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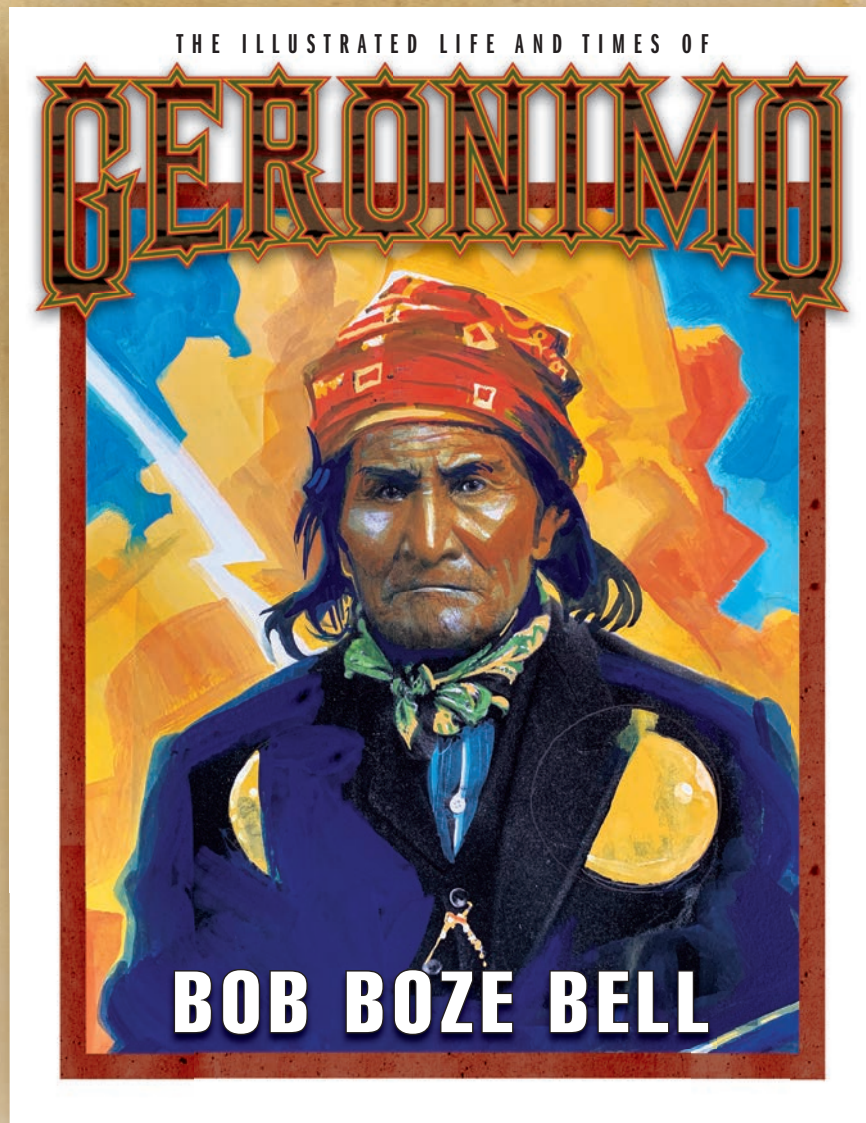
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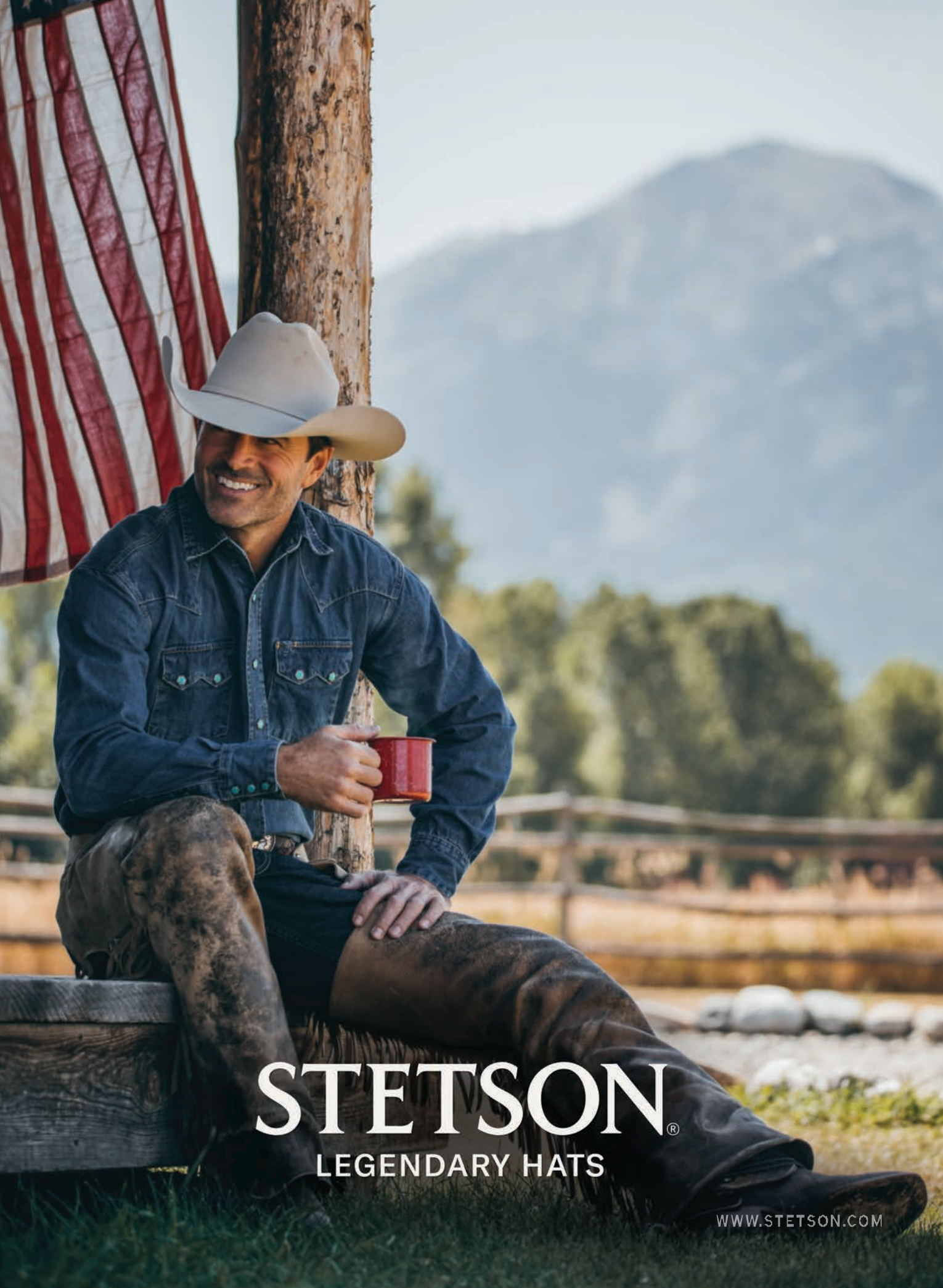
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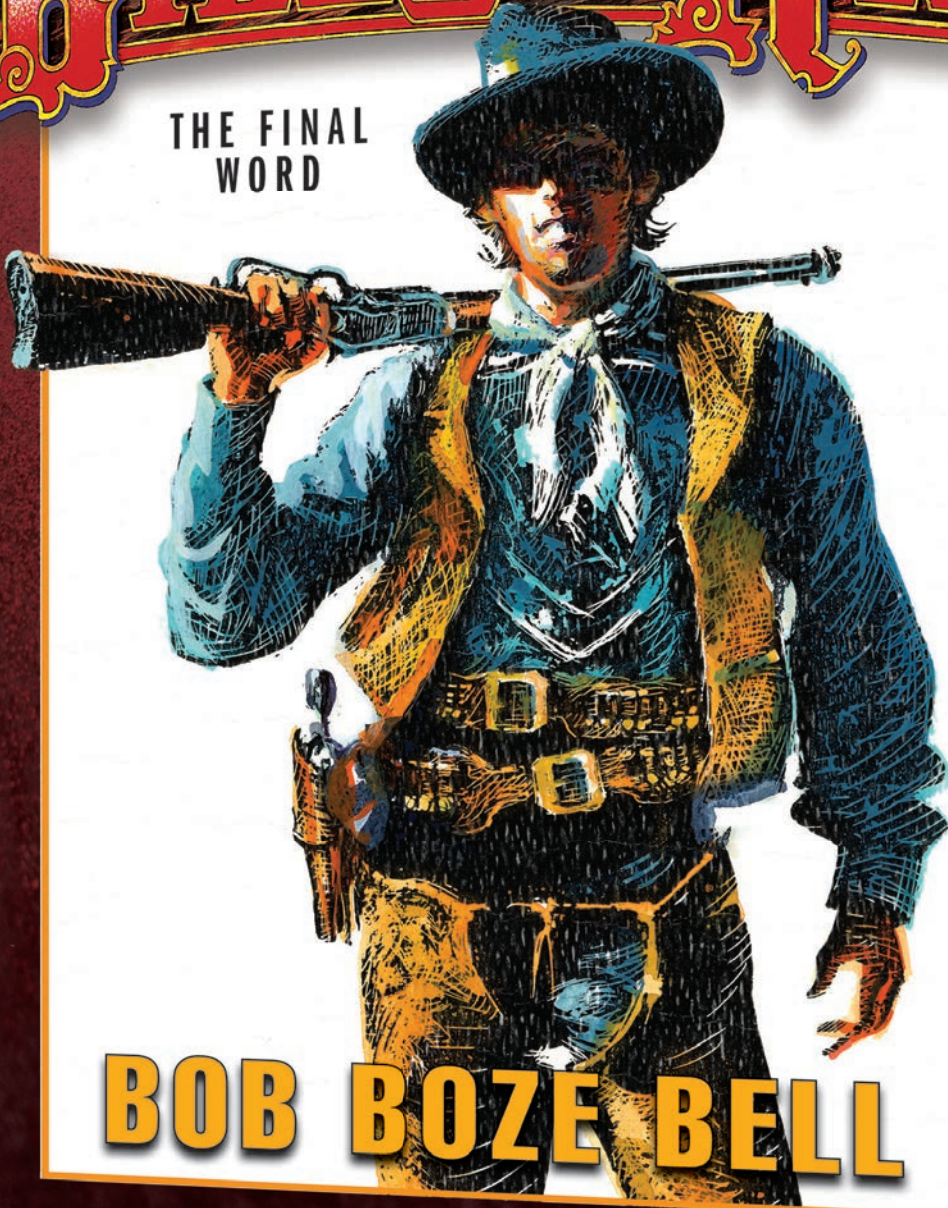
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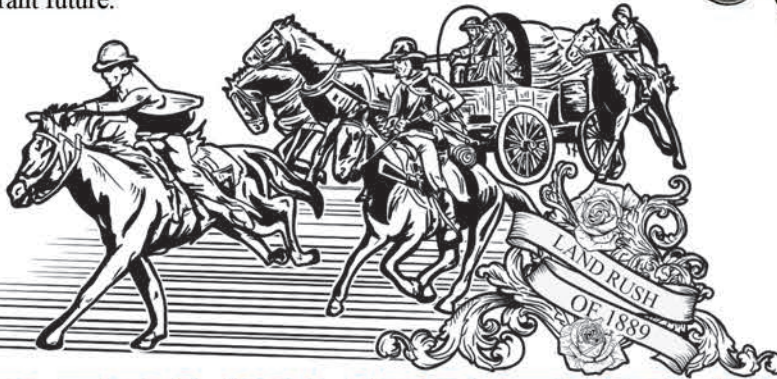


