nearby mine shaft. George Durham and a posse accompanied the Mexican to Algerine Camp, where they approached the shaft and ordered Paisano to give himself up. The bandido responded that he "had five shots for the Americans and one for himself." The possemen then stuffed the shaft with dry brush and set a match to it. As the tunnel filled with smoke a single pistol shot rang out. Paisano had committed suicide rather than surrender.

When the fire died down, they dragged out his body, which plainly showed Bob Paul's bullet wounds in the neck and chest.

Two more suspects—names unknown—were captured in Sonora in early September. They were brought to Jackson and given a vigilante trial on September 8. Strong evidence against them was presented, and both confessed their guilt. The next morning they were brought to Rancheria and publicly hanged before a large throng. These were the last deaths in the Rancheria Tragedy. At least twenty-five people had been slain. For sheer brutality and senseless violence, both by Hispanic bandidos and Anglo mobs, it had few equals in the Gold Rush.

Offsetting the mindless brutality of the mobs, which punished the innocent as well as the guilty, were the lawful actions of the officers. They had diligently trailed the real killers and attempted to take them alive. Both Constable McCormick and Sheriff Phoenix had physically seized two of the armed outlaws, and Phoenix paid for his compassion with his life. Bob Paul and the rest only fired on the bandits after they were shot at first. The officers did not kill their captives, but instead brought them to Jackson to face criminal charges, where they were overwhelmed by mobs and their prisoners lynched. Bob Paul's courage in helping track down the killers, and in shooting two of them who resisted arrest, was recognized by the voters of Campo Seco. In the election that month Bob Paul was re-elected constable of Campo Seco. It was but the beginning of an extraordinary career on two of the West's toughest frontiers.



This feature is an excerpt from **John Boessenecker's** book, *When Law Was in the Holster: The Frontier Life of Bob Paul*, due out from the University of Oklahoma Press this October.

AN INCREDIBLE LAW ENFORCEMENT CAREER

After his years sailing on whaling voyages to the South Pacific (1842-48) and prospecting for gold in California (1849-54), Bob Paul embarked on a law enforcement career of the highest caliber. Here are some of his major shoot-outs and accomplishments:

- During two gunfights with the Rancheria killers in 1855, Paul shoots down and wounds two of the gang.
- As constable of Campo Seco Township, he saves five prisoners from certain death at the hands of lynch mobs during 1854-56.
- He takes a leading role in breaking up the Tom Bell gang, one of the most infamous of the Gold Rush, in 1856.
- On February 14, 1877, desperadoes fire on the Mojave-Darwin stage, trying to kill Paul in revenge; Paul is not aboard, and another man next to the driver is killed instead of Paul.
- On February 3, 1880, Paul captures stage robber and murderer Demetrio Dominguez who is later legally hanged in Phoenix.
- On Paul's recommendation, Wyatt Earp, and then Morgan Earp, are hired as Wells, Fargo shotgun messengers in Tombstone in July 1880.
- In the November 1880 election for Pima County sheriff, the Cowboys stuff the ballot box in the Sam Simon Cienega precinct with more than 100 phony votes, thus resulting in Paul's defeat in a close election. Paul sues, proves fraud and wins the sheriff's office.
- On March 15, 1881, while riding shotgun on the Tombstone stage, Paul shoots it out with the Cowboys, badly wounding Billy Leonard and saving the express.
- On June 19, Paul and posse shoot it out with a group of Yaqui Indians on the outskirts of Tucson.
- On July 8, Paul hangs one of the Cowboys, Tom Harper, in Tucson. Harper had been convicted of murder.
- On October 13, Paul arrests one of the Cowboys, Jerry Barton, in Tucson, for murder.
- In May 1882, Paul unsuccessfully attempts to bring Doc Holliday back to Tucson to stand trial for the murder of Frank Stilwell.
- On October 4, 1883, Paul and posse kill stage robbers and murderers Red Jack Almer and Charley Hensley in two pitched gunfights.
- On March 28, 1884, Paul helps hang the Bisbee Massacre culprits in Tombstone; five desperadoes are hanged on the same gallows.
- On March 17, 1888, Paul and posse kill train robbers Larry Sheehan, Dick Hart, and Dick Johnson in the Sierra Madre Mountains of Chihuahua, Mexico.
- In 1890, President Benjamin Harrison appoints Paul U.S. marshal of Arizona Territory; he serves until 1893.
- From 1899-1901, Paul serves as undersheriff of Pima County. He dies at the age of 69 on March 26, 1901.

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

"I Don't Hold for Anybody!"

Bob Paul vs Road Agents

Ill-fated passenger Peter Roerig prepares to board the Kinnear & Co. stagecoach.

– Illustrations by Bob Boze Bell –

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Neil Carmony & John Boessenecker

This classic *Classic Gunfights* article first appeared in the April 2005 edition of *True West* magazine.

March 15, 1881

Two California boys are riding the box on this chilly night along the San Pedro River bottom in Arizona. Eli "Bud" Philpot, a top-rated stage driver who hails from Calistoga, California (about 60 miles north of San Francisco), and shotgun messenger Bob Paul, all six feet four of him, a former sheriff of Calaveras County (southeast of Sacramento). They are about halfway to Benson, after leaving Tombstone several hours earlier.

After passing through Contention City, the Kinnear & Co. stage (with a reported $26,000 cargo) rumbles north about two miles. While the stage goes up a small incline, 200 yards short of Drew's Station, a dark figure steps onto the road from the east side and calls out, "Hold!" Without even a pause, Paul roars back, "I don't hold for anybody!" and shoulders his double-barrel shotgun.

At the same time, more men step out of the brush and both sides fire as one. Hit in the crossfire, a mortally wounded Philpot takes the lines with him as his lifeless body falls "heavily forward between the wheelers [the two horses closest to the wheels]," causing the entire team to "immediately [spring] forward into a dead run."

Riding atop a careening, driverless stage, Paul answers back shot for shot as angry outlaws step onto the road and empty their rifles at the disappearing stage.

The stage blows by Drew's Station, where its employees, upon hearing the commotion, come running out. Swallowed up in the darkness and finally out of range, Paul has no choice but to jump down onto the wagon tongue as the stage perilously lurches and bounces toward imminent disaster. He works hard to keep his balance with one hand and capture the flailing, slithering lines with his free hand. After a good mile, Paul grabs enough of the "ribbons" to bring the horses to a stop.

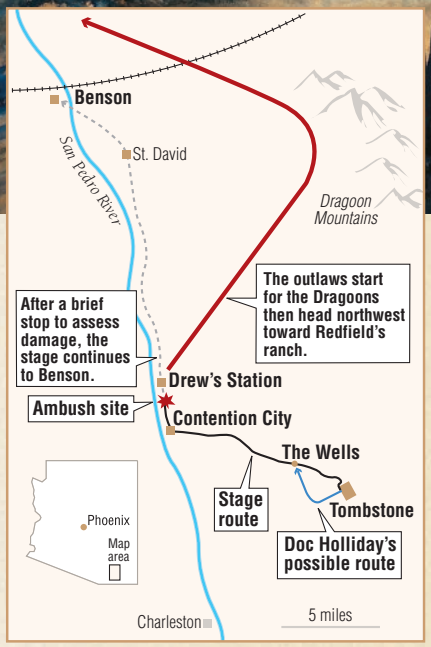
Worried that the road agents might follow on horseback, Paul quickly takes stock of the nine, very shaken passengers and discovers that Peter Roerig, who has been riding on the dickey seat atop the stage, is badly wounded. Paul retakes the box and pushes the team to Benson without further incident. From Benson, Paul sends a telegram back to Tombstone with details and a plea to alert the local authorities (he also includes a statement that Roerig "could not possibly live," and he did die).

After dropping off the passengers in Benson, Paul starts back to the scene of the ambush.

Below Drew's Station, Paul finds the employees with "poor 'Budd' *[sic]* lying dead in the road." The station agents tell Paul how they came out after the shooting and witnessed the "murderers fleeing rapidly from the place."

★

On a small rise, just 200 yards short of Drew's Station, a lone figure steps onto the road and yells, "Hold!"



Bob Paul's courageous actions to stop the runaway stage alone qualifies him for hero status. When the outlaws shoot Philpot, he falls onto the wheel horses and the panicked steeds take off at full speed. Jumping down off the box onto the wagon tongue, Paul is able to retrieve one or two of the reins dragging in the dirt and triumphantly brings the stage to a halt. He then successfully finishes the route, borrows a horse and returns to the scene of the crime. Any way you look at it, Paul certainly stands tall.

Did Doc Holliday Rob the Benson Stage?

One of the suspects in the ill-fated Benson Stage Robbery on March 15, 1881, is none other than Doc Holliday. Although the stage escapes before the robbers get their money, the bandits kill the stage driver and a passenger.

Holliday is tight with the prime suspect, Billy Leonard, who the gunfighting dentist knows from their gambling days in Las Vegas, New Mexico. On the afternoon of the robbery attempt, Holliday reportedly "engaged a horse at a Tombstone livery stable," saying, "he might be gone seven or eight days, and he might return that night."

He is seen departing Tombstone at four p.m., armed with a Henry rifle and a six-shooter. He returns his "fagged out" horse between 10 and 11 the same evening. His girlfriend Kate Elder later signs an affidavit admitting his involvement in the robbery.

Holliday is ultimately released for lack of evidence, but more than one person close to the case felt he was involved. Holliday allegedly answers the allegations by quipping, "If I had pulled the job, I'd have got the $26,000."

Aftermath: Odds & Ends

At daybreak, Sheriff John Behan led a large posse, which included Wyatt, Virgil and Morgan Earp, Bob Paul, Bat Masterson, scout Buckskin Frank Leslie and others, that trailed the highwaymen toward the Dragoon Mountains and then back to the San Pedro River. At Redfield's ranch, the lawmen flushed out Luther King, who squealed on the stage robbers: Billy Leonard, Harry Head and Jim Crane.

Behan took the prisoner back to Tombstone, while Paul, the Earps and others continued the pursuit, tracking the desperados up over Redington Pass and clear around the Rincon Mountains. After a rendezvous in the Dragoons, Wyatt and Masterson "hoofed it" back to Tombstone, while Virgil and others trailed the brigands all the way to Cloverdale, New Mexico, without success. The officers logged almost 500 miles in the saddle.

Wyatt got a double load of bad news when he returned to Tombstone. He found out Behan had appointed Harry Woods as his undersheriff (Earp was led to believe he would get the nod). Based on rumors of a Cowboys-led jailbreak, Wells, Fargo detective Jim Hume and Wyatt requested that Luther King be put in irons. Fifteen minutes later, King simply walked out of the jail and escaped on a horse tied out back.

Recommended: *When Law Was in the Holster: The Frontier Life of Bob Paul* by John Boessenecker, published by University of Oklahoma Press.

BY JAN MACKELL

The Last Hash Knife Cowboy

THE TERRORIZING, ROUGHNECK COWBOYS WEREN'T IN HENNESSEY'S CREW.

"I consider it a damn good outfit," George W. Hennessey once said of the infamous Hash Knife Outfit at the Aztec Land & Cattle Company, at one time the largest cattle ranch in Arizona and a brand still going strong today at northern Arizona's Babbitt Ranches. "They were all good cowboys and good men. The ones I knew made something for themselves, ran businesses or held public office."

Of course Hennessey would remember them that way. Those close to him knew he was a good-hearted, optimistic man who seldom had a bad word to say about anybody. Born in Mason County, Texas, on the fourth of July in 1877, Hennessey first began working with cattle in 1891 and moved to Holbrook in 1898. William Smith, who grew up in Holbrook and served as mayor from 1961-1965, remembered Hennessey as "Neat, clean, good looking, kind and gentle."

But despite Hennessey's friendly demeanor and his sentimental defense of the outfit, there is no question that the Hash Knife was once notorious for its roughneck cowboys. Company hands were known to terrorize Holbrook on a Saturday night, and several were involved in various shoot-outs, robberies and rustling escapades.

The Hash Knife brand, named for a common kitchen tool, originated in Texas. During the 1880s, the outfit's association with the notorious Millett brothers of Baylor County, as well as an 1884 shoot-out involving some Hash Knife cowboys in Stoneville, Montana, had already tainted the brand's good name. When the company expanded to a large range between Holbrook and Flagstaff in 1884, the owners hoped the outfit would shed itself of its unsavory reputation. Unfortunately, such a cleansing was not forthcoming. By the time Capt. Burton C. "Cap" Mossman was hired as superintendent in 1898, rustlers and outlaws seemed to be rampant both inside and outside the company.

> "It wasn't a mean bunch, just happy to return trouble."

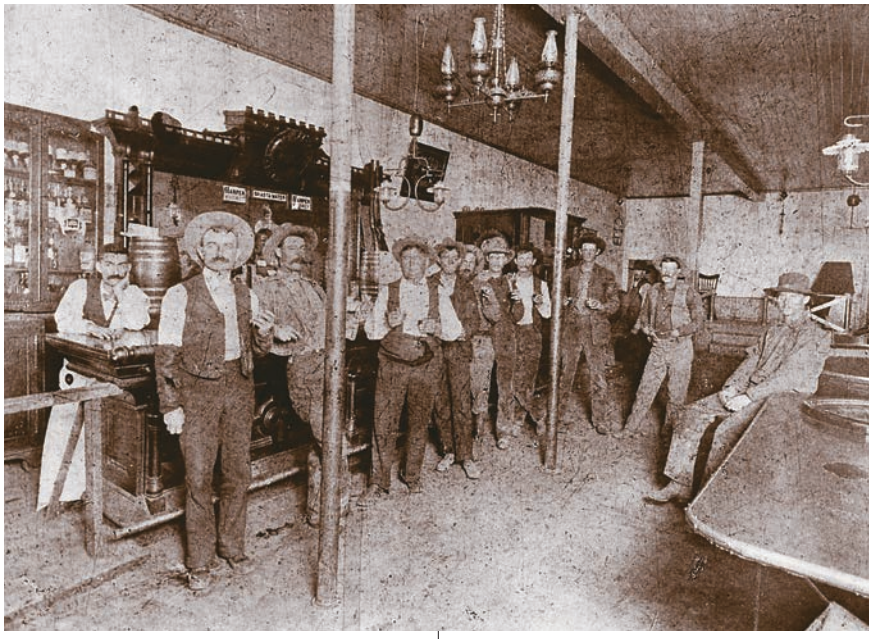
Mossman set to work cleaning house, firing half the crew within a month. He was assisted by foreman Benjamin Franklin "Frank" Wallace, a man Mossman had worked with before and ended up hiring soon after joining the Hash Knife. Wallace in turn hired Hennessey, and the two became lifelong friends.

During Hennessey's time with the Hash Knife, the outfit was sold in 1901 to the Babbitt Brothers in Flagstaff. Hennessey fell in with approximately 30 other hands working under Mossman and Wallace. A few questionable characters may have still been in the group, but "It wasn't a mean bunch," Hennessey insisted, "just happy to return trouble."

Its unseemly reputation aside, the Hash Knife was also suffering from over-populated ranges, feed shortages, the harsh winter of 1898-99 and a four-year drought.

Cowboys pose with a Hash Knife chuckwagon in this circa 1901 photograph. The men, from left, are identified as Judge Lathrop, Frank Wallace, George Hennessey, Johnny Hoffman and Frank's son Emmet (his other son was Jack). At the time, the men were boarding together at the ranch house near St. Joseph (today's Joseph City), Arizona, with Burt Mossman and several other cowboys, as well as Wallace's family.

– All images courtesy Jan MacKell unless otherwise noted–



Taken in 1899, just after George Hennessey was hired to work for the cattle outfit in Holbrook, this photo, captured at the Fashion Saloon in Winslow, includes several Hash Knife cowboys. The men are identified as (from left) bartender Mike Oyster, Lucien Creswell, Bill Balcom, Frank Black, Cap Begnal, Tom Williams, George Hennessey, Ed Bargman, Doug Johnson, Frank Dane and Johnny Hoffman.

As such, Mossman received orders to liquidate the stock from Arizona. He sold roughly 33,000 cattle for $14 a head and began a series of roundups for shipping. In his later years, Hennessey had fond memories of those days. "We ate breakfast about 4 a.m. and wrangled our horses," he said. "Sometimes we'd circle for 20 miles in a day, bringing the cattle in. Generally, we got a little rest in the afternoon. We'd come in at night in time to get the herd together and hold it overnight. Then everybody would stand three hours guard at night."

Hennessey was fond of the men he worked with at the ranch. "It makes my blood pressure raise when someone comes out with the phrase that 'Hash Knife outlaw outfit,'" he once said. "The Hash Knife had the name of being a hard drinking, hard fighting outfit, but I never worked with a better bunch of men."

At the time Hennessey worked in Holbrook, the cowboys had to hand their six-shooters over to Sheriff Joe Woods when they came to town. Gone were the rowdy days at the Bucket of Blood Saloon, Holbrook's most notorious drinking hole. "Our most fun was to get on a horse and get throwed off," Hennessey said. "We enjoyed the life [of a cowboy] very much. There was no responsibility, only to just work. You had to be a pretty good cowboy to hold your job with the Hash Knife."

After shipping out the final nine train cars of cattle in September 1900, Capt.