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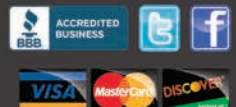


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True West Archives





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

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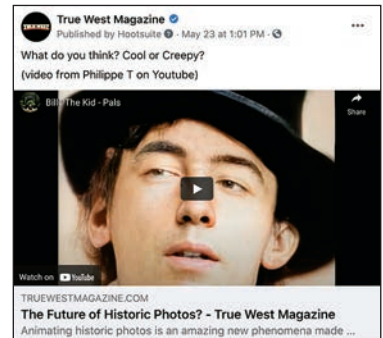
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From his humble beginnings to his last ride in Monument Valley, the Sooner native never strayed far from his Oklahoma roots.

—By Marshall Trimble

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The legend of the Stetson goes beyond chivalry and the history of the Old West.

—By Lynda A. Sánchez

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From the Boss of The Plains to The Gus.

—By the Editors of True West

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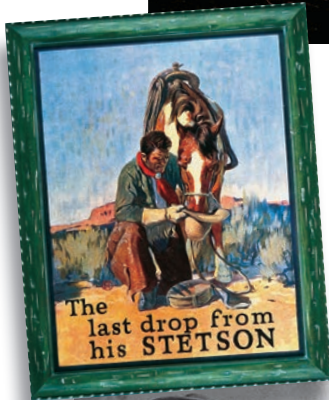
The land run of 1891 was one of the most remarkable events in Western history.

—By Michael Coppock

66 OWN A GUNFIGHTER'S FAVORITE!

Thanks to replicas, you can have a spitting-image, working copy of some of the Old West's most colorful shootists' famous guns.

—By Phil Spangenberg

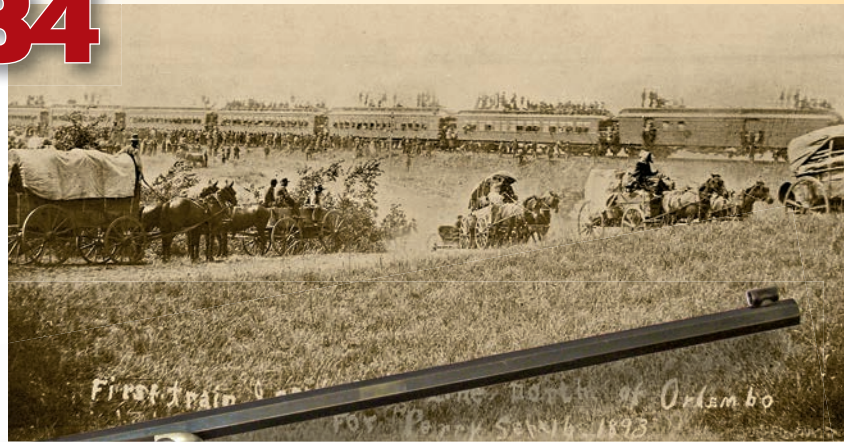


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Cover design by Dan Harshberger

Photo Courtesy True West Archives

Old Vaquero Saying

“An arrow can only be launched forward by pulling it backward.”



Quotes

“The noblest pleasure is the joy of understanding.”

—Mark Twain

“When you rise in the morning, give thanks for the light, for your life, for your strength. Give thanks for your food and for the joy of living. If you see no reason to give thanks, the fault lies in yourself.”

—Tecumseh

“Gratitude is the sign of noble souls.”

—Aesop

“Sometimes our light goes out but is blown into flame by another human being. Each of us owes deepest thanks to those who have rekindled this light.”

—Albert Schweitzer

“You can lead a horse to water, but a pencil must be lead.”

—Stan Laurel



In one of his rare Westerns, Stan Laurel starred in 1924 with Mae Dahlberg in *Wide Open Spaces*, a spoof of the biopic *Wild Bill Hickok* about his friend William S. Hart. The comedy's original title was *Wild Bill Hiccough*.

Courtesy Hal Roach Studios

“You only live once, but if you do it right, once is enough.”

—Mae West



President Abraham Lincoln

Courtesy Library of Congress

“The life of a man consists not in seeing visions and in dreaming dreams, but in active charity and in willing service.”

—Henry Wadsworth Longfellow

“The shepherd drives the wolf from the sheep’s throat, for which the sheep thanks the shepherd as his liberator, while the wolf denounces him for the same act as the destroyer of liberty. Plainly, the sheep and the wolf are not agreed upon a definition of liberty.”

—Abraham Lincoln

“But friendship is precious, not only in the shade, but in the sunshine of life, and thanks to a benevolent arrangement the greater part of life is sunshine.”

—Thomas Jefferson

“The sun will not rise or set without my notice, and thanks.”

—Winslow Homer



Sitting Bull

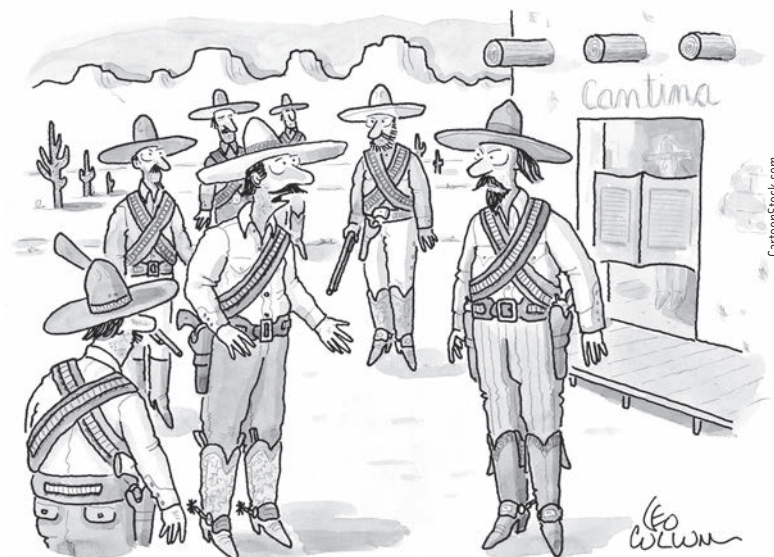
Courtesy True West archives

“There is one day that is ours. Thanksgiving Day is the one day that is purely American.”

—O. Henry

“Let us put our minds together and see what life we can make for our children.”

—Sitting Bull



“You’re kidding! I thought it was one-bandolier Friday.”

Poetry in Motion

Ben Johnson knew how to set a horse.

In our universe there are numerous classic cowboy stars, and then there is one true cowboy who also became a classic Western movie star and that would be Ben Johnson.

According to our editor Stuart Rosebrook, his father Jeb Rosebrook, who penned the screenplay, *Junior Bonner*, became good friends with Ben Johnson and Casey Tibbs during production in Prescott, Arizona, in 1971. They had a reunion at a rodeo in Tehachapi, California, in the late 1970s. Stuart remembers: "Every time Ben rode across the screen in any movie or television show, my father always pointed out to me his style of riding and would say enthusiastically 'Johnson was the greatest horseman in movie history.'" Without a doubt, he was right.

We recently asked our readers to tell us what makes Ben so wonderful, and we got over 600 responses.

Here are just a few of the comments:

- "No mistaking a real ranch-raised cowboy."
—*Jeanne Grimes*
- "He was a cowhand first and an actor second."
—*Kenneth LeBlanc*
- "Every movie he was in was better for it."
—*Rodney F. Beatte*
- "When you heard his voice, you knew it was going to be a great Western."
—*Rusty D'Amico*
- "Poetry in motion on horseback."
—*Preston Montfort*
- "If it was a good Western, he was in it."
—*Keith and Sandy Trott*

"I asked him his advice for young people. He said, 'Always remember who you are, where you come from, and never drink your own bathwater.'"

—*Tom Ward*

"Met him at a gig in Mesa at a Sunday brunchtime where he was signing autographs. I asked him how he was doing, and he replied, 'I'd rather be fishin'."

—*John Richard Kingsland*

"In the late 90s, I did home sewing-machine repair, and I was called out to a home in the far East Valley by a gal in her 70s or 80s, and got her machine up and running. On the way out, I noticed her mantel was literally jammed with pictures of Ben Johnson. I remarked that she must be a super fan, and she said 'absolutely, I'm his biggest fan, he's my son!' I told her how much I admired his movies and skill and that I was one of his biggest fans as well! A week later, she called again to tell me she was still having some issues, and I headed out her way. When I got there, Ben was there! Her issue with her machine wasn't, she just wanted to give me a chance to meet him, and it was wonderful."

—*Chip Quinn*

"Nobody set a horse better."
—*Steve Filmore*

Ben had a self-deprecating style that endeared him to all of us who love the West.

"I'm not the best actor, but I'm great at playing Ben Johnson."
—*Ben Johnson*

With all these accolades, perhaps the best quote goes to our featured interview on the last page of this issue (page 80):

"Ben Johnson is the epitome of honesty on film. He was brilliantly and simply, real."

—*C. Courtney Joyner*



Artwork by Bob Boze Bell



Left to right: Ben Johnson, Katherine Rosebrook Goode, Casey Tibbs and Stuart Rosebrook.

Courtesy Rosebrook Family Collection



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

BY MARK BOARDMAN

Remembering Juanita Garrett

A new marker honors the first wife of an Old West legend.

Juanita Martinez had an all-too-short life and the briefest of brushes with fame. She's almost forgotten today—but at least a new marker will serve as a reminder of who she was.

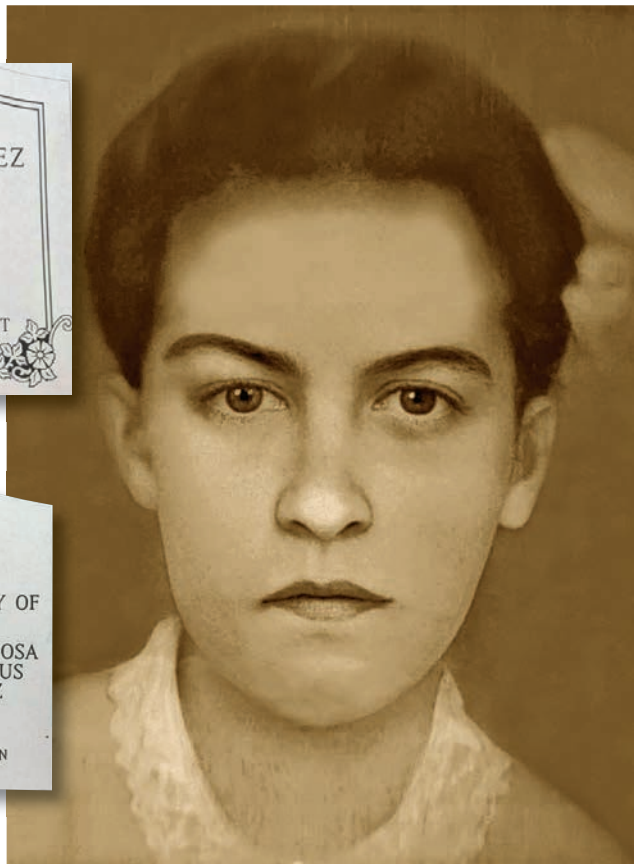
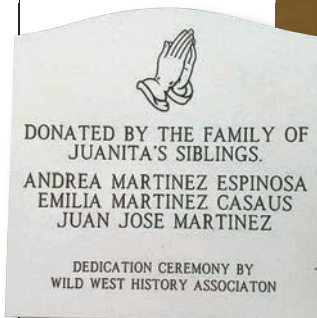
Juanita was born in 1860 in New Mexico Territory, perhaps near Fort Sumner. She grew into a lovely, vivacious young woman “who had the charm of gaiety and light-heartedness,” according to Paulita Maxwell, a member of Fort Sumner’s first family. She probably attended many of the parties and *bailes* (dances).

It was at one of those where she caught the eye of a tall, lanky Alabama native named Pat Garrett. He was cowboying for Fort Sumner owner and Paulita’s brother Pete Maxwell. And, at a decade older than Juanita, Pat was probably ready for marriage.

Just how long the courtship lasted, or how Garrett proposed, and sundry other details, have been lost to history. The nuptials took place at Fort Sumner in the fall of 1879, but the exact date is also forgotten. But some facts stuck out, at least to Juanita’s family.

First, a justice of the peace officiated because Garrett was not Catholic—and Juanita was terribly upset over that, worried that God would not forgive her for marrying outside the church. It didn’t help matters when a strange gust of wind blew out the altar candles; the bride took that as a bad omen. Second, the ceremony was followed by a big dance and party, which was typical for the time and place. Paco Anaya, a local resident, later said some of his friends attended the *baile*—including Tom Folliard, Charlie Bowdre and Billy the Kid. Considering the events that would take place less than two years later and just yards from the celebration, one might note the irony of things.

But the party was over all too soon. Juanita took ill, either at the *baile* or soon after. The



While it is known Pat Garrett’s first wife Juanita Martinez Garrett was buried in the Fort Sumner Cemetery in the autumn of 1879, her final resting place and any marker commemorating her life had long disappeared until the Wild West History Association, with the support of her descendants, honored her with a new headstone in the historic graveyard on September 25, 2021.

Images of Tombstone and Juanita Martinez Garrett Courtesy WWHA

family says she was overcome by guilt and fear over the not-so-blessed marriage. Juanita Martinez Garrett died about two weeks after the wedding. She was just 19.

It is known that she was buried at Fort Sumner, but the location was lost over the years. And except for the brief union with the legendary lawman Pat Garrett, Juanita’s story faded away.

Until the Wild West History Association (WWHA) decided to place a marker in her

memory in the Fort Sumner cemetery. Working with descendants of Juanita’s siblings, WWHA got official approval and dedicated the marker on September 25. It is placed near the graves of her friends Peter Maxwell and his sister Paulita Maxwell Jaramillo. It’s not far from the “PALS” marker for Folliard, Bowdre and the Kid, all of whom danced the night away after her wedding.

In a small way, it may revive Juanita’s story, and further honor her role in the Old West.