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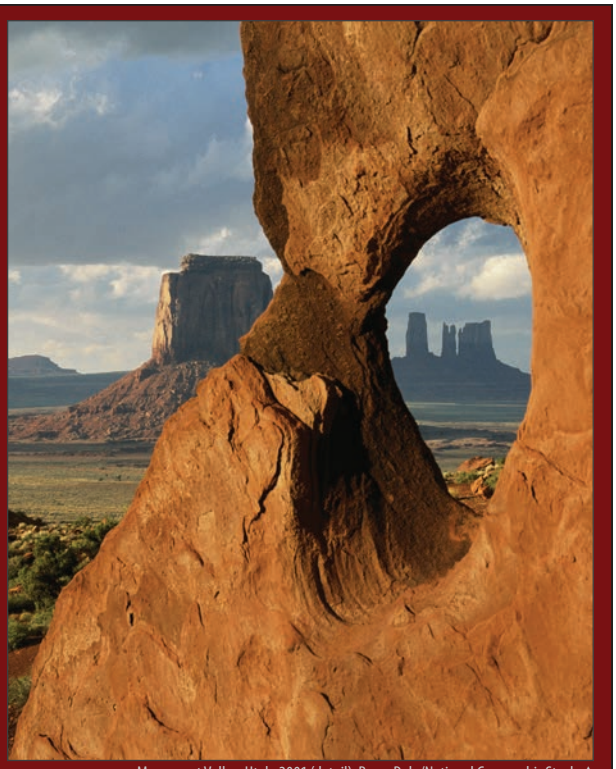

Monument Valley, Utah, 2001 (detail). Bruce Dale/National Geographic Stock. ▲

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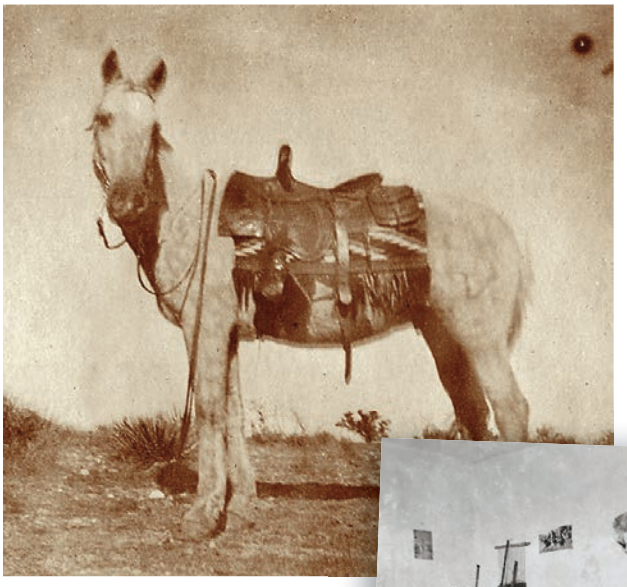
Mossman resigned. Hennessey left a few months later and went to work for the Wabash Cattle Company before going into business for himself in 1903. He began by purchasing $1,200 worth of cattle from Hubbell's Trading Post in Ganado with $200 and a promissory note for the rest. By 1907 he was able to help his relatives pay off their mortgage in Texas and even ran the Bucket of Blood Saloon for about a year. In 1911 he married Frank Wallace's daughter Frances in Adamana. His personal brands, the Slash T Slash and the XVL, became well known throughout northern Arizona.

Marriage and cattle did little to slow down Hennessey. "I got into the cattle business, and I made Holbrook my headquarters," he recalled in a 1967 interview. "First thing I knew, I was in politics!"



Old Eagle was one of several horses owned by Hennessey during his career as a cattleman. No photographs survive of the famed cowboy actually astride such an animal. The family surmises that, true to his nature, Hennessey would have been working when he was on a horse and therefore would have had no time for such nonsense as a photograph.

Captain Burt Mossman (right) went to work as superintendent of the Aztec Land & Cattle Company in January 1898 and began cleaning up the outfit. Mossman replaced John T. Jones, who was likely grateful to be relieved of his position. When Mossman apprehended cattle rustlers on his first day of work, Navajo County Sheriff Frank Wattron deputized him once he reached Holbrook.

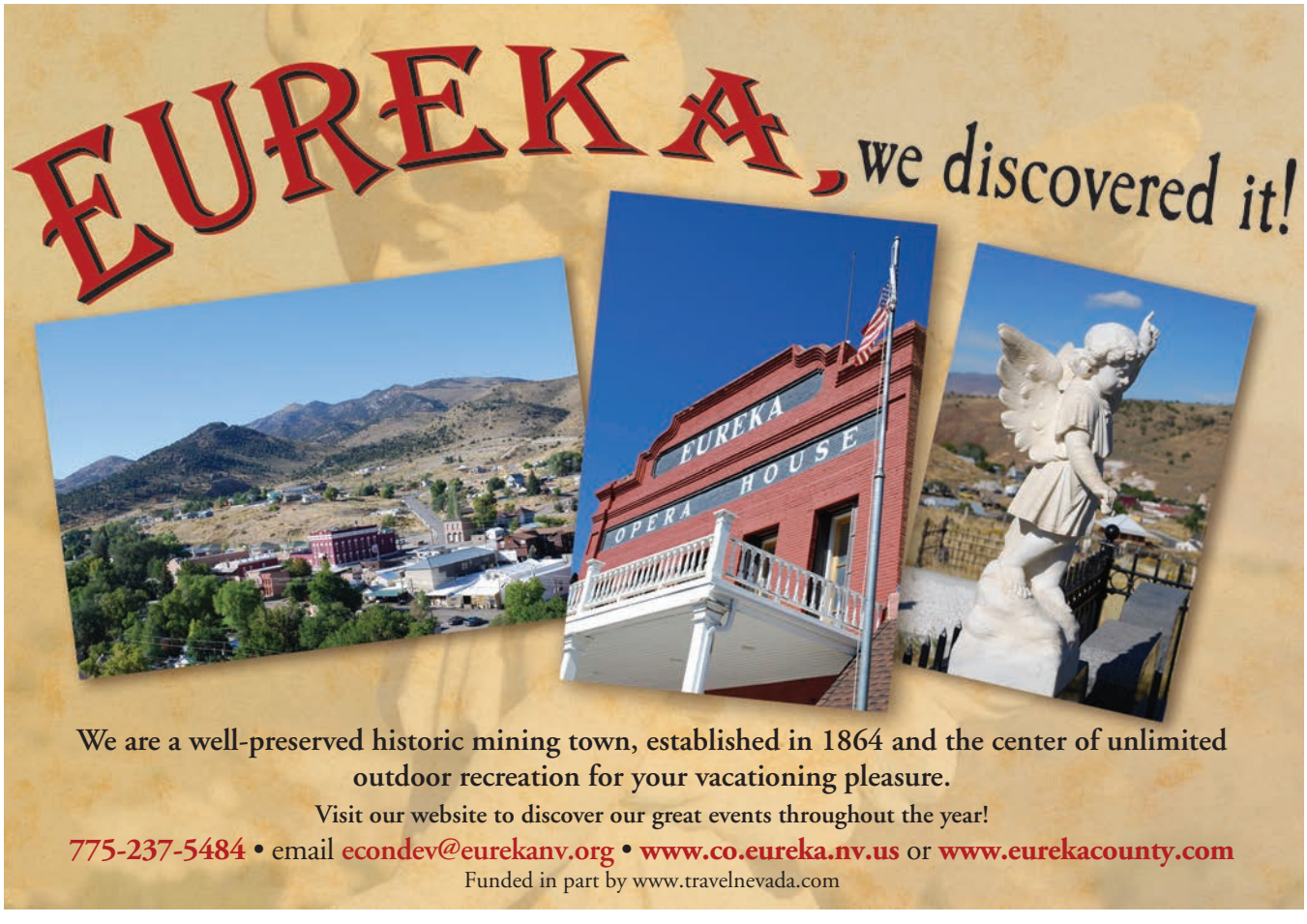
Indeed, in 1917 Hennessey was unknowingly elected the first official mayor of Holbrook. "I wasn't even a candidate, and I didn't even go in and vote," he explained, adding that he was out rounding up cattle that day. "Then a bunch of fellows came riding out from Holbrook. My father-in-law said, 'You're the mayor of Holbrook.' I said, 'Hell, I'm not even running.' He said, 'Well, you're elected anyhow.'"

The legend of Hennessey being hog-tied and carried back to town, he said, was untrue—although his friends still joked about the tall tale for years.

He served as mayor for two years and continued ranching until he sold his outfit in 1932. The family—George, Frances and their two daughters—moved to Phoenix in 1934. Hennessey went to work as a cattle buyer, appraiser and field man for various banks. At First National Bank of Arizona, he became fondly known as "Uncle George." He later confided that he enjoyed his position mostly because it allowed him to continue working out on the open prairie he so loved. Of his eventual retirement, he commented, "I think I'd enjoy myself a hell of a lot better if I was out on the range."

He and Frances busied themselves with attending various functions held by their friends and business associates. Many times, the banquets were held in Hennessey's honor. He also became a favorite subject of area newspapermen who diligently reported on his participation in rodeo parades and his attendance at various gatherings. In 1957, when the Navajo County Sheriff Posse began using the Hash Knife brand, the posse made Hennessey an honorary member.

Hennessey married Frances Wallace, one of Frank Wallace's six daughters, in April 1911. The wedding took place in Adamana, located just east of Holbrook. The newlyweds spent some of their time in Adamana, but also in Winslow, Holbrook and St. Joseph. They eventually moved to Phoenix with their two daughters, Evelyn Mae and Omah Elizabeth.



He was not far off when he had said many of his associates at the Hash Knife were good men. Close friends of the family included writer Roscoe G. Willson, pioneer cowman Will C. Barnes, Yavapai County Sheriff Buckey O'Neill, agricultural agent Charlie Pickrell, ranchers Barney Stiles and Homer "Uncle Dick" Grigsby, and many others associated with the cattle industry. Hennessey not only maintained close contact with his old friends, he also defended them as needed. Author Frazier Hunt, who wrote *Cap Mossman: Last of the Great Cowmen*, was later accused by various historians of plying his subject with a bottle of whiskey during their interviews together. The result, they said, was more than a few

Hennessey sits atop a fence in his post-Hash Knife days, inspecting cattle. The man on the horse is Jim Donohoe, a one-time ranch hand and partner of Frank Wallace. Donohoe later married Wallace's daughter Margery. Although Margery died in 1915, Donohoe, Wallace and Hennessey remained friends for many years.

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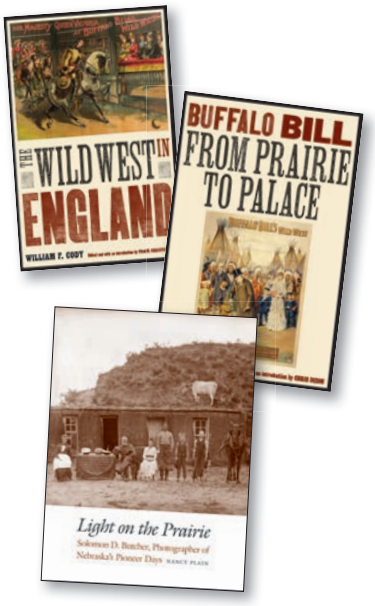

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Hash Knife officer Henry Warren designed the outfit's fourth–and last–headquarters south of St. Joseph, Arizona. The two-story adobe was constructed in 1890 at a cost of $2,600. In her book *Holbrook and the Petrified Forest*, author Catherine H. Ellis identifies the family in front of Frank Wallace, his wife Cora and some of their children. Cora cooked for the ranch hands who made it back to the headquarters after a day on the range.

George Hennessey (center, wearing vest) poses with friends in front of the Bucket of Blood Saloon in Holbrook. Hennessey is flanked on either side by two fellow businessmen, including Henry Scorse on the right. Although he never owned the property, Hennessey ran the Bucket of Blood for about a year. The name above the door is thought to stand for Joseph F. Woods, the Navajo County sheriff from 1907-14.

Hennessey poses with his young grandson, George W. Smith, during the 1940s. By the time this picture was taken, the family had coined the name "DeDaddy" (pronounced Dee Daddy) for Hennessey. The moniker stuck throughout the rest of his life. Hennessey loved his grandchildren and spent much time with them.

George Hennessey shows one of his six-guns to a reporter for a 1970 article in *The Arizona Republic's* Sunday edition, *Arizona*. The article was one of the last written about the famous cowboy before his death. The theme of that particular issue was aptly titled "The Diehard."

– Courtesy Suzanne Peterson –

DID YOU KNOW?

Frank Wallace's grandson is the only member of the Wallace family still in the cattle ranch business. Bob and wife Sondra operate the OW Ranch in Granbury, Texas.

skewed facts in Hunt's book, which Hennessey called a lot of "damned lies."

Hennessey's cronies truly appreciated his friendship, often roasting him with stories about owning no shoes other than his beloved cowboy boots, and the time he chopped the toes off of his tight shoes as a boy in Texas. "I recall the dinner we had at the 'Flame', you and I," Hennessey's friend Sam Turner wrote in a 1957 letter. "It was such a treat for me recalling the old times, and just the pleasure of being with you was in itself so worthwhile."

Even Sen. Barry Goldwater wrote Hennessey a letter, congratulating him on turning 90 years old in 1967.

When *The Arizona Republic* interviewed Hennessey one last time in 1970, he was touted as the last true Hash Knife cowboy. He was also the last surviving charter member of the Arizona Cattle Growers' Association, a former Navajo County supervisor, a member of the Masonic Lodge in Holbrook since 1912 and a member of the Order of the Eastern Star at Holbrook for 50 years. To his associates at First National Bank, he was a welcome presence at the annual breakfasts held throughout the region. To his wife and daughters, he was forever the gentle pillar of strength. To his grandchildren and great-granddaughters, he was the kind bearer of candy. And to his many, many friends, he was the jovial, business-smart old cowboy he had always been.

George Hennessey died in 1973 at the ripe age of 95 after a long, full life and few regrets. Books about the Hash Knife and Holbrook mention him only in passing. His family and admirers, however, still praise him as the last of the Hash Knife cowboys who honored the brand and was a solid influence on the cattle industry in northern Arizona during the 1900s.

Jan MacKell is the great-granddaughter of George W. Hennessey and the great-great-granddaughter of Frank Wallace. Her latest book is *Red Light Women of the Rocky Mountains*. She recently relocated from Cripple Creek, Colorado, to Prescott, Arizona, to work at the Sharlot Hall Museum.

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53 Statues You Need to See Before You Die

Nearly half a century after Denver denizens commissioned Preston Powers to create *Closing of an Era*, the city put its faith in a prominent sculptor who, at the age of 11, had moved to Denver with his family in 1871. In 1917, Alexander Phimister Proctor showed Denver Mayor Robert Speer a model of the *Bronco Buster* he had been working on after attending Oregon's Pendleton Round-Up three years earlier. By 1920, the finished Proctor bronze was dedicated.

Yet what most probably don't know when they look at this bronze in Civic Center Park is that Proctor had to bail out his model, Bill "Slim" Ridings, who had been arrested for cattle rustling. The artist couldn't finish the sculpture without the Pendleton rodeo competitor.

With *True West* recognizing the Denver Art Museum as this year's top Western art museum in the nation, Denver and these two larger-than-life sculptures seem a fitting start to our selection of historical sculptures all Old West enthusiasts should see before they die.

—The Editors

From Wyatt Earp to Sacagawea... They're All Here!

– Courtesy Denver Art Museum –

Closing of an Era

Artist: Preston Powers
Year: 1893
Where: Denver, Colorado
Why You Need to See it:
Some of Denver's citizens weren't happy with this bronze (they wanted it to look more like Chief Ouray, who had walked their streets 20 years before), but even so, this is still a remarkable first tribute to Western heritage by a remarkable frontier town.

Bronco Buster

Artist: Alexander Phimister Proctor
Year: 1920
Where: Denver, Colorado
Why You Need to See it:
It's just fun to think of the artist struggling to bring the reality of the Pendleton Round-Up to life, not because of artistic issues, but because his cowboy model was in jail for cattle rustling.

– Courtesy Denver Art Museum –

Turnaround

Artist: Stanley Wanlass
Year: 1990
Where: Seaside, Oregon
Why You Need to See it:
Designed as the official end of the 18-month Lewis & Clark journey (the explorers stopped about half a mile south of here), this bronze faces the gorgeous Oregon Coast.

– Courtesy Seaside Visitors Bureau –

Kit Carson

Artists: Augustus Lukeman & Frederick G. Richard Roth
Year: 1912
Where: Trinidad, Colorado
Why You Need to See it:
This is considered to be the finest equestrian statue in the country, showing the likeness of the legendary frontiersman whose last words were "Doctor, compadre, adios" before he passed away in Colorado.

– Courtesy National Scenic Byways / Wyvonne Phillips Graham –

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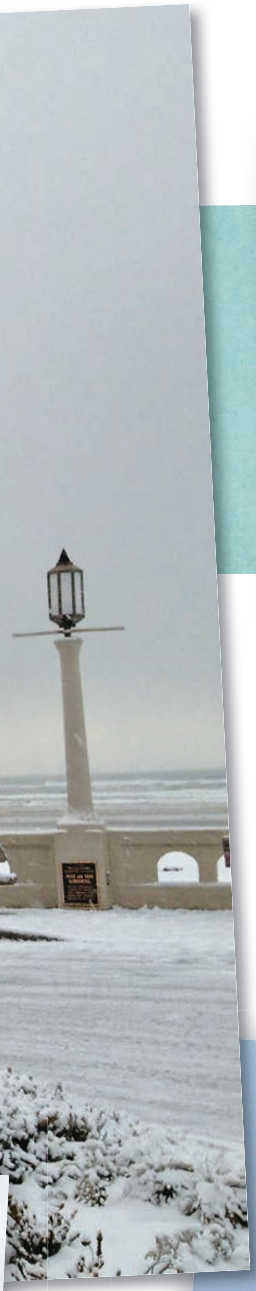
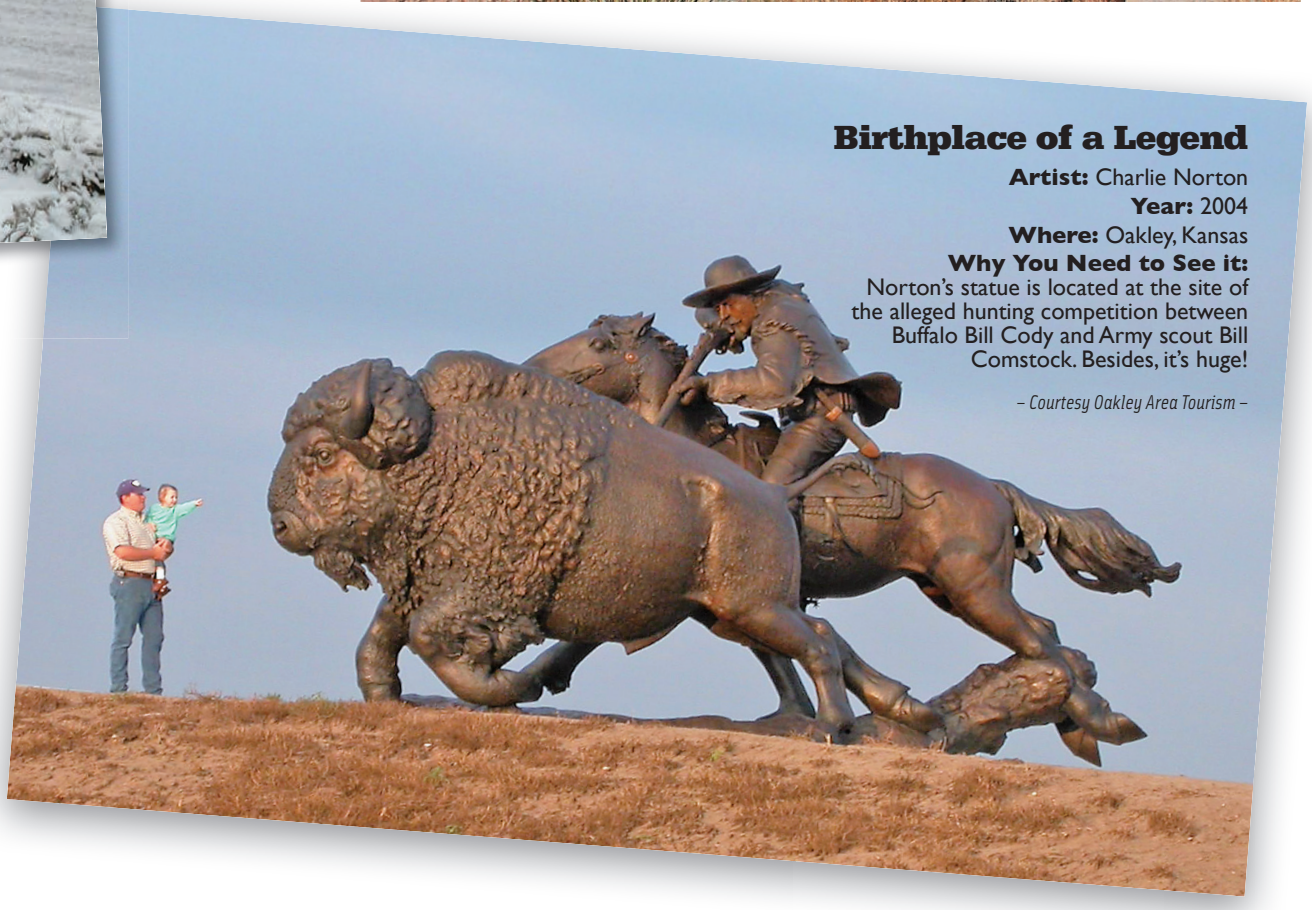


La Jornada

Artists: Sonny Rivera & Betty Sabo
Year: 2006
Where: Albuquerque, New Mexico
Why You Need to See it: These sculptures of Don Juan de Oñate leading a caravan of settlers into the territory acknowledge the city's Spanish Colonial roots.