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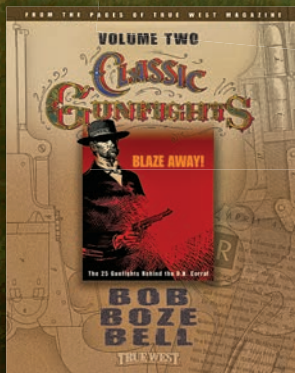
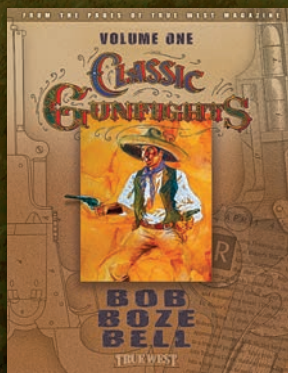
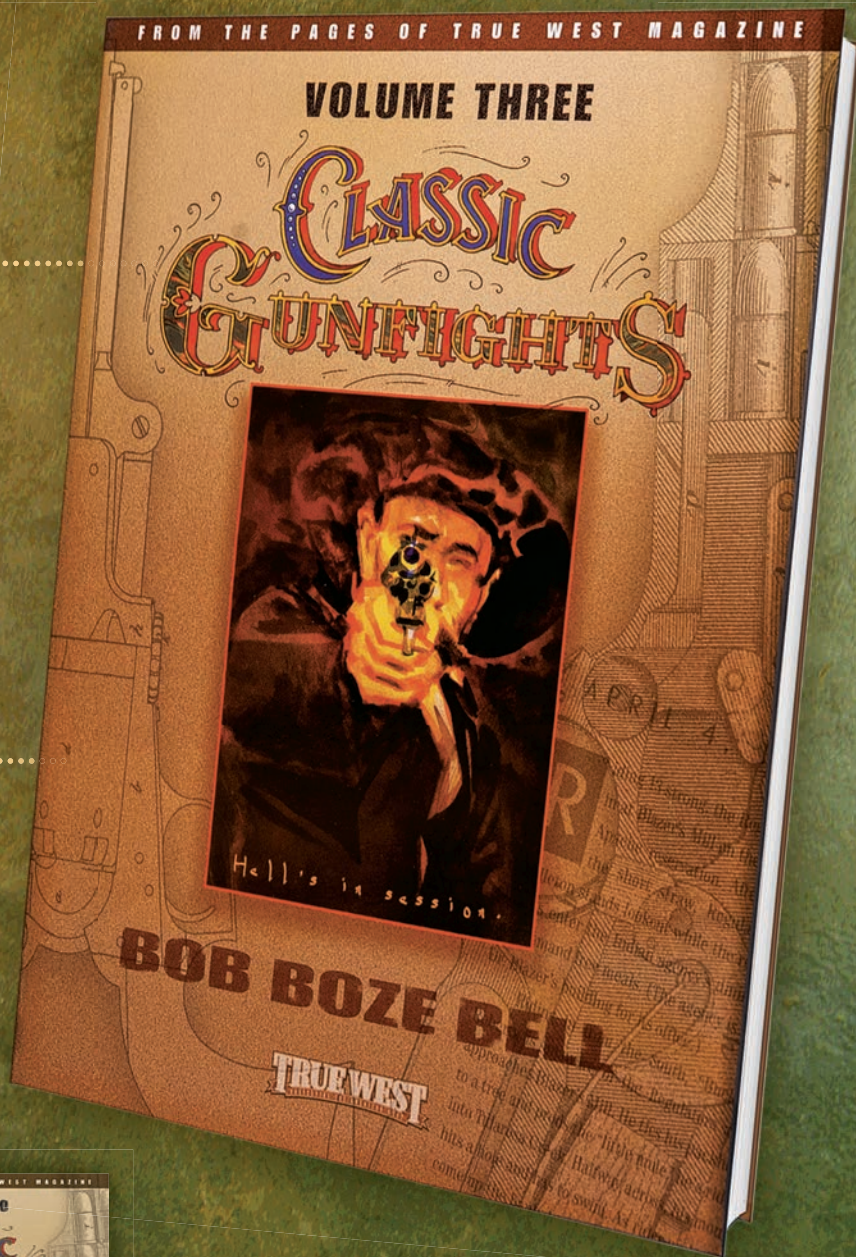
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TRUE WEST
LIVING IN THE AMERICAN WEST

BY CANDY MOULTON

Ben Johnson Cowboy Museum

The Pawhuska, Oklahoma, center celebrates and honors the local hero's life and career.

Ben Johnson was cowboy to his core, and he is the only man to win both a World Champion Steer Roping title and an Oscar. His work as an arena cowboy and as a film cowboy is highlighted at the Ben Johnson Cowboy Museum in Pawhuska, Oklahoma. This museum opened just three years ago and is already garnering wide acclaim for its collection of Ben Johnson memorabilia and how it highlights other outstanding cowboys from Osage County, including 25 who were world champions.

The Johnson story starts with Ben Johnson Sr.—father of the film star—who was the 1922 World Champion steer roper. He was also the foreman of the Chapman-Barnard Ranch. Among the other top cowboys and horsemen represented in the displays and collections are Henry Grammer, 1916 steer roping champion; Tommy Marvin, 2015 National Cutting Horse Association World Champion; G. R. Carter, 10-time AQHA world champion jockey; and his uncle Barton Carter, the 1926 world champion steer roper. The saddle Barton Carter won at Madison Square Garden is on display.

Other exhibits include a shirt that belonged to Casey Tibbs, and a collection of bits and spurs made by Oscar Crockett. The first Crockett blacksmith shop was in Pawhuska—just across the street from the present museum. While that shop was open only one year, a pair of spurs Crockett made while working at his first forge is part of the museum collection.

The museum features large-scale movie posters from Ben Johnson's films, an area to watch clips from the films, an area to learn about his rodeo career and a place where visitors can climb on a horse mannequin and try their hand at roping a steer.

The history of horse transportation is a signature exhibit depicted by a pickup with a stock rack and an accompanying video that shows other ways horses have been



The exhibits at the Ben Johnson Cowboy Museum in Pawhuska, Oklahoma, are the most extensive anywhere on the life of the internationally acclaimed and beloved cowboy actor.

Images Courtesy Ben Johnson Cowboy Museum

transported—from riding them, leading them, using a wagon, hauling them in planes, on trains, in trucks and even a donkey riding in the back of a car.

Artwork displays include sculptures and paintings, along with the movie posters and ephemera. Featured artist is John B. Free. The museum has plans in the works for a heroic size sculpture of Ben Johnson that will eventually greet visitors to the museum.

Every Thursday the museum hosts the podcast "Cowboys of the Osage," produced by Cody Garnett and Jim Snively as an opportunity to talk about historic ranches and with accomplished cowboys.

This museum has another film connection through Henry Grammer, the 1916 World's Finals Steer Roping Champion from Osage County, who is part of the storyline in David Grann's history *Killers of the Flower Moon*, which is now in production for Apple Studios. The film is being directed by Martin Scorsese, and stars Leonardo DiCaprio and Robert DeNiro. Playing Grammer, the rodeo champion and bootlegger, is Sturgill Simpson. ❖

Candy Moulton is this month's Renegade Roads columnist and a regular contributor to *True West*, the executive director of Western Writers of America and the executive director of the Wyoming Cowboy Hall of Fame.

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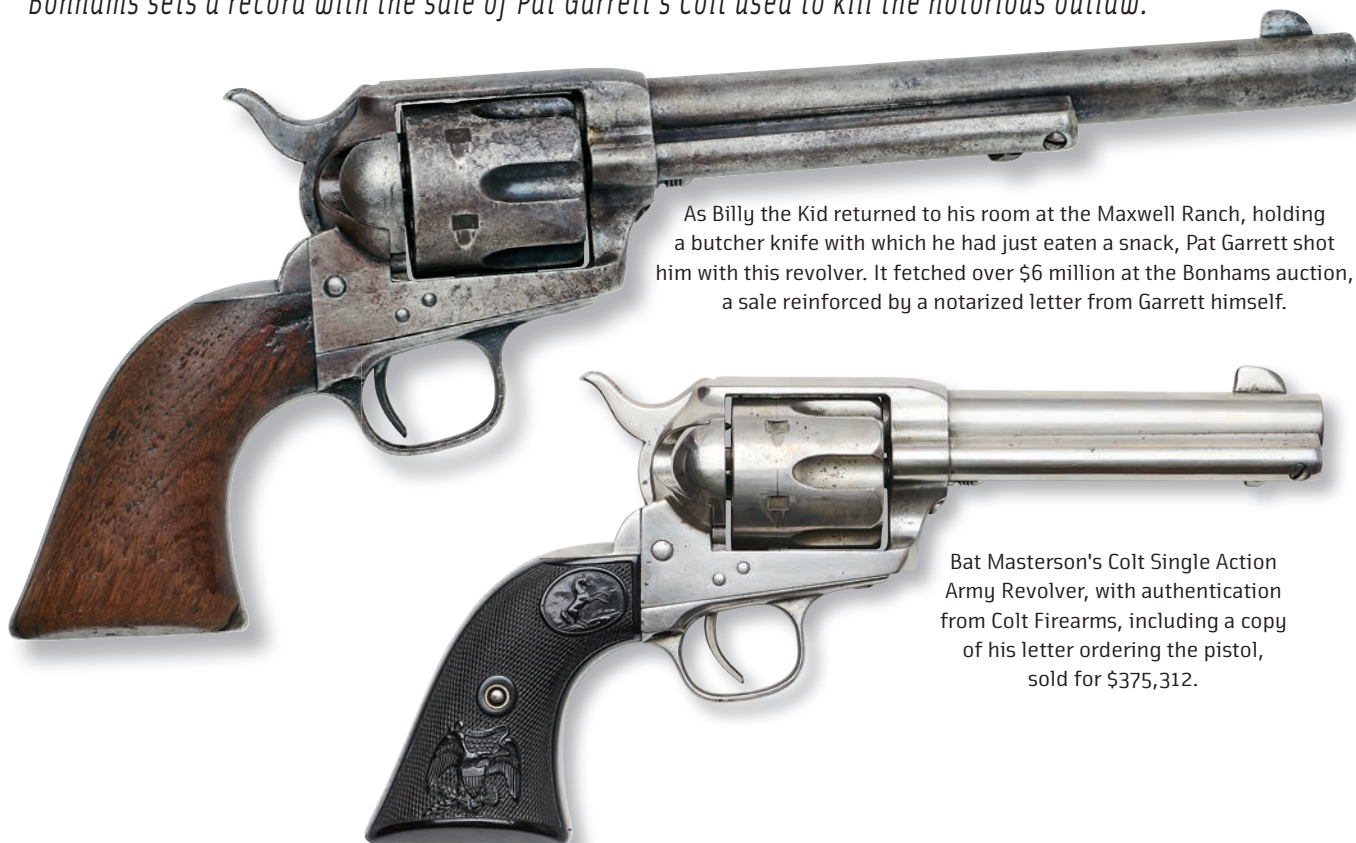
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BY STEVE FRIESEN

Billy the Kid Still Dominates

Bonhams sets a record with the sale of Pat Garrett's Colt used to kill the notorious outlaw.



As Billy the Kid returned to his room at the Maxwell Ranch, holding a butcher knife with which he had just eaten a snack, Pat Garrett shot him with this revolver. It fetched over \$6 million at the Bonhams auction, a sale reinforced by a notarized letter from Garrett himself.

Bat Masterson's Colt Single Action Army Revolver, with authentication from Colt Firearms, including a copy of his letter ordering the pistol, sold for \$375,312.

Outlaws and lawmen got away with the big money at Bonhams' auction of the Jim and Theresa Earle Collection on August 27. There were items from Wild Bill Hickok, Bat Masterson and others, but the highest prices at the Bonhams auction confirmed that Billy the Kid rules in both the true and legendary West.


Back in 2011, the only definitively proven Billy the Kid photograph in existence sold for a record-breaking \$2.3 million. Then in 2019 the butcher knife he was holding when Pat Garrett shot him sold for \$110,000. This year the world record for sale of a firearm was established at the Bonhams auction, when the well-documented revolver with which Garrett shot the Kid sold for \$6,030,312.

But wait, there's more. In addition to Garrett's revolver, the auction included other artifacts associated with Billy the Kid. After

killing Robert Olinger with his own shotgun during his escape from the Lincoln County Courthouse on April 28, 1881, the Kid threw it down at his body. That shotgun sold for \$978,312. The provenance for this gun came from Pat Garrett himself, who wrote down the firearm's serial number when he acted as executor of Olinger's estate. As he left the courthouse, Billy also grabbed an 1873 Winchester which he kept until Pat Garrett shot him at the Maxwell Ranch. The Winchester was retrieved by Garrett and given to his friend Pat Lea, who signed a letter to this effect in 1897. That letter accompanied the Winchester, which fetched \$300,000.

The Bonhams auction offered a total of 265 lots from the Earles, including rare photographs of George Armstrong Custer, Sitting Bull and Calamity Jane, all of which exceeded estimates. But the day belonged to the firearms, including

John Selman's Single Action Army revolver, used to kill John Wesley Hardin on August 19, 1895. That went for \$858,312. The Smith and Wesson revolver that Hardin was carrying when he was killed by Selman sold for \$625,312.

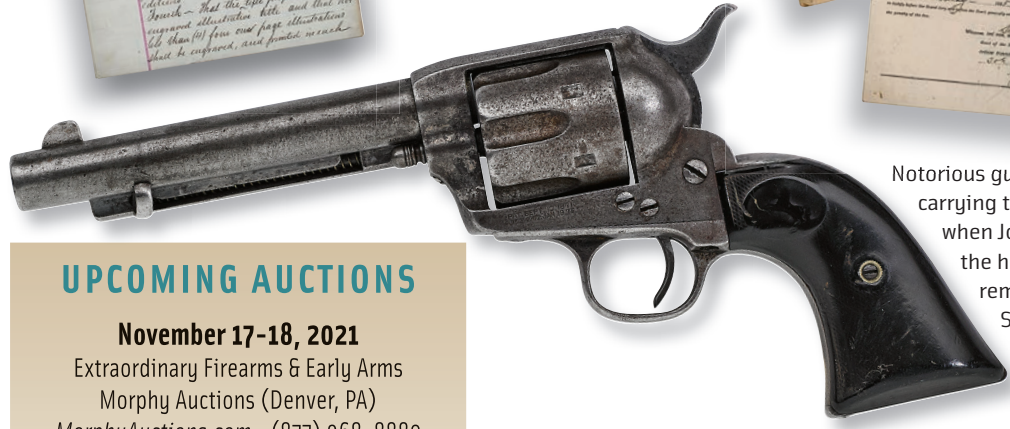
The Bonhams sale reaffirmed the importance of provenance to the value of artifacts. Relatively nondescript firearms assumed stellar values because of their links to famous Western figures like Billy the Kid and Pat Garrett. Jim and Theresa Earle were careful collectors, ensuring that what they acquired came with proper documentation. Good provenance ensured that these true West artifacts would become as legendary as the characters who once used them. 

All Images Courtesy Bonhams

Steve Friesen comes to "Collecting the West" with over 40 years of experience in collecting for museums, including evaluating and acquiring artifacts from the American West.

Pat Garrett's signed contract for his 1881 book Authentic Life of Billy the Kid, sold for \$21,562, and a set of documents associated with the Lincoln County Wars went for \$22,812, twice the estimated price.

Even documents associated with the Kid made a strong showing at the auction. Pat Garrett's signed contract for his 1881 book *Authentic Life of Billy the Kid*, sold for \$21,562, and a set of documents associated with the Lincoln County Wars went for \$22,812, twice the estimated price.



Notorious gunfighter John Wesley Hardin was carrying this Smith and Wesson revolver when John Selman shot him in the back of the head on August 19, 1895. It was later remarked that was the only way Selman or any other man could have taken Hardin out. This revolver took \$625,312 at the auction.

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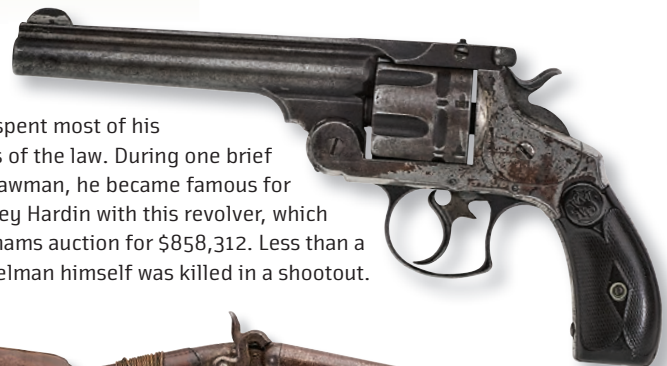
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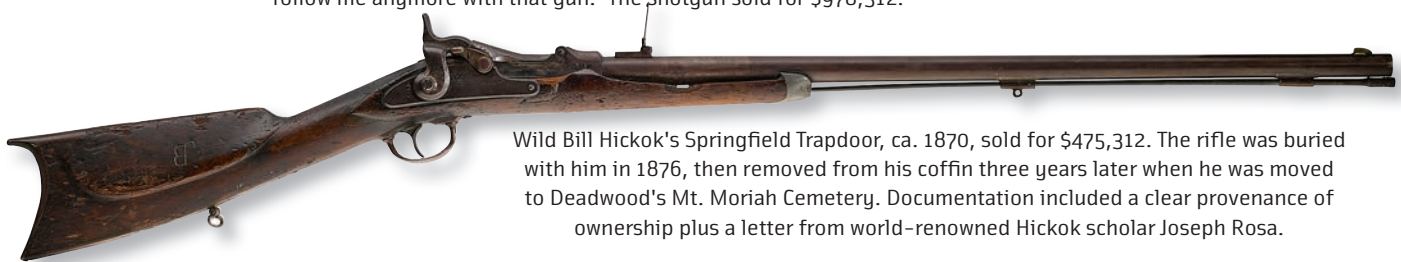
The record-breaking sale of the Pat Garrett revolver and other firearms drew some of the attention away from other outstanding artifacts in the auction. Hanging Judge Isaac Parker's gavel hammered down at \$8,287, while Samuel Colt's gold-handled walking cane brought \$10,200.