– Courtesy City of Albuquerque Public Art –



Birthplace of a Legend

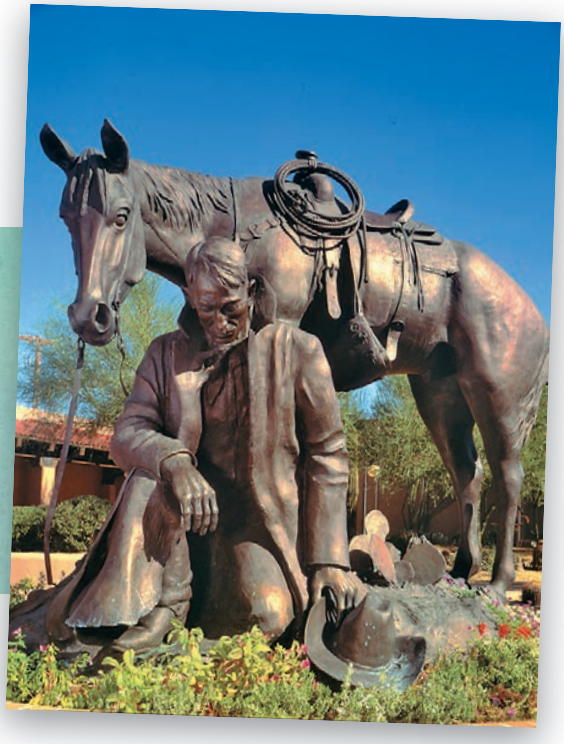
Artist: Charlie Norton
Year: 2004
Where: Oakley, Kansas
Why You Need to See it: Norton's statue is located at the site of the alleged hunting competition between Buffalo Bill Cody and Army scout Bill Comstock. Besides, it's huge!

– Courtesy Oakley Area Tourism –

Pioneer Courage Park

Artists: Blair Buswell & Edward Fraughton
Year: 2005 & 2009
Where: Omaha, Nebraska
Why You Need to See it:
This monumental wagon train heading west covers a city block and allows you to imagine walking along with the hardy pioneers heading for what they hoped would be a better life.

– Courtesy Omaha CVB –



Thanks for the Rain

Artist: Joe Beeler
Year: 1988
Where: Wickenburg, Arizona
Why You Need to See it:
This grateful cowboy kneeling in front of his horse touches pretty much everyone who sees the bronze.

– Courtesy Desert Caballeros Western Museum –

Buffalo Bill: The Scout

Artist: Gertrude Vanderbilt Whitney
Year: 1924
Where: Cody, Wyoming
Why You Need to See it:
This tribute to Buffalo Bill Cody was, in our view, the definitive work of the New Yorker heiress and artist.

– Courtesy Buffalo Bill Historical Center –

Tatanka: Story of the Bison

Artist: Peggy Detmers
Year: 2003
Where: Deadwood, South Dakota
Why You Need to See it:
Shares the story of the great bison hunt, with 14 bison fleeing three ready-to-attack Northern Plains Indians on horseback, with some bison even leaping off cliffs to their deaths.

– Courtesy Peggy Detmers –

Kid Russell & Monte

Artist: Buckeye Blake
Year: 1986
Where: Great Falls, Montana
Why You Need to See it:
Because after Charlie Russell's years working on a sheep ranch and living like a cowboy, he moved here, to Great Falls, to focus on his art and ultimately gained worldwide fame as *the* Cowboy Artist.

– Courtesy Central Montana's Russell Country –

The Invocation

Artist: Buck McCain
Year: 2003
Where: Orange, Texas
Why You Need to See it:
This Plains Indian's act of holding up a buffalo skull to the sky represents a call to a higher power, that union between the physical and spiritual that many of us seek to help us soar in our daily lives.

– Courtesy Stark Museum of Art –

Sighting the Enemy

Artist: Edward Clark Potter
Year: 1992
Where: Monroe, Michigan
Why You Need to See it:
Custer buff Paul Andrew Hutton says this is the BEST statue of George Armstrong Custer out there.

– True West Archives –

Headin' to Market

Artist: Harold T. Holden
Year: 2000
Where: Oklahoma City, Oklahoma
Why You Need to See it:
Depicts a typical scene when ranchers and cowboys would herd their cattle to the stockyards, which helped to develop this area into the "world's largest stocker and feeder cattle market."

– Courtesy Stockyards City –

Vaquero de Fort Worth

Artist: Tomas Bustos & David Newton
Year: 2012
Where: Fort Worth, Texas
Why You Need to See it:
This model of the final statue erected just this year pays tribute to the Mexican cowman's contribution to the cattle industry and to Fort Worth.

– Courtesy Fort Worth Art Commission –

Buffalo Soldier

Artist: Eddie Dixon
Year: 1992
Where: Fort Leavenworth, Kansas
Why You Need to See it:
Honors the black soldiers of the 9th and 10th Cavalry Regiments who were stationed nearby during the Indian Wars.

– True West Archives –

Sitting Bull

Artist: Fred Hoppe
Year: 2001
Where: Grand Forks, North Dakota
Why You Need to See it:
Honors the Sioux leader who was born and raised near the Standing Rock reservation in Dakota Territory and grew up to lead a resistance movement against the government.

– Courtesy Ralph Engelstad Arena –

The Cowboy

Artist: Frederic Remington
Year: 1908
Where: Philadelphia, Pennsylvania
Why You Need to See it:
Remington himself picked out the location for this public art, his only one erected during his lifetime.

– Courtesy Fairmount Park –

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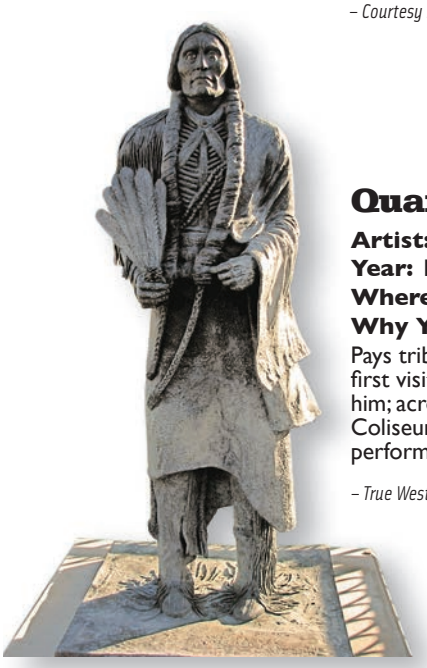
Battle of Two Hearts

Artist: Dave McGary
Year: 2005
Where: Laramie, Wyoming
Why You Need to See it:
Portrays the moment when Shoshoni Chief Washakie raises his lance to challenge Crow Chief Big Robber to begin the 1866 duel at Crowheart Butte; when he won, the victorious Washakie displayed the cut-out heart of his enemy at the end of his lance.

– Courtesy Dave McGary –



Quanah Parker

Artist: Jack Bryant
Year: 1992
Where: Fort Worth, Texas
Why You Need to See it:
Pays tribute to the Comanche chief whose first visit to the city in 1885 almost killed him; across the street is the Cowtown Coliseum at the Stockyards where he performed at the 1909 rodeo.

– True West Archives –

Terry's Texas Rangers

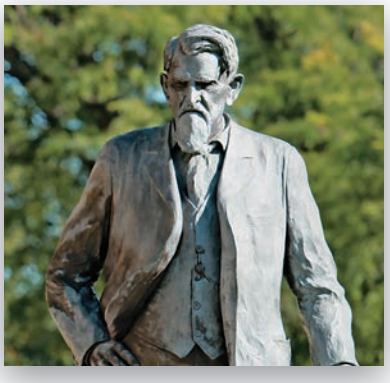
Artist: Pompeo Coppini
Year: 1907
Where: Austin, Texas
Why You Need to See it:
It was erected by surviving comrades who fought under Col. Benjamin Franklin Terry after his Rangers were mustered in Houston in 1861.

– Courtesy Texas Legislature –

John C. "Jack" Hays

Artist: Jason Scull
Year: 2001
Where: San Marcos, Texas
Why You Need to See it:
The artist's first life-sized sculpture commemorates the 1840s Texas Rangers captain for whom Hays County is named.

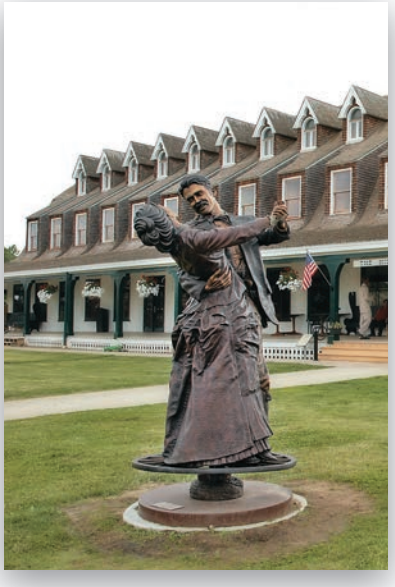
– Courtesy San Marcos CVB –



Charles Goodnight

Artist: Ulysses Grant Speed
Year: 1980
Where: Canyon, Texas
Why You Need to See it:
The legendary Texas Panhandle cattleman was a giant in our world. You have to pay homage to him.

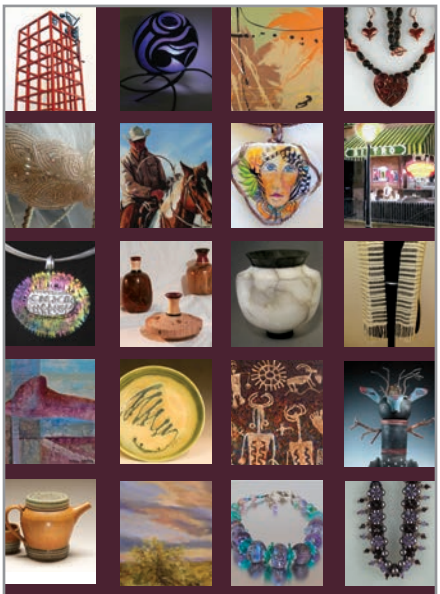
– Courtesy Panhandle-Plains Historical Museum –



The Dance

Artist: James Muir
Year: 2010
Where: Sheridan, Wyoming
Why You Need to See it:
We love this joyful bronze because it inspires many a couple to dance alongside the happy pioneer cowboy and his wife.

– Courtesy James Muir –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OVER 60 ARTISTS

Wyatt Earp Statues You Need to See

Arizona Peace Officers Memorial

Artist: Wes Chapman
Year: 1988
Where: Phoenix, Arizona
Why You Need to See it: Commemorate Arizona's centennial by paying homage to the peace officers killed in the line of duty since 1863, the year Arizona became a territory. (Plus, we think the statue has a striking likeness to Wyatt Earp!)

– By Beatrice Ray –

Wyatt Earp

Artist: Mary Spurgeon
Year: 2004
Where: Dodge City, Kansas
Why You Need to See it: Wyatt Earp served as the town's assistant marshal, and he appears to still be protecting and greeting its citizens, albeit in bronze.

– Courtesy Dodge City Trail of Fame –

Wyatt Earp & Doc Holliday

Artist: Dan Bates
Year: 2005
Where: Tucson, Arizona
Why You Need to See it: The historic Tucson Depot was the site of the 1882 incident involving Wyatt Earp & Doc Holliday that left the outlaw cowboy Frank Stilwell dead.

– Courtesy Tucson CVB / Jessica Stephens –

Stepping into Legend

Artist: Tim Trask
Year: 2008
Where: Tombstone, Arizona
Why You Need to See it: Like Arizona State Historian Marshall Trimble (shown) would tell you, who could visit Tombstone without seeing a tribute to its famous lawman, Wyatt Earp?

– Courtesy Marshall Trimble –

Wyatt Earp

Artists: Bryan Haynes, Jane McNeely & Mark Aeling
Year: 2006
Where: Kansas City, Kansas
Why You Need to See it: Even Kansas City pays tribute to the lawman's stints in Wichita and Dodge City.

– Courtesy Legends at Village West –

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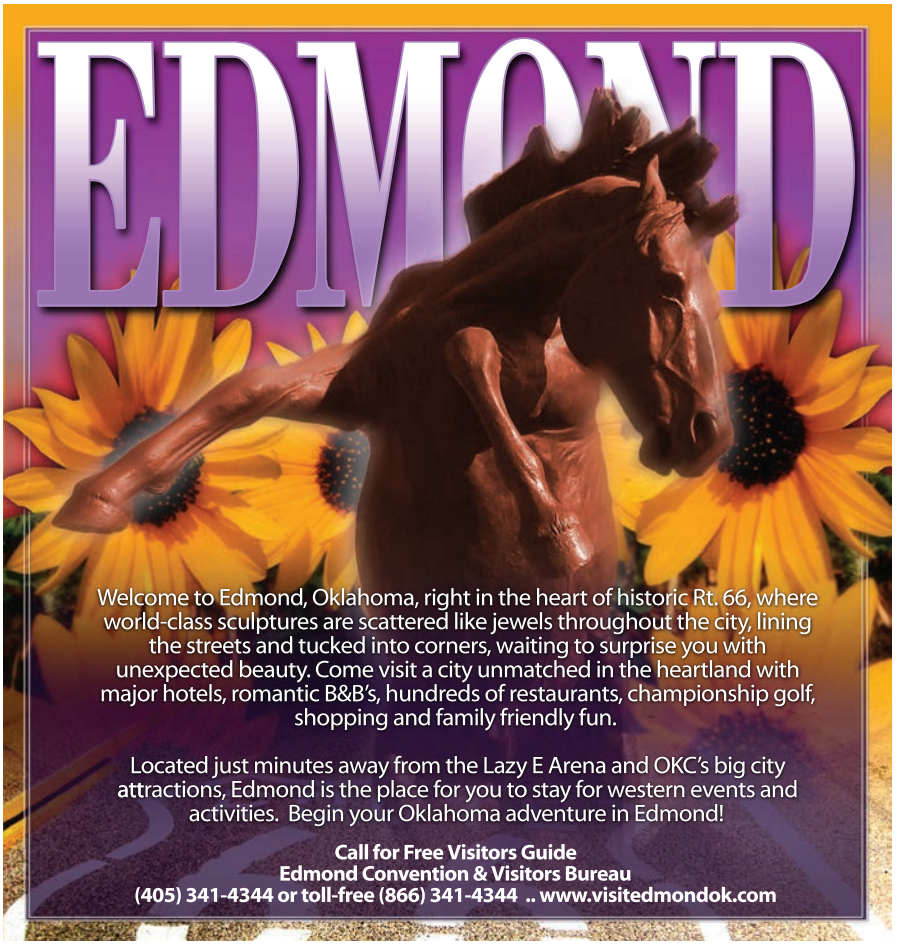

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The Homesteaders

Artist: Harold T. Holden
Year: 2007
Where: Enid, Oklahoma
Why You Need to See it:
Honors those who took part in the late 1800s Cherokee Strip land rush for the opportunity to start a new life.

– Courtesy Cherokee Strip Regional Heritage Center –

Coming through the Rye

Artist: Frederic Remington
Year: 1981
Where: Oklahoma City, Oklahoma
Why You Need to See it:
Brilliantly portrays mounted cowboys in a flurry of action, firing their pistols into the air.

– Courtesy National Cowboy & Western Heritage Museum –

Turn to p. 14 to find out what sculptor David Manuel is up to now!

John Wayne

Artist: David Manuel
Year: 1981
Where: Winterset, Iowa
Why You Need to See it:
The Western film icon's legendary demeanor is captured in bronze near the very home where he was born.

– Courtesy John Wayne Birthplace –

Handcart Mormon Trail

Artist: Franz Johansen
Year: 1998
Where: Florence, Nebraska
Why You Need to See it:
With their feet barely touching the ground, this family of handcart pioneers speaks of the anticipation and faith of the pioneers who trekked west to Zion in the Rocky Mountains.

– Courtesy Mormon Trail Visitor's Center –

Rough Rider

Artist: Solon Borglum
Year: 1907
Where: Prescott, Arizona
Why You Need to See it:
Buckey O'Neill is a hometown hero who knew the Earps at the time of the 1881 O.K. Corral gunfight and would die in action during the Spanish-American War in Cuba in 1898. His Rough Riders commander, Teddy Roosevelt, famously recalled how O'Neill said to another soldier, "Sergeant, the Spanish bullet isn't made that will kill me."