John Selman spent most of his life on both sides of the law. During one brief period as a lawman, he became famous for killing John Wesley Hardin with this revolver, which sold at the Bonhams auction for \$858,312. Less than a year later, Selman himself was killed in a shootout.



The story goes that Lincoln County jailer Robert Olinger taunted Billy the Kid as he loaded this shotgun, saying, "The man who gets one of these loads will feel it." He felt both loads when the Kid shot him, after which he broke the shotgun and threw it onto Olinger's body, saying, "Take it, damn you. You won't follow me anymore with that gun." The shotgun sold for \$978,312.



Wild Bill Hickok's Springfield Trapdoor, ca. 1870, sold for \$475,312. The rifle was buried with him in 1876, then removed from his coffin three years later when he was moved to Deadwood's Mt. Moriah Cemetery. Documentation included a clear provenance of ownership plus a letter from world-renowned Hickok scholar Joseph Rosa.

BY MARSHALL TRIMBLE

Ben Johnson

A True American Cowboy

From his humble beginnings to his last ride in Monument Valley, the Sooner native never strayed far from his Oklahoma roots.



Actor Ben Johnson and I were sitting on the rail of an old wooden fence at Hastiin sani (Old Man) Cly's place in Monument Valley. Some of the riders were inside the corral getting acquainted with their horses when Hosteen (Mr.) Cly walked over and shook hands with Ben. They had known each other since the late 1940s, when Ben first started making pictures for director, John Ford.

"Do you guys want to see Tombstone?" He was grinning like a mule eating cactus.

We knew "Tombstone" was located in the valley between Cly's place and Goulding's Trading Post. In 1946 John Ford shot *My Darling Clementine* in Monument Valley, and construction crews had built the Western town of Tombstone. We looked off toward Goulding's but saw nothing but open space. Tombstone was gone. We looked back at the old Navajo. He gave us one of those "gotcha" looks and said, "You're sittin' on it."

That old corral fence we were roosting on had been one of the buildings in the film. Lumber is as scarce in Monument Valley as horseflies in December, and when Ford was finished filming, he must have donated Tombstone to the Navajos, who proceeded to dismantle it and use the lumber for more practical things such as corrals.

We were sitting on a piece of Hollywood history.

Dream Ride

During the spring of 1996, *Arizona Highways* magazine editor Bob Early asked photographer Gary Johnson and me to join legendary actor Ben Johnson, on a sentimental journey at the place where Hollywood director John Ford had “discovered” him in the late 1940s while filming *Fort Apache*, one of his Cavalry Trilogy.

Gary and I met in the early 1970s when he was a student in my Southwest History class at Coronado High School in Scottsdale, and we’d remained friends through the years, appearing together at cowboy poet gatherings and folk festivals. I’d watched him grow, become a real fine entertainer and photographer. We’d done quite a few stage performances and appearances, and now we were in Monument Valley on a photographer and writer’s dream assignment.

The first time I became aware of Ben Johnson was in 1948 when the first of John Ford’s Cavalry Trilogy, *Fort Apache* was released. A year later came *She Wore a Yellow Ribbon*, followed in 1950 by *Rio Grande*. All three came to the little Yavapai Theater in my hometown of Ash Fork, Arizona, a small railroad town on Route 66 about 50 miles west of Flagstaff. Growing up around horses, I was fascinated by Ben’s skills as a horseman. He would gracefully glide into the saddle so smoothly, it looked like horse and rider were one. Now, here I was forty-six years later bunking in a two-man tent in Monument Valley with the cowboy hero of my youth.

I met Ben at the National Cowboy and Western Heritage Museum in Oklahoma City. In those days it was the National Cowboy Hall of Fame and Museum. He was there with Sam Elliott, Tom Selleck, Jeff Osterhage, Slim Pickens and Louis L’Amour to pick up an award for the made-for-television Western film, *The Sacketts*. How did I wind up in that room with those guys that afternoon? I was there to donate a copy of my book *Arizona* to the museum library. Fortunately, nobody asked about my latest film. So, I lit up a cigar and joined in.



Ben “Son” Johnson Jr. (above, right) and his half-sister Helen Johnson-Christenson (center) were born and raised in Osage County, Oklahoma. Ben grew up to be a top hand and was heavily influenced by his father, Ben Sr. (left).

Opposite: After John Ford noticed Ben Johnson’s stunt riding in *The Outlaw*, he signed him to a contract, and always featured Johnson riding in his films, including *Wagon Master* (1950).

All Images Courtesy Ben Johnson Museum Unless Otherwise Indicated/“Wagon Master” Still Courtesy RKO

From Oklahoma to Hollywood

Ben was born in 1918 in Foraker, Oklahoma, on the Osage Indian Reservation of Irish and Osage ancestry. His father, Ben Sr., was a rancher in Osage County and a three-time world champion rodeo cowboy.

He credits Howard Hughes for bringing him out to Hollywood from Oklahoma in the late 1930s. Hughes had bought some horses from a ranch where Ben worked and liked the way he handled horses, so he offered him a job bringing them to northern Arizona where they were filming *The Outlaw* starring Jane Russell. Ben’s wages jumped from \$40 a week to \$175. “It didn’t take me long to figure out this was a good deal,” he said.

When the filming was finished, Ben shepherded the horses by rail on to California, where he managed to find work in the movies. During the early 1940s, he wrangled and did stunt doubling for John Wayne, James Stewart, Joel McCrea and Gary Cooper.

In 1941 Ben married Carol Jones, daughter of Clarence “Fat” Jones, top supplier of horses and wranglers in North Hollywood for more than 50 years. They were married until her death in 1994.

Hughes introduced Ben to director John Ford, who also liked the way he handled horses and hired him to do some stunt work and double for Henry Fonda in the 1948 film *Fort Apache*. He played an Apache warrior in the early morning and a cavalry trooper in the afternoon. “Trouble was,” he recalled, I was half-naked in the morning when it was freezing cold, then burning up in that wool Army uniform in the heat of the afternoon.”

One day a team of horses pulling a wagon spooked and stamped with three actors on board. Ben, seeing an accident in the making,



While uncredited as executive producer of *Mighty Joe Young* (1949), John Ford is known to have suggested Ben Johnson for the leading role of Gregg, opposite leading lady Terry Moore. Their friendship from the set led to Johnson introducing Moore to her future husband, Howard Hughes.

Courtesy RKO Radio Pictures

In his early years in Hollywood, Ben Johnson was cast in Westerns as much for his stunt work with horses as he was for his acting. Here he is seen practicing Roman riding with Harry Carey Jr. in Monument Valley on the set for John Ford's *Rio Grande* (1950).

Courtesy Republic Pictures



rode after the team and “just like in the movies,” grabbed the halter on the lead horse, possibly saving the actors from serious injury or worse. Afterward, Ford promised him more work.

Ben tells what happened next. “I thought maybe he might give me a speaking part in his next film. He invited me into his office one day and told me to sit down, then he handed me a piece of paper. I read down to about the third line and saw ‘\$5,000 a week.’ I stopped reading, grabbed a pen and signed it.”

He paused a moment and grinned. “I didn’t even ask what I had to do.”

Ben was able to demonstrate his riding skills again in 1949’s *She Wore a Yellow Ribbon* and 1950’s *Rio Grande*, completing Ford’s Cavalry Trilogy. In both he played either Sergeant or Trooper Tyree.

In 1950 he appeared in *Three Godfathers*, with Harry Carey Jr. and Pedro Armendariz. The film is notable for the incredible riding skills demonstrated by the three.

When someone mentioned what a great rider he was, Ben would modestly reply, “I wasn’t a good actor, so I had to be able to do something.”

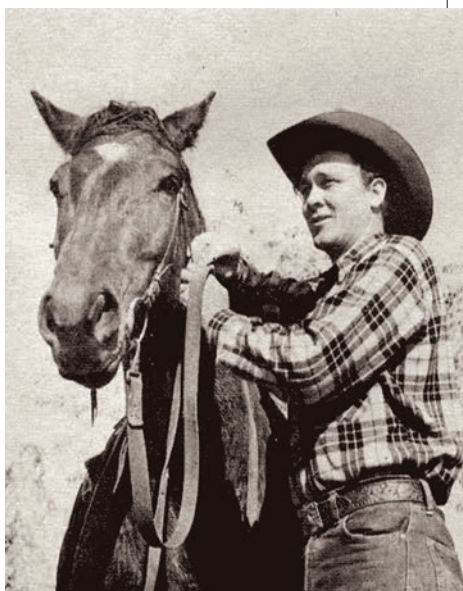
Ford suggested him for the lead role in the 1949 film, *Mighty Joe Young* costarring with the beautiful actress, Terry Moore, and during the filming they became good friends. He recalled that after the film was released, Howard Hughes called and wanted Ben to introduce him to the actress. He did, and soon after the two married.

The marriage didn’t last, but when Hughes died, women crawled out of the woodwork claiming to have been wedded to the famous billionaire. Hughes’s attorneys immediately went to work proving the women were scammers. They tried to thwart Terry, but she fought back, proved her case and won. Ben called her later that day and said, “Terry, you owe me big time.” The two friends had a good laugh.



Ben Johnson (third from left) costarred as Sergeant Tyree in *She Wore A Yellow Ribbon* (1949), the second of John Ford’s Cavalry Trilogy with (l.-r.) John Wayne, Harry Carey Jr., John Agar and George O’Brien.

Courtesy Republic Pictures



Ben "Son" Johnson Jr. was a cowboy from his earliest years and received his big break in the movies when he was hired to take a shipment of horses from the ranch his father managed in Oklahoma to Howard Hughes's movie set for *The Outlaw* in Monument Valley in the fall of 1940.

Above the Line

Ben got his first starring role in a Western with Harry Carey Jr. and Joanne Dru a year later in *Wagon Master*, filmed of course, in Monument Valley. Critics called it one of Ford's masterpieces. Ben went on to become one of Hollywood's most popular actors, playing everything from a devil-may-care cowboy, bad man and gunman to curmudgeon and old-timer.

In addition to John Wayne, he starred with William Holden, Clint Eastwood, Steve McQueen, Henry Fonda, James Cagney, Maureen O'Hara, Marlon Brando, Charles Bronson, Alan Ladd, Burt Reynolds and many more.

He was one of the all-time great horsemen in the business. Ironically, he won an Academy Award for a film he didn't ride a horse in—*The Last Picture Show*, Peter Bogdanovich's film about the interwoven lives of people in a small 1950s Texas town.

Ben almost didn't sign on to *The Last Picture Show*. The first time he saw the script, he rejected it saying, "It was the worst thing I ever read. Every other word that I had was a cuss word, so I turned it down." John Ford

asked him to do it as a personal favor, so Ben agreed to do it on one condition; "I rewrote my part, and I didn't have to say one dirty word."

Bogdanovich would later admiringly refer to Ben as "the real thing."

One of the reasons for Ben's great success on the silver screen was that in real life he was pretty much like those characters he played in some 300 movies. He was fond of saying, "I get paid a lot of money for playing Ben Johnson."

John Ford's last words to him were, "Ben, don't forget to stay real."

Valley of the Gods

Ben enjoyed visiting the various places in Monument Valley, reminiscing about something that happened during the shoot. One time while filming *Wagon Master*, he was being pursued by a band of Navajo warriors. "I rode to this bluff and was supposed to turn and ride along the ridge, but the horse I was on got a case of cold jaw and wouldn't respond

to the bit. He jumped off that bluff, and we landed in sand up to his belly. The reins were lying in the sand, so I picked 'em up, spurred him and off we went."

That unintended leap was later measured at 32 feet, and the scene came to be known as one of the greatest examples of horsemanship ever filmed.

That explains why Ben was one of Ford's favorites. He could always handle the unexpected and make a scene work.

One afternoon Ben waited on a ridge for Gary and me to gather around. Then he pointed toward the twin buttes called the Mittens.

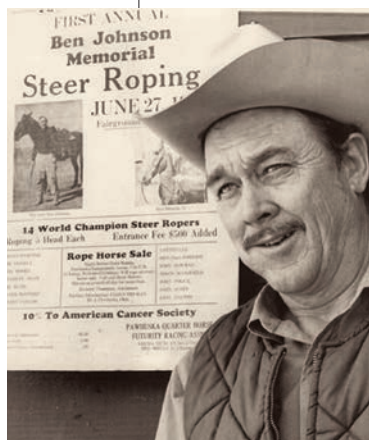
"We were filming *She Wore a Yellow Ribbon* when a big thunderstorm rolled in. Lightning was bouncing off those buttes, so the assistant director told the actors and crew to pack it in. Mr. Ford liked to of had a fit. 'I'll tell you when to cut.' We were pretty scared of the lightning, but we were more scared of John Ford, so we kept shooting."

Thanks in part to that scene, the film's cinematographer, a Ford company favorite, Winton C. Hoch, won an Oscar for cinematography.



While Ben Johnson (right) accomplished his goal in winning the team roping championship in 1953, the cowboy-turned-actor was well quoted as saying, "But at the end of the year I didn't have \$3. All I had was a wore-out automobile and a mad wife. But, you know, I am the only cowboy that ever won an Oscar in the movies and a world championship in rodeoing."

In 1985, Johnson founded the Ben Johnson Pro-Celebrity Rodeo in Guthrie, Oklahoma. The popular event raised money for Children's Medical Research, Inc. He roped in his last event, which he co-hosted with country star Reba McEntire, at the Lazy E in Guthrie in 1995.



Johnson's father, Ben Sr., died of cancer in 1952, and the Annual Ben Johnson Memorial Steer Roping championship was founded in the roping champion's honor in 1954. "Son" Johnson (circa early 1960s) was an annual participant in the rodeo, and it is now a week-long celebration titled Ben Johnson Days.

Ben Johnson stood proudly with his fellow world champion cowboys in 1953. Soon thereafter Johnson returned to acting full time, but he never stopped roping or making appearances at charity rodeos.

True West Archives



The Real Deal

Over the next 40 years, Ben starred or appeared in hundreds of films and television shows, mostly Westerns. He took a break from the movies in 1953 to rodeo and won the PRCA World Team Roping Championship and was inducted into the Pro Rodeo Hall of fame in 1973.

For many years Ben sponsored pro-celebrity rodeos to benefit children's charities, primarily in Arizona.

He is the only movie star to win a World Championship rodeo buckle and an Academy Award. In 1982 he was inducted into the Western Performers Hall of Fame at the National Cowboy and Western Heritage Museum in Oklahoma City. In 1990, he was honored at the Ben Johnson Celebrity Rodeo at the Los Angeles Equestrian Center. And in 1994 he received a star on the Hollywood Walk of Fame. When he received his star, he remarked: "I don't know why in the hell you all



Four years before Ben Johnson (center, black hat) took a hiatus from Hollywood and returned to roping and his rodeo roots, the cowboy-actor remained active in rodeo, competing in the Pendleton Round-Up in Oregon in 1949. His main event was team roping, and he won the World Championship in 1953 at the Grand National Livestock Exposition, Horse Show and Rodeo.

In 1968, Ben Johnson (far left) was cast in Sam Peckinpah's epic Western, *The Wild Bunch* (1969), with costars (l.-r.) Warren Oates, William Holden and Ernest Borgnine. Johnson, cast as Tector Gorch, had previously worked for Peckinpah on *Major Dundee* in 1965 and later starred for the controversial director in *Junior Bonner* and *The Getaway* in 1972.

Courtesy Warner Bros.



Ben Johnson was very influenced by his father Ben Sr., who was both a champion roper and the foreman of the 70,000-acre Chapman-Bernard Ranch. One reason Ben Jr. sought a world championship in roping in 1953 was to honor his father after his passing in 1952.



Ben Johnson was very dedicated to his mother, Ollie Susan Workman Johnson Rider, and actually died of a heart attack while visiting her at her home in Mesa, Arizona, on April 8, 1996. Ben's wife, Carol, had died the previous year, while Ben's mother lived to 101, passing in 2000.



In 1970, John Wayne (upper left) brought together on his Batjac Productions film *Chisum* a Hall of Fame group of Western actors and stuntmen who had all done stunts or doubled for him beginning in the 1930s: Chuck Hayward, Chuck Roberson, Cliff Lyons and Ben Johnson.



waited so long to give me the star. You waited till I got so old I couldn't enjoy it."