– Courtesy Arizona Office of Tourism –

1907 Dedication: Note the lack of trees.

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Sheriff Pat Garrett

Artist: Robert Temple Summers
Year: 2012
Where: Roswell, New Mexico
Why You Need to See it: Summers is pretty much one of today's top sculptors when it comes to portraying the Old West, and his latest is this tribute to the lawman who killed Billy the Kid.

– True West Archives –

One Man, One War

Artist: James Muir (shown)
Year: 2008
Where: Reserve, New Mexico
Why You Need to See it: This is a testament to the courage of man; Elfego Baca stood up against an alleged 80 cowboys in a single-handed gunfight, surviving roughly thousands of bullets sent his way.

– Courtesy James Muir –

Samuel Colt

Artist: John Massey Rhind
Year: 1906
Where: Hartford, Connecticut
Why You Need to See it: These two sculptures tell the story of how Colt's sailor life as a young man inspired him to create the gun that won the West, the Peacemaker, and other firearms that shaped the lives of so many living on the American frontier.

– Courtesy Hartford Business Improvement District –

"THE EYES OF TEXAS"

34"H x 19"W x 16"D

by BILL NEBEKER

The legendary Texas Rangers date back to 1823, when Stephen Austin called for ten men to protect new Texas settlers from Indian raids. By 1835, the rangers were required to supply their own horses, saddles and firearms. This Texas Ranger, circa 1870, is carrying his seat, double rigging saddle with a Cheyenne roll, developed by J.S. and G.H. Collins of Wyoming, as well as his Henry Rifle. This Ranger is not wearing the famous star badge, because prior to the 1890's no official badges were issued, but some rangers created their own from $5.00 Mexican Pesos. Their legend grew after 1873 when they captured desperados like Sam Bass and John Wesley Hardin, and won decisive victories over the Kiowa, Comanche and Apache tribes. With low and sporadic pay, some rangers hired onto the now legendary cattle drives from Texas through Kansas, Nebraska, Colorado, and Wyoming. It was often said that a Texas Ranger could, "Ride like a Mexican, trail like an Indian, shoot like a Tennessean and fight like the Devil, and if you were wanted for a crime they were, The Eyes of Texas."

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Mt. Spirit Gallery, Prescott, AZ

Pony Express Statues You Need to See

Pony Express

Artist: Hermon A. MacNeil
Year: 1940
Where: St. Joseph, Missouri
Why You Need to See it: Follow the route of these short-lived 1860-61 mail carriers by taking a photo of yourself at this fitting tribute and then...

– Courtesy St. Joseph Visitors Bureau –

Pony Express

Artist: Dr. Avard T. Fairbanks
Year: 2001
Where: Casper, Wyoming
Why You Need to See it: ...along the way, see a rider about to disembark in mid-journey...

– Courtesy NPS / Chuck Milliken –

Pony Express

Artist: Thomas Holland
Year: 1960
Where: Sacramento, California
Why You Need to See it: ...and document the experience in the city where the first rider arrived 10 days later (on April 13, 1860).

– Courtesy Sacramento CVB –

Passing the Legacy

Artist: Herb Mignery
Year: 2008
Where: Scottsdale, Arizona
Why You Need to See it: The Pony Express tradition was revived by Arizona's Hash Knife Pony Express, a group that, ever since 1958, annually delivers more than 20,000 letters on a 200-mile relay from Holbrook to Scottsdale.

– Courtesy Scottsdale Public Art –

Back in the Saddle Again

Artist: De L'Esprie
Year: 1987
Where: Los Angeles, California
Why You Need to See it: Looking at this just sets the Gene Autry tune playing in your head: "I'm back in the saddle again, out where a friend is a friend."

– Courtesy Autry National Center –

Track Walker

Artist: Shiela Cavalluzzi
Year: 2011
Where: Burbank, California
Why You Need to See it: The lone railway worker walks on portions of the original Southern Pacific Railroad track that led to the city's development.

– Courtesy City of Burbank Chandler Bikeway –

Bronco Buster

Artist: Frederic Remington
Year: 2005
Where: Clovis, California
Why You Need to See it:
This city shows its love for its local rodeo, held since 1914, with a recast of Remington's most famous bronze.

– Courtesy Clovis Visitors Center –

Upcoming Statue You Need to See

Wild Bill Hickok

Artist: Erik Christianson
Year: 2012
Where: Boerne, Texas
Why You Need to See it:
Be among the first to see the final creation when the sculpture unveils this November!

– Courtesy Erik Christianson –

Little Town Big Statues

The Rustler

Artist: Robert Temple Summers
Year: 2009
Where: Artesia, New Mexico
Why You Need to See it:
Renowned Billy the Kid historian Frederick Nolan thinks it has an uncanny likeness to the outlaw.

– All courtesy Artesia Main Street –

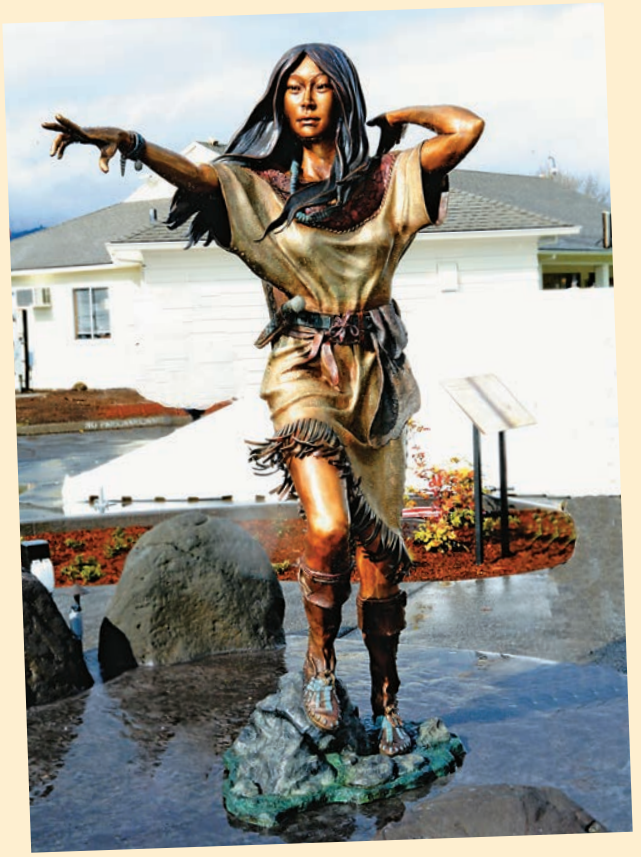
The Vaquero

Artist: Mike Hamby
Year: 2008
Where: Artesia, New Mexico
Why You Need to See it:
He notices the rustler attempt to rebrand one of the steers and...

The Trail Boss

Artist: Vic Payne
Year: 2007
Where: Artesia, New Mexico
Why You Need to See it:
...the trail boss goes after him.

Sacagawea Statues You Need to See



Sacagawea & Seaman

Artist: Heather Soderberg
Year: 2011
Where: Cascade Locks, Oregon
Why You Need to See it:
We just love the patination of the golden yellows, deep blues and rustic reds that celebrate the spirit of the Shoshoni guide's life as an interpreter for Lewis & Clark.

– Courtesy Port of Cascade Locks –

Corps of Discovery

Artist: Eugene L. Daub
Year: 2000
Where: Kansas City, Missouri
Why You Need to See it:
This places Sacagawea in her proper context, alongside the legendary explorers Lewis & Clark and their black slave York, who fascinated many of the Indians they came across in their journey.

– Courtesy Kansas City Convention & Visitors Association –

Sacagawea & Pomp

Artist: Agnes Vincen Talbot
Year: 2003
Where: Salmon, Idaho (above)
Artist: Alice Cooper
Year: 1906
Where: Portland, Oregon (left)
Why You Need to See Them:
Sacagawea acted as a symbol of peace and as interpreter during Lewis & Clark's expedition, while carrying her newborn son Pomp on her back.

– Above: Courtesy Sacajawea Center; Left: Courtesy Washington Park –

The Captains' Return

Artist: Harry Weber
Year: 2006
Where: St. Louis, Missouri
Why You Need to See it: The Mississippi River sometimes floods to the point where you barely see this Lewis & Clark statue, if at all; so you better catch a sighting of it whenever you can!

– True West Archives –

Haying, Nebraska, 2004, Jim Richardson/National Geographic Stock, ID #750998

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Nov./Dec. 05—Gay Western
Jan./Feb. 06—Top 10 Western Towns
Mar. 06—Kit Carson
Apr./Travel 06—I've Been Everywhere
May 06—Collecting the West
June 06—Sports
July/Aug. 06—Dude! Where's My Ranch?
Sept. 06—Indian Yell
Oct. 06—Tombstone/125th OK Corral
Nov. 06—Gambling/Book Roundup
Dec. 06—Buffalo Guys & Gals
Source Book/BOW 07 **SOLD OUT**
Jan./Feb. 07—Cowboys are Indians
Apr. 07—Travel/Royal Wade Kimes
May 07—Billy the Kid
June 07—Collecting the West
July 07—The Man Who Saved the West
Aug. 07—Ten Best Reads
Sept. 07—Endurance of the Horse
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Jan./Feb. 08—Tommy Lee/No Country
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Aug08—Cowboys/Kendrick Photo
Sept. 08—Saloons & Stagecoaches
Oct. 08—Charlie Russell
Nov./Dec. 08—Mickey Free
Source Book/BOW 09
Jan./Feb. 09—Top 10 Western Towns
Mar. 09—Poncho Villa
Apr. 09—Stagecoach
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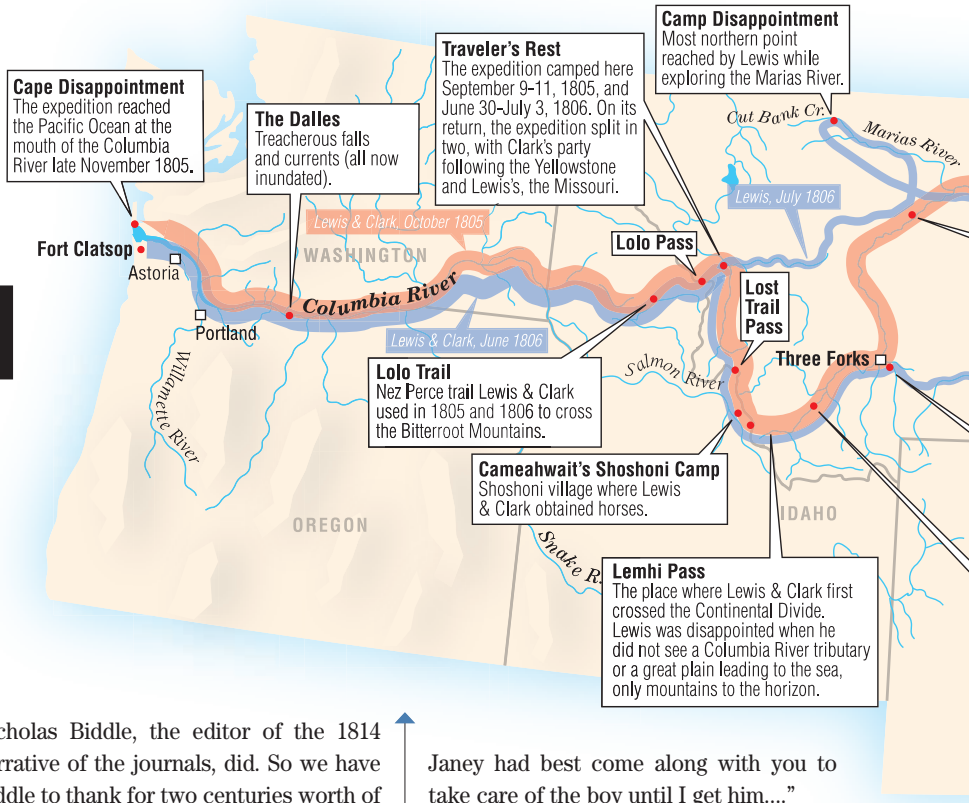
BY MEGHAN SAAR

They Called Me Janey

Settling the score on Sacagawea's known names.



"Your woman who accompanied you that long dangerous and fatigueing rout to the Pacific Ocean and back, deserved a greater reward for her attention and Services on that rout than we had in our power to give her at the Mandans," William Clark wrote to Sacagawea's husband, Toussaint Charbonneau, three days after the crew dropped them off at the Mandan village.

Such sincere respect and admiration of Sacagawea has survived more than two centuries. Sculptures (see p. 62) and memorials placed across the West honor her to this day. Yet even something as simple as her proper name can still be cause for debate.

By birth a member of an Idaho band known today as the Lemhi Shoshoni, the interpreter for the Corps of Discovery was named Sacagawea by the Hidatsa, who had captured her "five years since," according to Lewis's July 28, 1805, entry. "Sacaga" means bird, and "wea" means woman.

Captains Clark and Meriwether Lewis never spelled her name Sacajawea. Nicholas Biddle, the editor of the 1814 narrative of the journals, did. So we have Biddle to thank for two centuries worth of the faulty Sacajawea spelling.

Another variant, Sakakawea, has no tie to the journals but is based on the 1877 dictionary, *Ethnography and Philology of the Hidatsa Indians*, which defines "tsa-ka-ka" as bird and "mia [wia, bia]" as woman. Yet such usage ignores what the compiler of the dictionary himself wrote: "In my dictionary I gave the Hidatsa word for bird as 'Tsakaka.' Ts is often changed to S, and K to a, in this and other Indian languages, so 'Sacaga' would not be a bad spelling...."

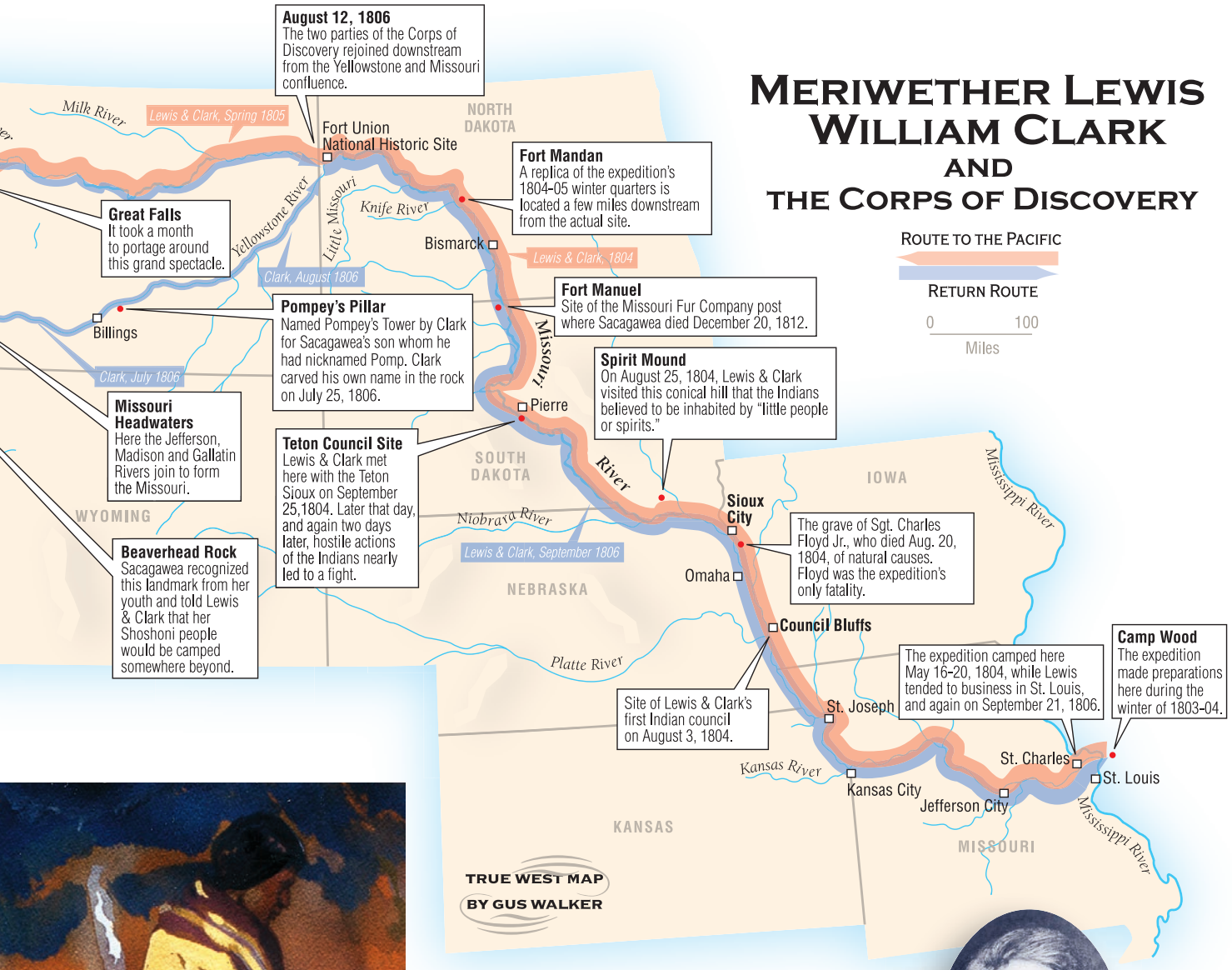
Even if you did know that Sacagawea was the proper spelling, some still are not aware of the interpreter's nickname, Janey. She was referred to as Janey when Clark recorded her vote for a winter camp at Fort Clatsop on November 24, 1805. He also called her that in an August 20, 1806, letter he wrote to her husband, Charbonneau: "bring down your son famm Janey had best come along with you to take care of the boy until I get him...."

Now when you visit a statue or memorial honoring her memory, at least you'll know her proper name (and nickname).

SACAGAWEA'S JOURNEY

- **Nov. 11, 1804:** Sacagawea enters Fort Mandan with her husband. She's six months pregnant with her first child.
- **Feb. 11, 1805:** With the help of Meriwether Lewis, who feeds her a physic made of rattlesnake rattle, she gives birth to a son and names him Jean Baptiste. (Clark calls him "Pomp.")
- **April 13, 1805:** She calmly rescues scientific instruments and valuables being washed overboard when a pirogue almost capsizes.
- **May 20, 1805:** Lewis and Clark name "Bird Woman River" in her honor.
- **June 10, 1805:** She hovers near death alongside the Great Falls of the Missouri. She is bled repeatedly by Clark and finally recovers by drinking mineral water from a sulfur spring.
- **June 29, 1805:** She, Charbonneau, Pomp and Clark nearly drown in a flash flood.
- **July 28, 1805:** At the Three Forks of the

Meriwether Lewis William Clark and the Corps of Discovery



Captain William Clark

Notable author Larry McMurtry fittingly called his collection of essays on the American West *Sacagawea's Nickname*; the 2001 publication brought the Shoshoni interpreter's nickname "Janey" to a broader audience. The following year, Jane Kirkpatrick added a lovely touch to her fictional portrayal of the real-life Marie Dorion, *A Name of Her Own*, when she had Sacagawea tell Marie, "Clark calls me Janey."

– Illustrated by Bob Boze Bell –

Missouri, she calmly recounts the story of her capture by Hidatsa raiders five years earlier.

- **Aug. 27, 1805:** She is reunited with her brother, Cameahwait, chief of the Shoshoni band in Idaho.
- **Oct. 13, 1805:** Her presence convinces local tribes the expedition comes in peace.
- **Nov. 24, 1805:** She is allowed to vote with the men on the location of Fort Clatsop on the Oregon coast.
- **Jan. 6, 1806:** Sacagawea insists on being taken to the Pacific Ocean to see a beached whale.
- **July 6, 1806:** She points out Bozeman Pass to Clark's party on their return trip through Montana.
- **Aug. 17, 1806:** She and Charbonneau remain at the lower Hidatsa village as the expedition makes its way to St. Louis and the end of its journey.

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BY ALLISON CARLTON

Lance of the Ciboleros by John Moyers.

– Courtesy Nedra Matteucci Galleries in Santa Fe, New Mexico –

JOHN MOYERS

John Moyers couldn't tell you when he first picked up a paintbrush, but he could tell you when he began his career as an artist.

"I always did it," he says. "It especially helped having my father as an artist. I always had access to materials, sketchbooks and whatever else I wanted, he'd let me use in the studio."

Since those early days of running home to see what his Cowboy Artists of America father was working on in his studio, Moyers had the opportunity to study with the award-winning Western artist Robert Lougheed.

After that, Moyers's paintings started selling, and he stuck with it, whether he was depicting sweeping landscapes or American Indians.

"I've always been interested in Western history," he admits. "I'm just painting Western subject matter because it's what I know and it's what I grew up with."

Having lived in the Albuquerque-Santa Fe area of New Mexico pretty much his entire life, Moyers especially enjoys painting the region's Pueblo Indians. Another favorite subject matter of his is Mexico's Old West history from 1860-1920.

To prepare for a painting of the Mexican Revolution or of a storied Indian battle, he reads books that cover that history and goes antique shopping with his wife for period Mexican or Indian outfits. "Depending on which culture or people I paint, I try to honor them," he says. "It's just the way I feel. I'm not going to paint a painting that makes a certain culture or person look bad."

For as much time as he may have spent with his father William in the studio as a kid, Moyers enjoys spending a majority of his time today in the outdoors, so he can ensure he records the values and color temperatures accurately. "It's so important that you work from life because no matter how good the camera is, it's not as important as working from life," he says.

As an artist, Moyers only looks toward the future, sometimes even forgetting the work he's done in the past. He may not recall the year he first began painting, but he knows what he'll be doing for many years down the road. "I just want to keep painting," he says. "In the whole scheme of things, my goal is to continue to work."

"You just hope you touch somebody's emotions with your work," the artist adds, "and if you do that, then you're successful."

UP-AND-COMERS

"**Hannah Harper** [of Ardmore, Oklahoma] is 17 years old, but can draw better than most artists. She is a diamond in the rough," Moyers says. Her true colors show in her vision of a Western horse, portrayed in her *Reminisce* batif.

"A very talented young artist, **Tyler Crow** [of Apache, Oklahoma] is going to be a great artist who does cowboy subject matter," Moyers predicts. Shown here is his oil tribute to the working cowboy, *Pure Pleasure*.

BY G. DANIEL DEWEESE

Life-Saving Buffalo Robes

Providing warmth and security for Lewis & Clark, Buffalo Soldiers and today's Westerners.

Indians referred to black soldiers in the U.S. Army as Buffalo Soldiers. The soldiers' dark, curly hair reminded Indians of the dense, curly hair on the heads and shoulders of American bison; plus the soldiers fought with bravery and ferocity—additional traits Indians associated with buffalo. Several soldiers in this circa 1890 photograph of 25th infantry troops based in Fort Keogh, Montana, wear buffalo coats and hats.
– True West Archives –

Meriwether Lewis and William Clark's Corps of Discovery passed the first winter of their epic 1804-06 expedition on the northern banks of the Missouri River in what is now North Dakota. They built a small triangular encampment across the river from a friendly Mandan village. Other Mandan and Minnetaree villages were located a few miles upstream. It proved to be a cold season.

In his journal, Lewis marveled at the Indians' fortitude in extreme temperatures, which got more than 40F below zero. He recounted how a 13-year-old boy experienced only frostbit feet after spending a cold night in the open air protected only by a buffalo robe.

In another entry, Lewis wrote how an Indian mother, threatened by a raging prairie fire, covered her toddler with a fresh buffalo hide when she realized she couldn't outrun the blazing inferno carrying the boy. "She returned and found him untouched," he wrote, "the skin having prevented the flame from reaching the grass on which he lay."

This was 160 years before the first mylar survival blanket.

Northern latitude winters have always posed a formidable threat to human survival. Dangerous weather caused or contributed to more deaths among whites flocking to the American West than Indians, bandits and wild animals altogether.

"Winter is not a season, it's an occupation."

- Minnesota writer Sinclair Lewis

As for the Indians, they had no knowledge of textile arts and, therefore, no access to cloth. They adapted to freezing temperatures and wind-driven snowstorms by wrapping themselves in the skins and hides that protected animals from the elements.

The first European trappers and traders venturing into the frontier adopted the ways of the indigenous tribes, not only to seek accommodation and acceptance among the natives, but also to survive the rigors of extreme weather as their woven apparel either wore out or was traded away.

Buffalo hides were particularly prized as "coat-worthy" due to their larger dimensions, thicker skins and dense, heat-retaining fur. A buffalo hide is still known as a "robe"—possibly because of the way Indians wore them draped over or around their shoulders. White trappers and traders interacting with the Indians added sleeves and buttons—sometimes collars and pockets—and turned the robes into coats.

Cowboys, settlers and soldiers in the northern plains and mountains turned

For a handmade buffalo coat, turn to Michael J. Guli Designs. His coats provide the ultimate in warmth and comfort as they are made out of winter buffalo hide, with the longest, thickest fur used on the collar, and feature buttons hand-fashioned from buffalo horn; $1,995.

Made to protect you during winter, spring and fall, the combo Drover oilskin coat by Down Under Saddle Company ($149) is fitted with a removable fleece liner that leaves you with a cotton liner for a lighter weight coat. The ladies may appreciate the stylish Alice Springs jacket ($39.98) with its shawl collar, roll-back fleece cuffs and a tapered, point bottom hem.

buffalo hides into vests, leggings, chaps, hats and coats until the herds all but disappeared. As late as the 1890s, soldiers and cavalrymen photographed in Wyoming wore the distinctive fur coats. Buffalo robes became a fashionable accessory among 19th-century Americans and Europeans who used them as blankets in their carriages and sleighs.

Despite modern-day protests from vegans and animal rights activists, fur coats, fur vests and fur trim on leather or cloth coats continue to be popular among the well-heeled. Buffalo coats are relatively rare, but they are available from a handful of specialty companies. A high-quality buffalo coat can cost upwards of $5,000, but it just might save your life in a blizzard—or a prairie fire.

After the arrival of Europeans, American Indians discovered that, unlike fur, wool trade blankets dried quicker and were lighter and more comfortable to wear than skins and hides. Indian colors and geometric patterns influenced the designs of these blankets. White trappers began cutting up the blankets to make coats and vests. Rhonda Stark Designs pays tribute to this legacy with a wool-blend men's vest in Shoshone pattern; starts at $159.95. Pair it with a matching long jacket; $425.95.

Sheepskin is a good insulator, as the wool is still attached to the hide. This Open Range Drifter coat by Schaefer Ranchwear features hand cut sheepskin set to a wool shell, a six-pocket front with inside pockets, front and back Western yokes and double snap outside riding vents. The coat comes in red (shown), camel and charcoal; $325.

This Stetson men's denim jacket features a Sherpa lining made from a polyester and cotton fabric to resemble the look and feel of sheep's wool; $75.

G. Daniel DeWeese coauthored the book *Western Shirts: A Classic American Fashion*. Ranch-raised near the Black Hills in South Dakota, Dan has written about Western apparel and riding equipment for more than 25 years.

BY SHERRY MONAHAN

Hangtown Fry

A Gold Rush dish you can still order in San Francisco!

– By Sherry Monahan –

"We had gone into Hangtown one night for provisions, when we heard that a great strike had been made at a place called Coon Hollow, about a mile distant. One man was reported to have taken out that day about $1,500," recalled Edinburgh-born artist John David Borthwick, of his 1851 tour of Hangtown's gold fields.

"The town of Placerville—or Hangtown, as it was commonly called—consisted of one long straggling street of clapboard houses and log cabins, built in a hollow at the side of a creek, and surrounded by high and steep hills...," he wrote. "There were boarding-houses…which forty or fifty hungry miners sat down three times a-day to an oilcloth-covered table, and in the course of about three minutes surfeited themselves on salt pork, greasy steaks, and pickles.... The counter served also the purpose of a bar…on shelves above them was an ornamental display of boxes of sardines, and brightly-coloured tins of preserved meats and vegetables with showy labels, interspersed with bottles of champagne and strangely-shaped bottles of exceedingly green pickles...in the middle of which was invariably a small table with a bench, or some empty boxes and barrels for the miners to sit on while they played cards, spent their money in brandy and oysters, and occasionally got drunk."

The common meal of Gold Rush miners in Hangtown was beefsteak and coffee, but some liked spending their newfound riches as soon as they got them. What would you do if you were tired of eating steak every meal and money was no object? Order something different and expensive! That desire likely led to the creation of the Hangtown Fry.

A 1948 Placerville article tells this story about the dish's origins, "In 1849 a miner who had struck it rich at Shirtail Bend, hungry from short rations, staggered into Placerville, then called Hangtown because of the ease with which local lawbreakers found themselves strung up to oak boughs. At the first available eatery he passed up the grizzly bear steaks and demanded the best and most expensive food to be had. That turned out to be eggs and oysters. 'Fry me plenty of both and throw in some bacon,' were the words creating the Hangtown Fry...."

Consider this, eggs were $1 a piece and oysters were 50¢ back then! An 1850 dollar is equal to $29.70 today, while oysters still cost 50¢ today.

A more colorful version of the Hangtown Fry's origin comes from a man

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OYSTER OMELET

6 eggs, beaten
4 slices bacon
¼ c. milk
Salt and pepper to taste
12 oysters, shucked

Fry the bacon in an omelet pan over medium heat until crisp. Remove, crumble and set aside. Fry the oysters in the bacon fat over medium heat. Combine the eggs and milk in a small bowl. When oysters are almost done, add the egg mixture and salt and pepper. Cook until almost cooked and add the bacon. Fold in half to serve.

Adapted from a recipe in the *Sacramento Daily Record-Union*, May 27, 1882

who was to be hanged in the town. He asked that his last meal contain Olympia oysters, bacon and eggs, which were all expensive and had to be shipped in. While he was waiting for the delivery, his buddies broke him out of jail.

The Hangtown Fry is a staple on the menu at Tadich Grill in San Francisco. In 1849, Nikola Budrovich, Frano Kosta and Antonio Gasparich set up a tent on Long Wharf, where these Croatians served coffee and grilled fish and meat to hungry arrivals. After the 1851 fire, they called their café the New World Coffee Saloon. The business changed hands a few more times until John Tadich bought it in 1887. (But he wasn't new to the saloon; he had worked as a bartender there since 1876.) In 1913 Tadich hired Tom Buich as a pantryman; in 1929 he sold the business to the Buich brothers. The Michael Buich family still owns the Tadich at 240 California Street.

Shared here is an 1882 recipe for an oyster omelet, which is almost like the Hangtown Fry. Try it with a glass of wine from one of these historic Western wineries: Chateau Ste. Michelle, Colter's Creek, David Hill, Ste. Chappelle, Buena Vista, Valley View or Hall.

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

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The West's Most Provocative Artist

Thom Ross shares a bold vision of the historic West.

Thom Ross enjoys expanding the public's knowledge of Western history by sharing unusual, but accurate, views of Indians (above) and the O.K. Corral (above, left)

– Courtesy Due West Gallery –

Standing outside Due West Gallery, Thom Ross is packing iron.

Good thing Wyatt Earp and Pat Garrett aren't in Santa Fe, New Mexico, or they'd be hauling Ross off to jail for violating that checked gun policy.

Wait a minute. Earp and Garrett—and Billy the Kid, Johnny Ringo, Buffalo Bill Cody, even boxer Jack Johnson—are in Santa Fe, hanging on the walls of Due West Gallery, where you'll also find the artwork of Duke Beardsley, Maurice Turetsky and others, including Bob Boze Bell (but that's not why we're covering this in the magazine).

We're writing this because we like Ross, his gall and gumption, and his no-holds-barred approach to art and history. "The majority of Western artists are bad historians—if they do any research at all," says Ross, inside the gallery he started last year. "This is where Western art gets slammed—correctly. Because it's not art. It's picture making. Look at an artist like van Gogh, and his painting *Corn Field with Ravens*. I love ravens, and I love cornfields. But when he paints it, the painting itself is what's so seductive."

> "I thought it was about a guy who wanted to go kill a whale."

Most Western artists will mention Charlie Russell or Frederic Remington, but Ross cites Vincent van Gogh (another reason we like him). "People get so into 'A Western painting has to look like this,'" he says. "Well, give me something where you are out of the box."

That's why Ross, who grew up in Sausalito, California, and moved to Santa Fe from Seattle, Washington, started Due West. Santa Fe's the third-largest art market in the United States, but the city has probably never seen a gallery like Due West or an artist like Ross in decades—if ever. Ross puts bold, contemporary takes on Western history. He doesn't hold back in his paintings, or when he's speaking his mind.

One thing you won't find in Due West: That stupid painting of a cowboy wearing a yellow rain slicker as he rides down a mountainside. "Give me a break," Ross says. He actually adds a few other choice adjectives, which is why my 10-year-old son calls Ross, "Potty-mouth Thom."

Billy the Kid is almost always on Thom Ross's brain, if not on his paintings, as you can see from a recent Western history symposium held at his Due West Gallery.

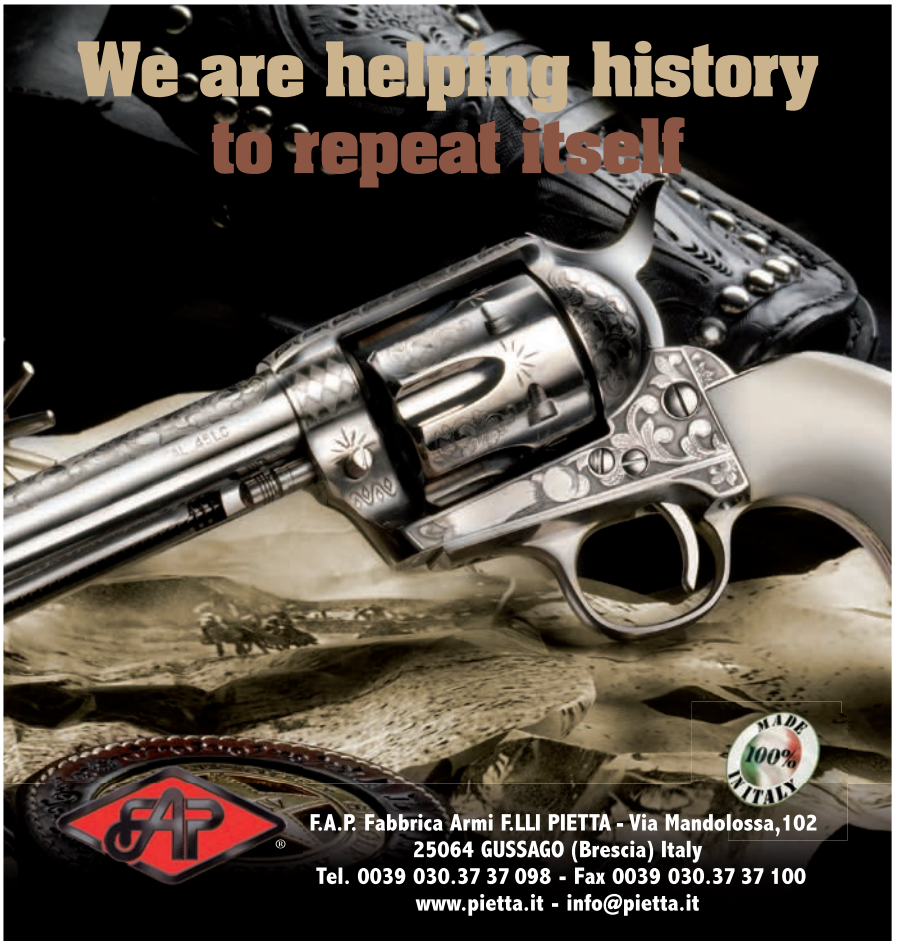
– By Johnny D. Boggs –

What you will find are paintings like *Indians Playing Golf*, which depicts, you guessed it, Indians playing golf. As soon as Ross mentions that, a couple walks down San Francisco Street, stops to admire the painting in the window, smiles, laughs, points, then moves on.

But that image didn't come to Ross in a dream. It's historic. History fuels Ross's passion. "Most artists reproduce and reproduce without getting closer to what I call the truth," he says. "The danger is learning how to separate the truth from the myth. As an artist, you should be looking into that myth. Why does Custer's Last Stand matter? Why are they still making movies about the Alamo and Billy the Kid and Wyatt Earp? We project our emotions through these figures, and there's something really wonderful about it."

It's probably no surprise that Ross's favorite novel is Herman Melville's *Moby-Dick*. "I thought it was about a guy who wanted to go kill a whale," he says. "Then my English teacher said, 'That's what the story's about, but that's not what he's talking about. He's talking about man and God and the universe....' I said, 'You mean you can hide meaning in the confines of reality?' He said, 'Yeah, absolutely.' And I said, 'That's what I want to do with my art.' I'll tell the historical story, but it's not going to be focused on historical minutia."

Johnny D. Boggs wonders when Thom Ross plans on reclaiming the plywood paintings of Custer and Sitting Bull he loaned out for a party in January.



BY DREW GOMBER

10 for 10: Ruidoso, NM

Touring our #5 town of the year, from Dowlin's Mill to White Oaks.

During his enlistment with the New Mexico Volunteers, Paul Dowlin worked as a post trader for Fort Stanton. After his service, he built the still-standing Dowlin's Mill (above) in 1868.

– *True West Archives* –

1. At the time of the 1878-79 Lincoln County War, Ruidoso was just one building, **Dowlin's Mill**; owner Paul Dowlin was shot dead in front of it in 1877. While it is no longer open to the public, the mill is located on Ruidoso's main drag, Sudderth Drive.

2. The **Ruidoso River Museum** boasts the largest collection of Lincoln County War artifacts in the world, along with items from the *Titanic* and prehistoric artifacts. Kiddies might dig the outdoors "Alien Experience."

3. For a good steak, head to the **Texas Club** in Ruidoso. This was the favorite restaurant of actor and stuntman Richard Farnsworth, who owned a ranch in Lincoln County.

4. Place your bets at the **Race Track & Casino** in Ruidoso Downs; racing season lasts from Memorial Day to Labor Day, while the casino is open year round.

5. English entrepreneur John Tunstall opened the **Tunstall Store** in his ill-fated attempt to wrest power in Lincoln County from the firm of Murphy and Dolan. This business venture cost Tunstall his life and ignited the Lincoln County War.

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6. For breakfast or lunch, or a place to hang your hat, the **Wortley Hotel** is the best bet. After guard Bob Olinger brought the prisoners here for their evening meal, he heard gunfire from the courthouse that caused him to rush back across the street and meet death at the hands of the Kid.

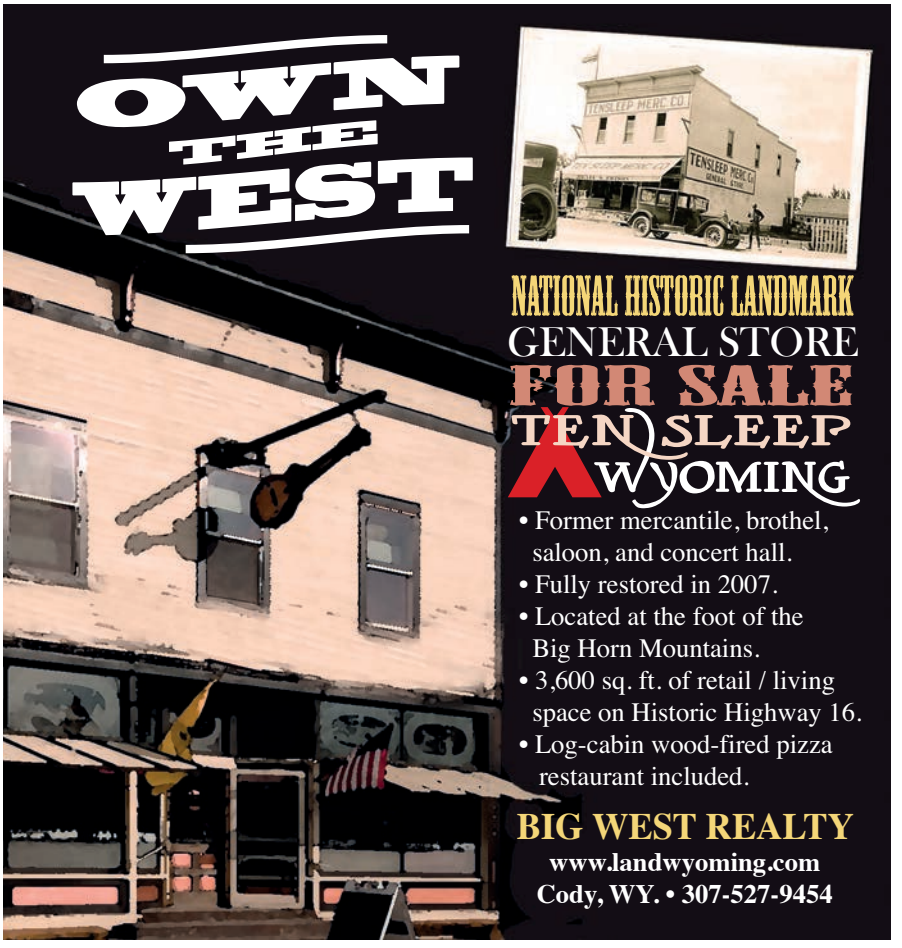
7. The single most historic building (arguably) is the **Lincoln County Courthouse**, in nearby Lincoln. Billy the Kid made his dramatic escape here on April 28, 1881, killing both of his guards in the process and catapulting the youthful outlaw into legend. Prior to its courthouse days, the building was erected in 1874 as the store for L.G. Murphy and his ruthless junior partner James Dolan.

8. If the Kid were to ride back into **Lincoln** today, he would recognize it instantly; many buildings date from his time, with others dating just a few years later. The **Montano Store** is where Gen. Lew Wallace stayed while investigating the violence in Lincoln County. The **Patron Store** is where the Kid went into voluntary imprisonment while waiting for a pardon from Wallace that never came. The 1876 **Ellis Store** is now a bed and breakfast.

9. Fort Stanton is possibly the nation's best-preserved cavalry fort. Most of its original buildings are still there, including the enlisted men and officers' quarters, the stable and the commander's office and quarters.

10. At **White Oaks**, check out the cemetery (Susan McSween, of Lincoln County War fame, is buried here, as is J.W. Bell, a guard killed by Billy the Kid during his escape). Be sure to wet your whistle at the No Scum Allowed Saloon, a building constructed during 1880s boom days.

For historic tours of Lincoln and Lincoln County, contact **Drew Gomber** at *drew@pvtnetworks.net* or 575-653-4056.



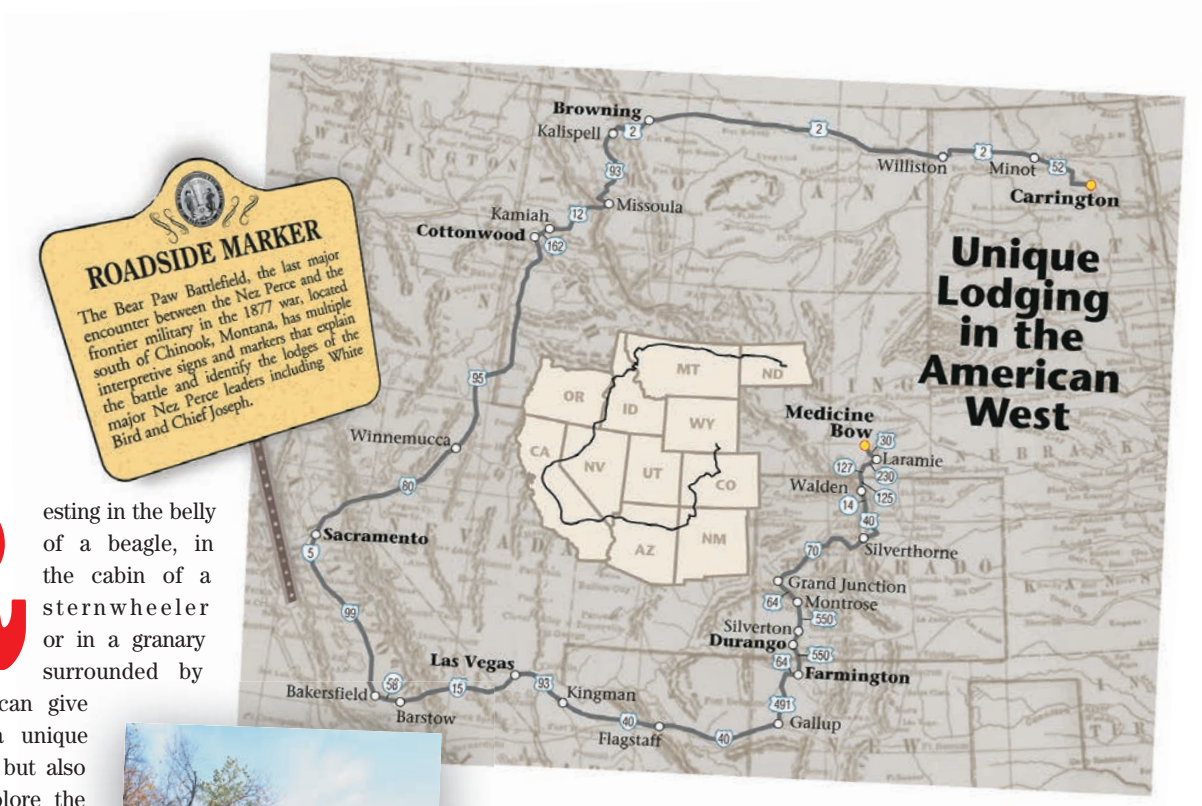
BY CANDY MOULTON

Sleeping in a Dog's Head

And other unique lodging in the American West.

As evidenced by photographs like Edward S. Curtis's shot of a Blackfoot man with his horse in front of his tipi, Blackfeet lodges have been serving residents and travelers in northern Montana for generations. Today you can experience tipi living at Darrell Norman's Lodgepole Gallery & Tipi Village (above) near Browning, Montana.

– Curtis: True West Archives; Darrell Norman's Lodgepole Gallery & Tipi Village: Courtesy Travel Montana –



This small granary now serves as a lodging room at Pipestem Creek Bed and Birding near Carrington, North Dakota.

– All photos by Candy Moulton unless otherwise noted –

Resting in the belly of a beagle, in the cabin of a sternwheeler or in a granary surrounded by flower gardens can give you not only a unique night of lodging, but also a chance to explore the American West and have something to talk about when you get back home.

In my quest to find some beds that are a little out of the ordinary, or in locations that are truly historic, I started on the Northern Plains at the Pipestem Creek Bed and Birding near Carrington, North Dakota, where lodging is in restored granaries (one is a 10-sided structure). The real attraction is the opportunity to explore 700 acres of prime bird habitat and private gardens. This is rural living, with an atmosphere where you can literally listen to the birds sing and smell the flowers. Among the rare bird species you may see while staying here are Baird's Sparrow, Chestnut-collared Longspur, Sprague's Pipit, Le Conte's Sparrow and Nelson's Sharp-tailed Sparrow.

Just five miles from Pipestem Creek you can have more birding opportunities at the Arrowwood National Wildlife Refuge Complex. Chase Lake National Wildlife Refuge, a 40-minute drive from Pipestem Creek, boasts the largest white pelican population in North America.

Pipestem Creek Bed and Birding owner Ann Hoffert has a lifelong knowledge of birding on the Northern Plains and, as president of Birding Drives Dakota, can give great advice on species and where you might see them. Room rates start at $70 per night for two people. (701-652-2623 or 701-650-9002)

Relaxing in a Tipi

Heading west, Browning, Montana, beckons. Here I found accommodation in a Blackfoot camp at Darrell Norman's Lodgepole Gallery & Tipi Village. Norman is an artist, and he cooked me a fresh trout dinner while an eclectic group of friends and artists popped in and out of his gallery and home. Then he took me down to my accommodations for the evening. The tipi where I stayed was one of several at the site. Inside was a small fire pit, and since it was a chilly, fall evening, with wind sweeping across the plains, Norman started a fire and shared some Blackfeet stories with me before departing to head up to his house.

I had the lodge to myself, and with only the light of the small fire, I found it relaxing and inviting. I lifted back the heavy buffalo robe and settled into the "bed," which was a camping mattress and sleeping bag on the ground. (You can take your own sleeping bag and mattress, or rent one at the site.) The Crow's Nest, just up the hill from the tipi camp, is a guest lounge and dining area. A shower room is also located up the hill from the tipis.

This site gives you a view of north-central Montana's plains to the east and south, and of the striking peaks of Glacier National Park to the west. Lodging prices start at $75 for two people; meal prices range from $12 to $30. (406-338-2787)

The works of Blackfeet, Choctaw, Cree, Arikara/Hidatsa and Kiowa-Apache artists,

Sweet Willy, the larger of two beagles at Dog Bark Park Inn, doubles as an attraction and bedroom.

including that of the lodge owner Darrell Norman, are available in the gallery. Various art workshops are held on site, and you'll have opportunities to see Spanish Mustangs and take a horseback ride or an herbal walk with a Blackfeet guide.

To learn more about Blackfeet culture and history, you should visit the Museum of the Plains Indian, in nearby Browning, or attend North American Indian Days, held the second weekend in July.

Sleeping in a Dog's Head

My route takes me across western Montana to Cottonwood, Idaho, home of Dog Bark Park Inn, which has an oversized beagle, Sweet Willy, as the main lodging facility. Stairs lead to a private deck and the dog's belly, which is the main bedroom. The bathroom is, appropriately, in the dog's

rear end, while the head of the dog has a small loft with a sleeping pad (which is ideal for a single person or particularly for kids). The park itself has other oversized objects, a hiking trail and is located adjacent to the chainsaw artist studio of Dennis Sullivan and Frances Conklin.

You might think this entire place has gone to the dogs, and to a certain degree it has. While Sullivan and Conklin create items with a wildlife, fish or Lewis & Clark theme, by far most of their art has a connection to dogs. There is, of course, Sweet Willy, and a smaller canine companion, Toby, who is only 12 feet tall. In the gift shop are a variety of other wooden canines. You can even have Sullivan and Conklin make you a personalized replica of your own dog (beagles are particularly popular). (208-962-3647)

The Delta King sternwheeler riverboat is now permanently docked in the Sacramento River at Old Sacramento and serves as a hotel with 44 cabins. You'll find wide verandas around the vessel, which also has the Pilothouse Restaurant and the Delta Bar & Grill.

A Captivating Riverboat

I don't much like boats and rivers, but I will say that the Delta King on the Sacramento River, permanently docked at Old Sacramento, California, totally captivated me. The Sacramento River was the conduit for this riverboat when the sternwheeler was in service from 1927 to 1940, and it served as a troop transport on San Francisco Bay during WWII before falling to derelict status.

Bob Boze Bell Books

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The vessel is now permanently docked at Old Sacramento.

Although some of the 44 cabins are quite small, others have nice amenities (desks, comfortable chairs and views of either Old Sacramento or the Sacramento River). The Captain's Quarters, which encompasses two stories and includes the site of the original wheelhouse, will set you back at least five big bills, but it is one-of-a-kind lodging that has a private veranda, wet bar and a queen-sized bed along with a living room. (916-444-5464)

The secondary benefit to staying on the Delta King is its location in Old Sacramento. It is a short walk of just a block or two to reach sites such as the California State Railroad Museum, the Wells Fargo History Museum, the California State Military Museum, Sacramento History Museum and the Old Sacramento Schoolhouse Museum.

The Delta King has two restaurants, Delta Bar & Grill and the Pilothouse, giving you a choice of casual dining or something quite elegant. You can also enjoy your meal out on the deck like I did, watching a continual flow of folks ranging from those boating on the river to bridal parties using the Delta King as their wedding site.

GOOD EATS

Buffalo City Rotisserie Grill
Jamestown, North Dakota

Lolo Creek Steakhouse
Lolo, Montana

Delta King
Sacramento, California
(see above dish)

Triple George Grill
Las Vegas, Nevada

Steamworks Brewing Co.
Durango, Colorado

River Rock Café
Walden, Colorado

Coal Creek Coffee Company
Laramie, Wyoming

Jousting for a Good Time

The Excalibur in Las Vegas, Nevada, is a castle-like fortress that scoops you in, deposits you in a casino and then seeks to separate you from your money. But of course, there is much more to the Excalibur than gambling, such as the opportunity to enjoy an evening watching the Tournament of Kings.

The standard rooms are, well, standard, but you can upgrade to a widescreen room with 42-inch plasma TVs, or better yet, a suite that has a built-in spa or a parlor suite with living and dining areas, guest bathroom and a marble spa. But even with that luxury, the reasons why you'll want to stay at the Excalibur are: it's 1) on the Strip, 2) reasonably priced and 3) the site of the Tournament of Kings where you get dinner and jousting!

Don't expect this dinner to be white tablecloths and fine china. Instead, you will use just your hands to enjoy the three-course meal of "dragon's blood" (tomato soup), potatoes and a roasted game hen. The real enjoyment is the show performance led by Merlin the magician who introduces the action. The knights on their Morgan, Arabian and Fresian steeds fight the battles and engage in jousting. This entertainment engages the audience, which entails learning a drinking song (led by Merlin) before downing a tankard, stomping your feet and pounding the tables to cheer the King and the Knights as they take over the arena.

With horses, a dusty arena and pyrotechnics, this is not a show for anyone with breathing difficulties or asthma, but it certainly will entertain you. Plus, since it is located at the Excalibur, you won't have far to travel to return to your room for the evening. Of course, there will be distractions along the way—casino gambling or the arcade area, to name two of them. (702-597-7777)

Happy Birthday, Strater

The Strater Hotel in Durango, Colorado, is celebrating its 125th Birthday this year. That is reason enough to stay at this grand hotel named for Henry Strater, the Cleveland pharmacist who took the position that if the town were to truly prosper, it needed a fine lodging establishment. You'll find 93 rooms all decorated with Victorian antiques, which makes staying here an adventure and a bit of a history lesson. The Strater is located within easy walking distance to the Durango & Silverton Narrow Gauge Railroad. (970-247-4431)

A Bargain for History

When trains rumble through the small town of Medicine Bow, Wyoming, the vibration shakes the town, including the historic Virginian Hotel, which is just across the road (U.S. Highway 30/Lincoln Highway). One can imagine the buildings also shook when Owen Wister, author of the Western novel and creator of the iconic character for whom this hotel is named, came to Medicine Bow.

The Virginian Hotel is one of the greatest bargains in historic lodging I've ever encountered. The two-room Owen Wister Suite has antique furnishings including a rolltop desk, marble-topped side table and photographs of Wister. The smaller Scott Suite, which I have stayed in more than once, is named for the owner's ancestors. It has a small attached bathroom and tall windows that give you a view of the Medicine Bow Depot across the road, which is now in use as the Medicine Bow Museum.

My great-grandfather helped in the construction of the Virginian, which began in 1901 and was completed in 1911. Some rooms in the Virginian are simple sleeping rooms with a water closet down the hall, just the way the structure was built originally. Rates range from $43 for a sleeping room to $100 a night for a suite. Downstairs you'll find the restaurant and dining room, plus the Virginian Bar, where you are likely to encounter a character or two ready to share some stories about Medicine Bow Country. (307-379-2377)

Candy Moulton once in a while actually hangs her hat at her home near Encampment, Wyoming, but honestly, most of the time she is on the road.

OTHER UNIQUE PLACES TO STAY

Kokopelli's Cave Bed & Breakfast (above) near Farmington, New Mexico, is a rock cave that was developed as an office for a geologist, but turned into a bed and breakfast that is accessible by driving an unmaintained road. Inside the cave rooms, you'll find a kiva-style fireplace, queen bed and a waterfall-style shower cascading off "ruin-like" rocks and a jacuzzi.

Kindness Ranch near Hartville, Wyoming, is a thousand-acre sanctuary for animals that have been used for research, so you'll find dozens of cats, dogs, horses, pot-bellied pigs, sheep and more, all in need of attention. The lodging here is in one- and two-bedroom yurts, each with a kitchen and a view of the open prairie. If you wish, you will have a chance to help with the animals, whether that is playing with the cats, walking the dogs or perhaps helping at the barn. Some of the animals are also available for adoption.

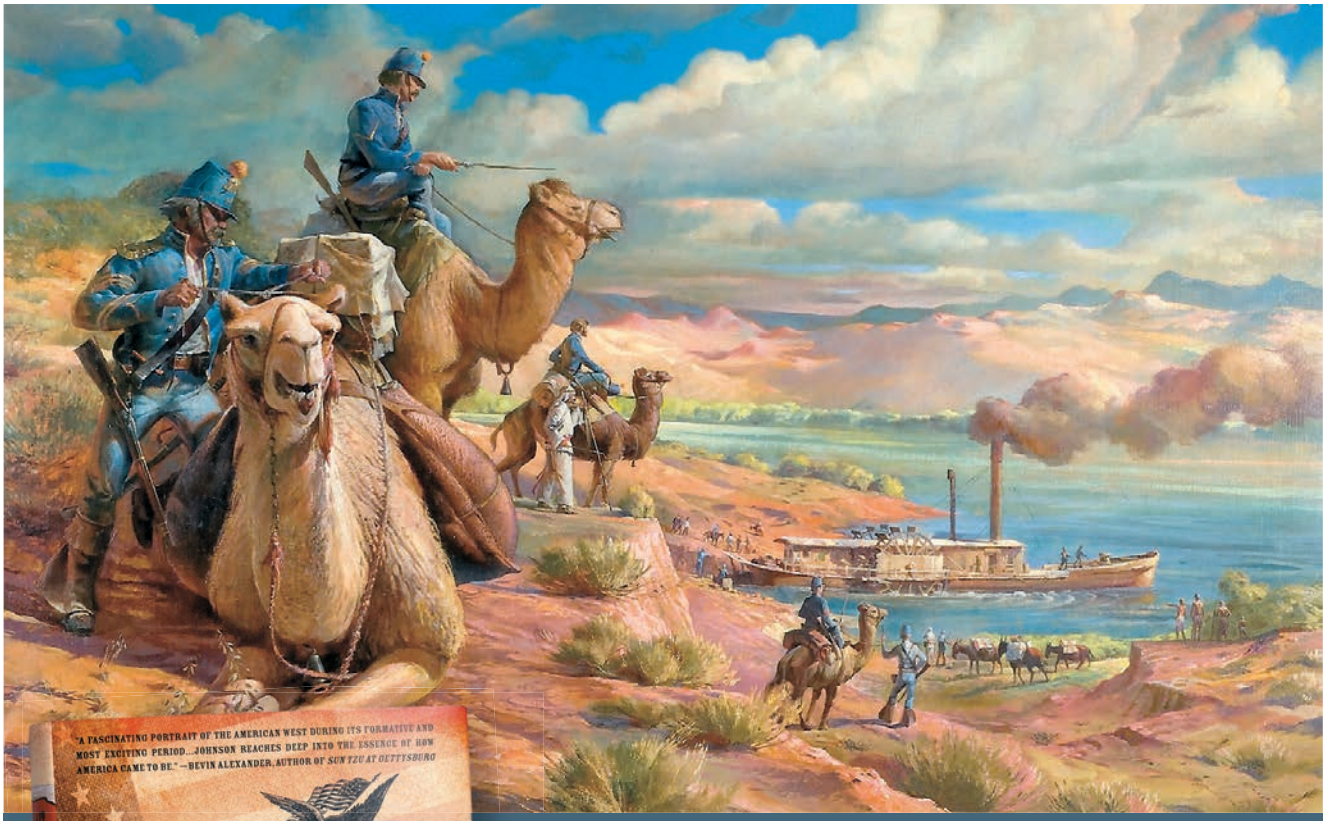
It is unlikely Owen Wister found accommodations with red velvet chairs when he passed through Medicine Bow, Wyoming, but you will find the early 19th-century antique furnishings in the Owen Wister Suite at the Virginian Hotel.

ROAD TRIP Tunes

CDs for the Ride: If you get a chance to attend a concert where Joyce Woodson is performing, go. In the meantime you can enjoy her music on her CD, *If I Hadn't Seen the West*, with its great title track and more, like "I Heard about it in a Song." Also worth popping into the CD player (yes, I'm behind the times here—that is how I still listen to music) is *Feels Like Home to Me* by New Mexico singer-songwriter Jim Jones.

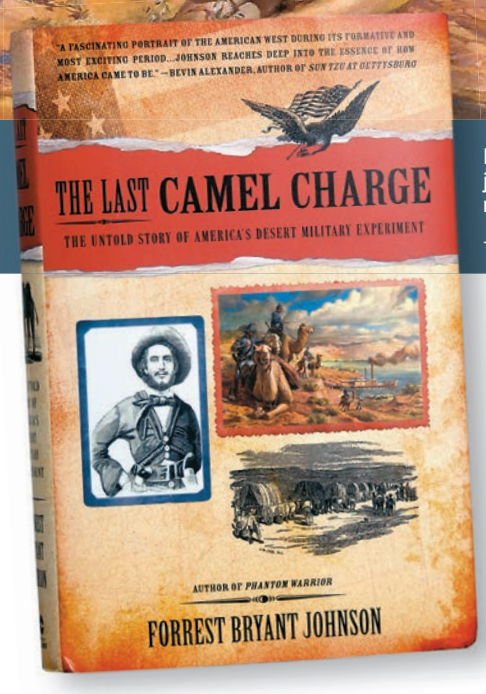
The Last Camel Charge

Plus heyday memories from an 1879 boomtown, a Civil War journal and a collectible Western art book.



Portrayed in Forrest Bryant Johnson's latest book, this William Ahrendt oil painting dramatizes an 1858 journal entry by Lt. Edward F. Beale: "I had brought the camels with me and as they stood on the bank, mixed with the dragoons of my escort and the steamer...it was a curious and interesting picture."

– Courtesy Berkley Caliber / William Ahrendt –



THE LAST CAMEL CHARGE

Forrest Bryant Johnson's new book, *The Last Camel Charge: The Untold Story of America's Desert Military Experiment* (Berkley Caliber; $25.95), is a fascinating story, telling aspects of the American West that most of us know little about. We know a bit about the camel experiment, the Mormon Mountain Meadows Massacre, migrations west, the Colorado River and a few Indian problems in the Arizona and California deserts. Johnson weaves these into one well-researched, fast-paced narrative of 1850s America. A Western history addict will be able to glimpse at what's happening about the same time (1857-58) hundreds of miles apart in Arizona, Utah, California and even Washington D.C. What a pleasure!

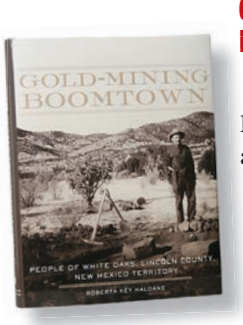
Having studied and written about the Mojave River Trail and the Mojave Desert for more than 50 years, I know some

In Roberta Key Haldane's coverage of White Oaks, the 1879 gold boomtown in New Mexico, she shares this historical photo of White Oaks miners showing off their tools.

– Courtesy Arthur H. Clark Company / John and Wesley Mottinger –

of the contents of this history. From Johnson's book, however, I learned more and found myself taking notes on his primary sources. His photos are also excellently chosen. His only fault: no index (which I can overlook). Although he doesn't call it an appendix, Johnson ends the book with 11 pages of what happened to many of the participants, such as Edward F. Beale, a naval officer who brought camels across the desert, and Lt. Maj. Lewis Armistead, who renamed Camp Colorado as Fort Mojave and later died in Pickett's charge at Gettysburg, ironically defended by Gen. Winfield Scott Hancock, his former Army friend.

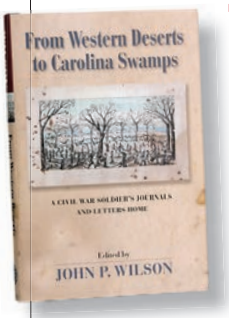
—Clifford J. Walker, author of Gone the Way of the Earth: Indian Slave Trade in the Old Southwest



GOLD-MINING BOOMTOWN

Roberta Key Haldane has created a massive yet lively work with 250 unique family and area photos. Her portrayal of the life and death of an 1879 boomtown makes you cry, laugh and wish that you had been among the intriguing cascade of outlaws and rogues, hard rock and scrappy miners, ranchers, bankers, Frenchmen who ran the stage line, rich guys and the poverty-stricken workers. Some individuals from the Lincoln County War, like Susan McSween Barber, Pat Garrett and Billy the Kid, are included. The 40 or so personalized accounts shared in *Gold-Mining Boomtown* (Arthur H. Clark Company; $45) reveal a fascinating and unexpected melting pot in early-day Lincoln County history.

—Lynda Sánchez, author of Fort Stanton: An Illustrated History

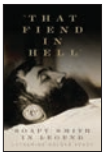


FROM WESTERN DESERTS TO CAROLINA SWAMPS

Lewis Roe was one of the few soldiers whose Civil War experience took him from the westernmost battles in Arizona and New Mexico all the way to the Atlantic seaboard. His diary, edited by John P. Wilson (University of New Mexico Press; $40), describes both Indian skirmishes and Army-level battles. Roe's diary entries and letters home capture the day-to-day drudgery of rain-soaked camps and maggot-infested coffee, as well as the excitement of battle, all the while retaining a remarkable sense

"THAT FIEND IN HELL"

Soapy Smith in Legend
By Catherine Holder Spude
$29.95 HARDCOVER
304 PAGES · 38 B&W ILLUS.



Jefferson Randolph "Soapy" Smith was just a petty criminal and card shark, as Catherine Holder Spude proves definitively in *"That Fiend in Hell": Soapy Smith in Legend*, a tour de force of historical debunking that documents Smith's elevation to western hero.

WITH GOLDEN VISIONS BRIGHT BEFORE THEM

Trails to the Mining West, 1849–1852
By Will Bagley
$45.00 HARDCOVER ·$150.00 LEATHER
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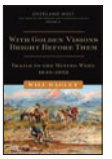

During the mid-nineteenth century, a quarter of a million travelers followed the "road across the plains" to gold rush California. This magnificent chronicle captures the danger, excitement, and heartbreak of America's first great rush for riches and its enduring consequences.

WHEN LAW WAS IN THE HOLSTER

The Frontier Life of Bob Paul
By John Boessenecker
$34.95 HARDCOVER
464 PAGES · 71 B&W ILLUS.

One of the great lawmen of the Old West, Bob Paul (1830–1901) cast a giant shadow across the frontiers of California and Arizona Territory for nearly fifty years. This long-overdue biography fills crucial gaps in Paul's story and recounts a life of almost constant adventure.

SO RUGGED AND MOUNTAINOUS

Blazing the Trails to Oregon and California, 1812-1848
By Will Bagley
$45.00 HARDCOVER
480 PAGES · 21 B&W ILLUS.

The story of America's westward migration is a powerful blend of fact and fable. Over the course of three decades, almost a million eager fortune-hunters, pioneers, and visionaries transformed the face of a continent. In this magisterial volume, Will Bagley tells why and how this massive emigration began.

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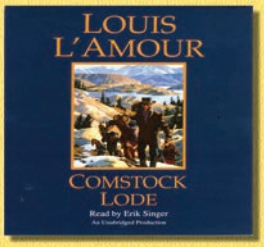

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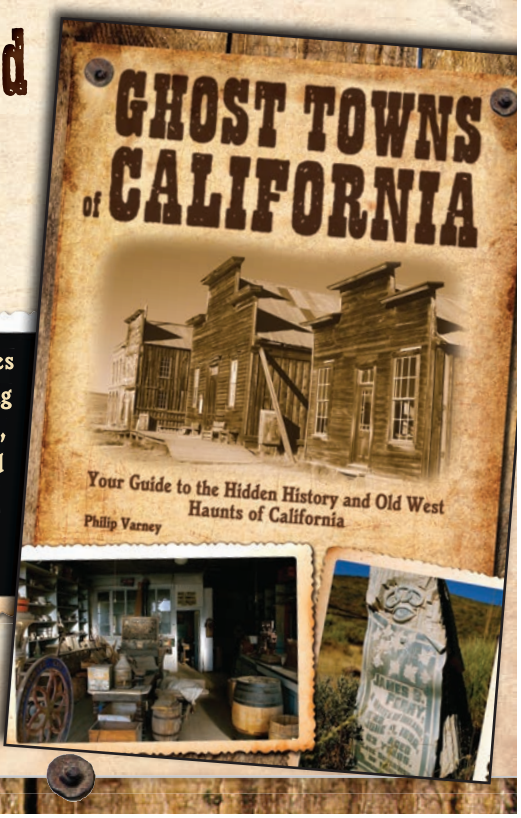

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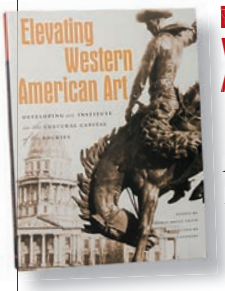
of perspective. Wilson's thoroughness and attention to detail reflect his archaeological background and help the reader understand the historical context. This book should be on the shelves of both Old West and Civil War enthusiasts.

—*John Taylor, author of* Bloody Valverde: A Civil War Battle on the Rio Grande *and co-author of* The Battle of Glorieta Pass: A Gettysburg in the West



ELEVATING WESTERN AMERICAN ART

The pages of *Elevating Western American Art* (University of Oklahoma Press; $24.95) feature 30 in-depth essays written by renowned art historians who discuss the works displayed at *True West's* number one art museum of the year, the Denver Art Museum, along with the history behind Western American art. With colorful full-page photographs of the museum's artwork and intriguing discussions on the frontier West's landscapes, American Indians, trappers and cowboys, as well as contemporary artworks, *Elevating Western American Art* is truly a collectible book for any Western art fan. Editor Thomas Brent Smith, director of the 10-year-old Petrie Institute of Western American Art, intelligently presents how Denver staked a "claim as the scholarship capital of western American art."

—*Allison Carlton*

BONUS!

Turn to p. 45 to find out where you can visit the bronze featured on the cover of the latest book from the Denver Art Museum, *True West's* number one art museum of the year.

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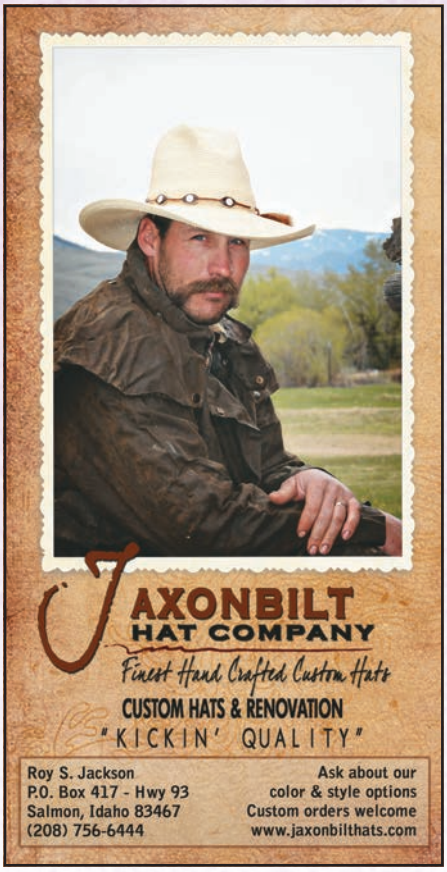

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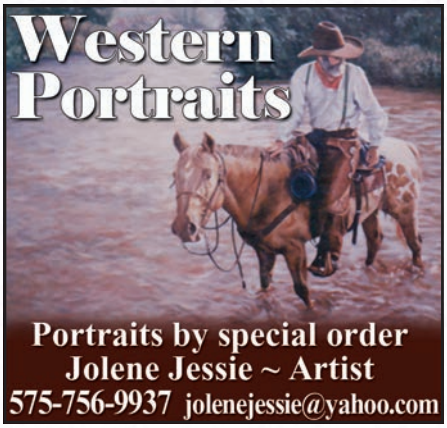
Western Portraits



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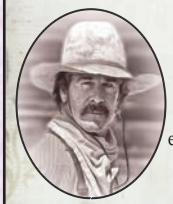

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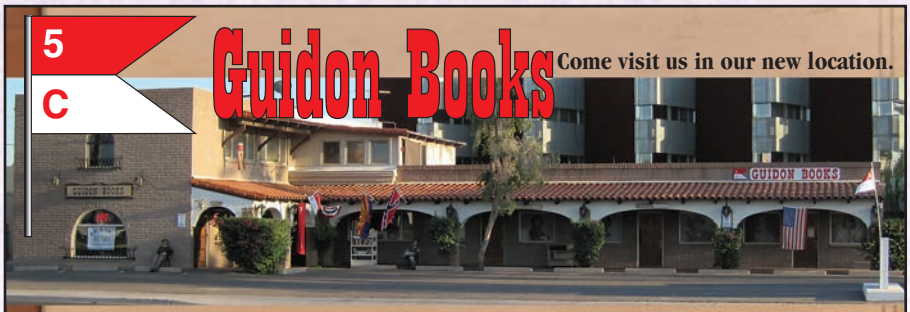

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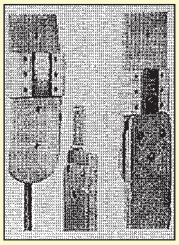

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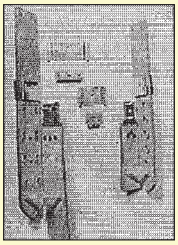

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Western Roundup

Silhouetted at sunset against a radiant cumulus cloud, spectators take in the action at Nebraska's Big Rodeo, held annually in Burwell since 1921. Joel Sartore took this photo in 1995.

– *Courtesy* National Geographic: *Greatest Photographs of the American West* –

NATIONAL GEOGRAPHIC:
GREATEST PHOTOGRAPHS OF THE AMERICAN WEST
Oct. 27: Roughly 125 years of the American West is captured in this collection of photographs gathered by *National Geographic*.

Tulsa, OK: 918-596-2700 • *Gilcrease.utulsa.edu*
Corning, NY: 607-937-5386 • *RockwellMuseum.org*
Orange, TX: 409-886-2787 • *StarkMuseum.org*
Jackson, WY: 307-733-5771 • *WildlifeArt.org*
Cartersville, GA: 770-387-1300 • *BoothMuseum.org*
Indianapolis, IN: 317-636-9378 • *Eiteljorg.org*
Great Falls, MT: 406-727-8787 • *CMRussell.org*
Cody, WY: 307-587-4771 • *BBHC.org*
Oklahoma City, OK: 405-478-2250
NationalCowboyMuseum.org
Washington, DC: 202-857-7588
Events.NationalGeographic.com

WILD WESTERN FESTIVAL

Glendale, AZ, October 19-21:
Wild West stunt performers, live music, movie stars, artisans, chuckwagons, kids korral and much more.
623-521-3856
WildWesternFestival.com

ADVENTURE

WALK THROUGH HISTORY
El Paso, TX, October 20: Learn the Wild West history of some of the 60,000 permanent residents on a walk through an 1872 Texas cemetery.
915-842-8200 • *ConcordiaCemetery.org*

ANIMAL ADOPTIONS

WILD HORSE AND BURRO ADOPTIONS
Glen Rose, TX, October 4-7: Wild horses and burros from Western states are offered up for adoption to folks who will provide long-term care.
866-468-7826 • *BLM.gov*

ART SHOWS & EXHIBITS

BIG BOY ART SHOW
Cody, WY, October 1-31: Buffalo Bill Country hosts this Western art show and sale featuring large format (30 inches by 40 inches) artworks.
307-587-3597 • *CodyCountryArtLeague.com*

WESTERN HERITAGE ART EXHIBITION AND SALE
Kerrville, TX, Opens Oct. 6: Artwork by more than 40 artists will be featured at this exhibit and sale of Western paintings and bronze sculptures.
830-896-2553 • *MuseumOfWesternArt.org*

COWBOY CROSSINGS
Oklahoma City, OK, October 12-13: Paintings and sculptures by the Cowboy Artists of America, and gear by the Traditional Cowboy Arts Association.
405-478-2250 • *NationalCowboyMuseum.org*

AUCTION

AMERICAN INDIAN ART AUCTION
Cincinnati, OH, October 5: Bid on items from a collection of Southwestern jewelry, sculptures, masks, beadwork, pottery and Navajo weavings.
513-871-1670 • *Cowans.com*

FILM FESTIVALS

LONE PINE FILM FESTIVAL
Lone Pine, CA, October 5-7: Celebrate the 100th birthdays of Universal Pictures, Paramount and Dale Evans, plus tour John Wayne film locations.
760-876-9103 • *LonePineFilmFestival.org*

SILVER SPUR AWARDS
Sherman Oaks, CA, October 27: The Reel Cowboys organization presents its awards that honor modern-day Western films, TV shows and music.
800-337-7787 • *ReelCowboys.org*

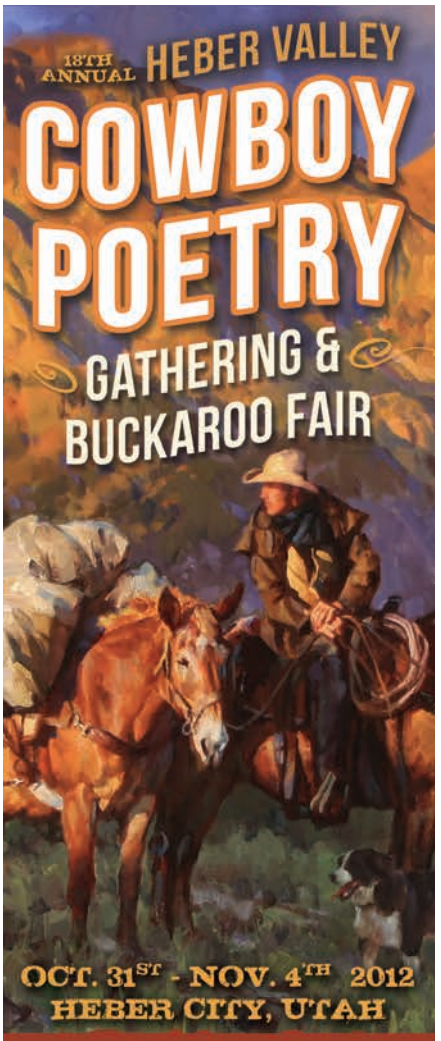
FUNDRAISER

A PRAIRIE EXPERIENCE
Goldthwaite, TX, October 13: Dinner honors guests from the Smithsonian Museum to raise support for the Native American Interpretive Center.
325-642-7527 • *LegacyPlaza.org*

HERITAGE FESTIVALS

CHARLES GOODNIGHT HOUSE GALA DEDICATION
Claude, TX, October 5: Celebration honors the restoration of the 1887 home of the cattle rancher known as the "father of the Texas Panhandle."
806-226-2187 • *ArmstrongCountyMuseum.com*

REX ALLEN DAYS
Willcox, AZ, October 5-7: The singing cowboy's hometown rodeo, with a parade, tractor pulls, carnival and concert by Rex Allen Jr. and sons.
800-200-2272 • *RexAllenDays.org*



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Western Roundup

COW THIEVES AND OUTLAWS REUNION

Bartlesville, OK, October 6: This outdoor party at Clyde Lake features Bluegrass music and a fundraiser dinner and Western art sale to support the Woolaroc Museum and Wildlife Refuge. 918-336-0307 • *Woolaroc.org*

LLANO RIVER CHUCKWAGON COOK-OFF

Llano, TX, October 19-21: Traditional chuckwagon cook-off on the banks of the Llano River, plus a heritage festival, live music and cowboy church. 325-247-5354 • *LlanoChuckwagonCookOff.com*

HELLDORADO DAYS

Tombstone, AZ, October 19-21: Tombstone's oldest festival venerates the 1880s lifestyle with gunfight re-enactments, music, dancing and a parade. 520-457-9062 • *TombstoneVigilantes.com*

SOUTHEASTERN COWBOY FESTIVAL & SYMPOSIUM

Cartersville, GA, October 25-28: Western art history lectures and workshop, plus an exhibit of John and Terri Kelly Moyers's artworks. 770-387-1300 • *BoothMuseum.org*

MUSIC & POETRY

DURANGO COWBOY POETRY GATHERING

Durango, CO, October 4-7: Mingle with cowboy poets on a train trip and trail ride, plus hear headliner singer-poet Ian Tyson. 970-749-2995 *DurangoCowboyPoetryGathering.org*

NEBRASKA COWBOY POETRY GATHERING & OLD WEST DAYS

Valentine, NE, October 4-7: Listen to old-time cowboy stories shared through poetry and music sessions. 800-658-4024 *NebraskaCowboyPoetryGathering.com*

RED STEAGALL COWBOY GATHERING

Fort Worth, TX, October 26-28: Western swing and cowboy poetry, chuckwagon cook-off and rodeo in the historic Fort Worth Stockyards. 888-269-8696 *RedSteagallCowboyGathering.com*

CEDAR LIVESTOCK & HERITAGE FESTIVAL

Cedar City, UT, October 26-28: Celebrates region's agricultural heritage and cattle and sheep rearing with a dutch oven competition and a sheep parade. 435-586-8132 • *CedarLivestockFest.com*

HEBER VALLEY COWBOY POETRY GATHERING & BUCKAROO FAIR

Heber City, UT, Oct. 31-Nov. 4: Waddie Mitchell hosts this cowboy culture gala filled with music and poetry, traders camp, art rodeo and more. 435-654-3666 • *HVCPG.com*

TRUE WEST
Lincoln County Cowboy Symposium

LINCOLN COUNTY COWBOY SYMPOSIUM

Ruidoso Downs, NM, October 12-14: World Championship Chuckwagon Competition also offers cowboy storytellers and Western swing dancing. 575-378-4431 • *CowboySymposium.org*

RE-ENACTMENTS

FALL TRADERS ENCAMPMENT

Bartlesville, OK, October 5-6: An 1820s-40s Mountain Man encampment that features fur trade demonstrations and period wares. 918-336-0307 • *Woolaroc.org*

DALTON DEFENDERS DAYS

Coffeyville, KS, October 5-7: Re-enacts the 1892 bank robbery that ended with the deaths of four members of the outlaw Dalton Gang. 620-251-2550 • *CoffeyvilleChamber.org*

RODEO

INDUSTRY HILLS PRO RODEO

City of Industry, CA, October 13-14: Charity rodeo includes steer wrestling and bull riding, also a rodeo dance and a cowgirl drill team act. 626-961-6892 • *IndustryHillsProRodeo.org*

TRADE SHOW

TEXAS GUN COLLECTORS SHOW

Fort Worth, TX, October 19-21: A showcase of historical and modern firearms and edged weapons at the Texas Cowboy Hall of Fame. 210-323-9519 • *TexasGunCollectorsShow.com*

TWMag.com:
View Western events on our website.

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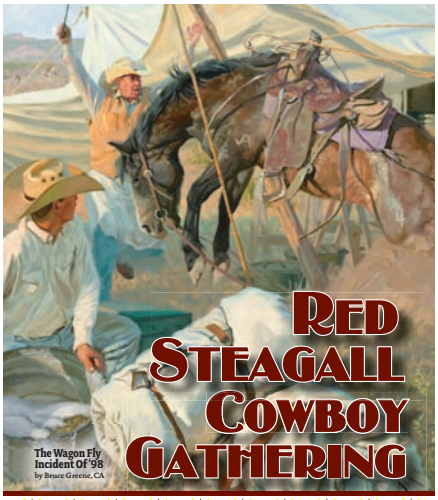

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Marshall Trimble is Arizona's official historian. His latest book is *Wyatt Earp: Showdown at Tombstone*. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu

Cowboys Sipping Wine?

What kinds of adult beverages were popular in Tombstone at its peak?

James Rowley
Laingsburg, Michigan

Tombstone's citizens drank just about anything one could find in the major cities. Freight wagons loaded with goods were rolling into the rich Arizona mining town on a regular basis, bringing goods (including booze) from far and wide. So the movies had it wrong—the boys didn't belly up to the bar and order cheap beer and rotgut whiskey.

Kelly's Wine House had 26 brands of the fruit of the vine imported from Europe (and also offered oyster under glass). Some of the popular whiskeys in Tombstone (and throughout the West) were Simmons Old Nabob, J.H. Cutter and Jesse Moore Whiskey. They would compare in today's world to Jim Beam.

Mixed drinks were in great demand at the saloons. In fact, the favorite drink of the cowboys at Tombstone's Grand Hotel was a gin fizz toddy.

J.H. Cutter's whiskey was one of the most popular whiskeys imbibed in frontier Tombstone.

– True West Archives –

What is hardtack?

Terry Weckesser
Tularosa, New Mexico

Hardtack is a hard biscuit made from flour, water and a little grease. When cooked on both sides, it looks like a soda cracker. It wasn't that hard and didn't taste that bad when it left the factory, but by the time it reached the West, it was mighty hard and even infected with insects.

Hardtack was a more common staple in the frontier Army. Soldiers affectionately dubbed it with endearing terms like "tooth breaker." They could soften it up in coffee or pound it into submission with the butt of their pistol.

In *The Bravados*, a professional hangman was brought into town to dispatch four men. Did such a profession exist in the Old West?

Jack Graves
Turlock, California

I've found no evidence of a professional hangman who traveled from town to town.

The most famous hangman was George Maledon, who worked for "hanging judge" Isaac Parker of Fort Smith, Arkansas. Maledon started out as a deputy marshal and evolved into the position as chief executioner of the federal court presided over by Judge Parker. He got $100 a hanging, and it's said he executed 60 men.

How prevalent was the stampede string on Old West hats?

J. Martin Tietjens
Kansas City, Missouri

Bonnet strings have dated back to the days of the Texas vaqueros and Californios. Cowboys have left behind many written accounts of using strings to prevent losing their sombreros, especially in windy weather or when doing some hard riding. They tucked these strings inside their hat when they weren't needed.

Those waddies didn't call 'em stampede strings, and they weren't those fancy, braided things with slides like you see today. They called 'em thongs, bonnet strings or hat strings, and they were usually made of buckskin or even ribbon.

How was extradition handled in the 1870-80s frontier West?

Stan Hutchison
Sturgis, South Dakota

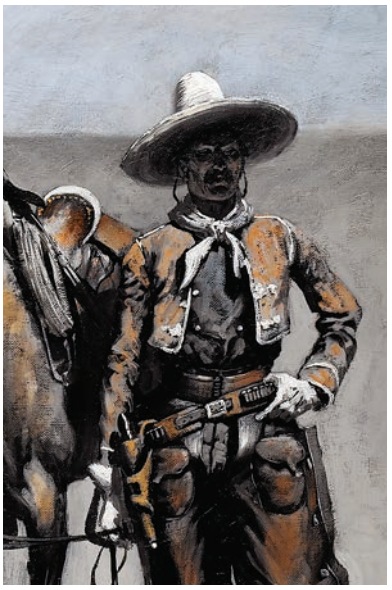
TWMAG.COM FORUM

An interstate extradition normally went through the governor's office in the state or territory involved. A governor could deny the request—that happened in 1882 when Arizona tried to extradite Doc Holliday from Colorado for the Tombstone troubles; Gov. Frederick Pitkin refused to send the deadly dentist back south.

In one rare case, Pinkerton detectives kidnapped labor leaders allegedly behind the 1905 assassination of Idaho Gov. Frank Steunenberg, taking them from Colorado to Idaho. The courts did nothing to overturn that action.

In the case of international extraditions, the paperwork was handled

George Maledon



In Frederic Remington's *A Mexican Buckaroo in Texas*, circa 1890, this vaquero's stampede string on his sombrero is clearly visible.

– Courtesy Heritage Auction Galleries –

by the U.S. State Department and its foreign equivalent.

During the Earp-Cowboy confrontation period in Tombstone, did the chief of police (Virgil Earp) share an office with the county sheriff (Johnny Behan)?

Ben D. Lawson
Eureka, California

Casey Tefertiller, an expert on the Tombstone troubles, says: "One of the problems is that the offices were moved at different times. I have two city directories for the period. Behan is not listed in either. One has Virgil Earp, City Marshal (or chief of police), Corner of Fifth and Allen. The other directory was published when Ben Sippy was city marshal, so it is earlier.

"From what I have found, I think Behan had two offices. One was in the Dexter, the livery stable that he co-ran. The other was at the jail. Again, I am not certain of that.

"The jails are also confounding. The lockups were moved around. I am fairly certain that the county jail was down on Toughnut, catty corner from what is now the new Dragoon Saloon. I have seen a reference to a city jail, but I suspect that was a mistake in the paper and there was only a county jail."

Thus, according to the historical documents, it is highly unlikely Earp and Behan shared office space.

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What HISTORY HAS TAUGHT ME

The secret to producing festivals is the "Disneyland Theory"—always offer something different for your guests to experience every year. Walt changed attractions; I change performers and shows to keep it fresh!

When it comes to authenticity, my stunt shows are considered more hysterically correct than historically correct.

I fell in love with the West, at the age of 6, while watching a train robbery gunfight at Knott's Berry Farm. I asked my Dad, "Who are those guys?" "Cowboys," he said. "I know that, but what is their job?" "Son, they are stuntmen." I replied, "That's what I'm gonna be when I grow up…a cowboy stuntman!" He finally believed me when, at 19, I called him from the studios and told him I just did my first "gag," falling off a horse for 50 bucks.

Don't get me started on the high cost of funeral expenses and why Tupperware hasn't bought my idea for the "Burp-A-Bod," a multipurpose, pastel-colored, cost effective substitute for those expensive polished hardwood caskets. But if anyone at Rubbermaid is reading this, we should talk.

Working in the Disney Animation Department taught me that the best way to hone a talent is not always in a classroom, but rather to be mentored by experts in their field. I was privileged to be at the Studios while Walt's "Nine Old Men" were still there. Now that's getting an education!

My daddy always told me: "Son, if you don't have stories to tell, it means that you haven't lived life." I listened. If you don't believe me, come by and meet me at my festival, and I'll tell you a tale, or two.

History has taught me that everyone, no matter how small a role they are cast to play on earth, can and will make history. I've seen it firsthand.

My biggest influence has been this quote I use in my everyday life: "Why is there never enough time to do it right, but always enough time to do it over."

The one writer I am in awe of is B. Kliban. If it weren't for his memorable writings, I would have never known to "Never eat anything bigger than [my] head."

Montgomery was lucky enough to work with Walt Disney's "Nine Old Men," including Utah-born Les Clark (left). Clark was the first to join, and he was the longest, continuously-employed member of Walt Disney Productions (he retired in 1975).

DR. BUCK MONTGOMERY, WILD WESTERN FESTIVAL PRODUCER

While working as a Disney Studio animator, Dr. Buck Montgomery, a former bulldogger in the California rodeo circuit, began working as a Hollywood stuntman to supplement his income. Mentored by the stunt double for John Wayne, he ended up working in films such as *The Sacketts, The Long Riders, Pale Rider* and *Back to the Future Part III*. He went on to work as the entertainment director at Ponderosa Ranch (theme park for NBC's *Bonanza*) and ended up producing his own history-meets-Hollywood festival, the Wild Western Festival, in Glendale, Arizona (held this October 19-21). He's also the trail boss for SASS's Wild West Performing Arts Society.

I really dislike movies that do not offer audiences an entertaining escape from reality. In all my years of going on roundups, I never saw a singing cowboy who looked like Gene Autry or Roy Rogers, but I sure liked watching movies with those fictional characters in them.

Wish I had a dollar for every time I've been shot… with a blank!

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