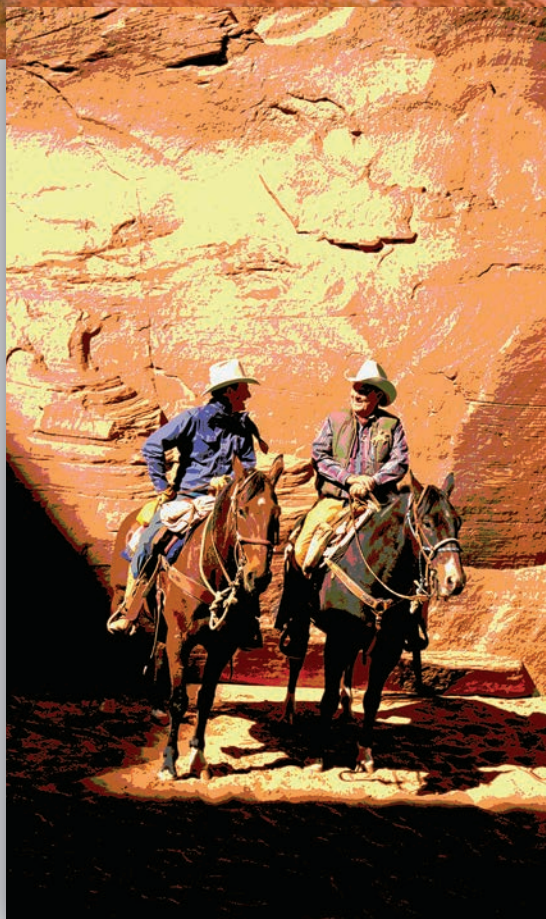
On April 8, 1996, I was rolling down the highway when the news came over the radio that Ben Johnson had died suddenly. It hit me like the kick of a mule. I pulled off to the side of the road and had myself a good cry. Just a few weeks earlier Ben, Harry Carey Jr. and I were sitting on a panel at Mary Brown's Festival of the West in Scottsdale answering questions about Western movies. I was way out of my league that day and smart enough to let them do most of the talking.

Like millions of others, I felt I'd lost an old friend. He affected a lot of folks that way.

Fittingly, Ben Johnson took his last earthly ride in Monument Valley where it all began. In my living room hangs a large photo Gary Johnson shot of Ben on top of Mitchell Mesa, riding alone along the edge, taking his last ride. His kind don't come along often. I was one of the lucky guys who got a chance to ride with him in Monument Valley.



Marshall Trimble is the author of more than 25 books on Arizona and the West. His "Ask the Marshall" column has appeared in *True West* for more than 20 years, he posts three blogs a week on *TrueWestMagazine.com* and does a weekly podcast titled "The Marshall and the Madam" with *True West* "Frontier Fare" columnist Sherry Monahan.



In 1996, Ben Johnson participated in a sentimental trail ride with Don Donnelly's trail riding outfit and author Marshall Trimble in Monument Valley, where Johnson's film career had started over 50 years earlier. It would be Johnson's last ride.

Photo by Gary Johnson

Arizona historian Marshall Trimble first met Ben Johnson at the National Cowboy and Western Heritage Museum in Oklahoma City, Oklahoma. He developed a close friendship with the Oscar-winning Oklahoma cowboy, and after Johnson died on April 8, 1996, Trimble and fellow songwriter Ted Newman penned a song in his honor, "Ben Johnson Evening Star!"

Photo by Gary Johnson

The Best of Ben

For nearly six decades, from his first uncredited role stunt role in the 1939 RKO-Western *The Fighting Gringo*, to his last starring role as Arthur Cotton in *The Evening Star*, a 1996 adaptation of the Larry McMurtry novel, Ben Johnson was a fan favorite. He appeared in over 300 movies and television series, most often cast as a cowboy.



Buck Roan
Junior Bonner (1972)
Courtesy ABC Pictures



James Pepper
Chisum (1970)
Courtesy Warner Bros.



Jesse
The Train Robbers (1973)
Courtesy Warner Bros.



Travis Blue
Wagon Master (1950)
Courtesy RKO



Trooper Travis Tyree
Rio Grande (1950)
Courtesy Republic Pictures



Bob Amory
One-Eyed Jacks (1961)
Courtesy Paramount



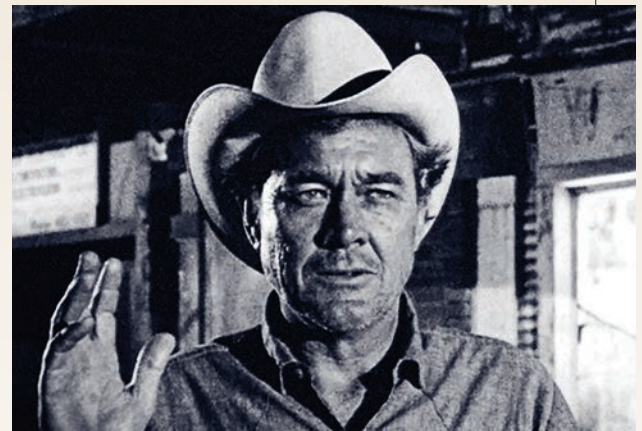
Marshal Dave Bliss
Hang 'Em High (1968)
Courtesy United Artists



Short Grub
Undeclared (1969)
Courtesy 20th-Century Fox



Chris Calloway
Shane (1953)
Courtesy Paramount



Sam the Lion
The Last Picture Show (1971)
Courtesy Columbia Pictures

The Last Drop from his Stetson

The legend of the Stetson goes beyond chivalry and the history of the Old West... It envelopes those of us who love the Western tradition, and those who were born to it as the vaquero, cavalry officer or cowboy and rancher.

Stetsons represent more than 150 years of folklore, imagination, creativity and courage. Perhaps nothing embodies this more than the painting by Southwestern artist, Lon Megargee. Titled *The Last Drop from his Stetson*, it has become an icon, as has the hat itself, illustrating the respect and admiration the cowboy has for his selfless companion and partner, his horse. This painting is not only colorful but depicts a Western scenario emblazoned on our collective memory reminding us about our unique heritage—that Code of the West we all admire and try to live by!

Cowboys might not want you to know about their great affection for a mere horse, but in this painting one can see it, feel it, smell and taste it. Megargee captured and immortalized this image. The Stetson Hat company management was smart enough to “get it” and thus purchased the painting for advertising purposes. Little did they or the artist realize at the time how much a part of the American West that image would become. It still graces the inside of the Stetson.

Western imagery such as “from his Stetson to his boots,” or he “swept off his Stetson in a gallant gesture of bravado” or numerous other images come to mind. By the way a crease was made in those days, one could tell from whence came the man. There were sweat-soaked, working Stetsons, or Stetsons just simply meaning the cowboy hat. John Wayne wore them,

Mi Buen Compañero
Beba agua mi buen compañero.
Agua fresca del cielo.
Beba para acariciar la sed.
Beba mi caballo alazán lucero
De esta copa, mi sombrero
Porque ya terminamos con
El trabajo del día.
Yo, y mi caballo que se llama
Bandolero!

—J. James Sánchez

Drink water, my good companion.
Fresh water coming from the
heavens.
Drink to satisfy your thirst.
Drink my shining sorrel.
From this cup, my sombrero.
Because we have finished with
The work for the day.
Myself, and my horse, whose name is
Bandolero!

—translated

so did Harry Truman, Lyndon Johnson, George Bush, Franklin Roosevelt, Herbert Hoover and Ronald Reagan. Buffalo Bill Cody, Tom Mix, cavalry officers, the men of the Royal Canadian Mounted Police, and many others found them to be durable, practical in providing shade for the face from the unrelenting sun, a shield from wind and rain and a way to carry water or to provide one's horse with a needed drink.

The working cowboy always fed and watered his horse first. A good rubdown was often given too as a special reward for a hard day's labor. Thus, the act of offering water in his own hat that sheltered the cowboy from wind, rain and sun was the best tribute to indicate respect, admiration and, yes, even affection for a mere

beast. Whether riding fence, chasing errant calves or wild steers through brush, mesquite or cholla or simply bringing the herd into another pasture, working with your horse was a spontaneous relationship marked by training and pride.

That same horse, given enough rest, would carry the cowboy into the roping arena. Calf-roping, bull-dogging and team roping encompass man's best relationship with a trained animal. Sometimes even getting down and personal when the team won or failed, it was still done as a team. And part of the team look was, of course, the man, his saddle and his Stetson.

Stetsons in particular are also known for their style and class, but the word has come to mean in general, the cowboy hat, even though today there are many good brands of Western head gear. But where did the Stetson tradition begin?

John B. Stetson (1830-1906) was born into a hat-making family in Orange, New Jersey. However, there was not enough room or profit for his entire family to make a living, so he decided to head out West. Additionally, his health was not the best, and he figured a change might not be a bad idea. He wanted to enlist in the military, but his health prevented that too. So his next move was to join a group of rough miners on their way to the Colorado goldfields. That didn't last long but while in the field, weather was miserable and everyone was suffering from the elements. Because of his hat-making background, Stetson fashioned out of beaver fur a fine felt cloth that was waterproof and had a big brim for protection. It also had a

high crown and waterproof lining. He called that first hat the "Boss of the Plains."

It became so popular that Stetson returned to hat-making, and by 1886 the Stetson Company was the largest in the world! He had also mechanized the hat-making industry. Because of his time on the plains and in ranch country, Stetson had seen what was required, and because of that firsthand experience, he knew what men wanted.

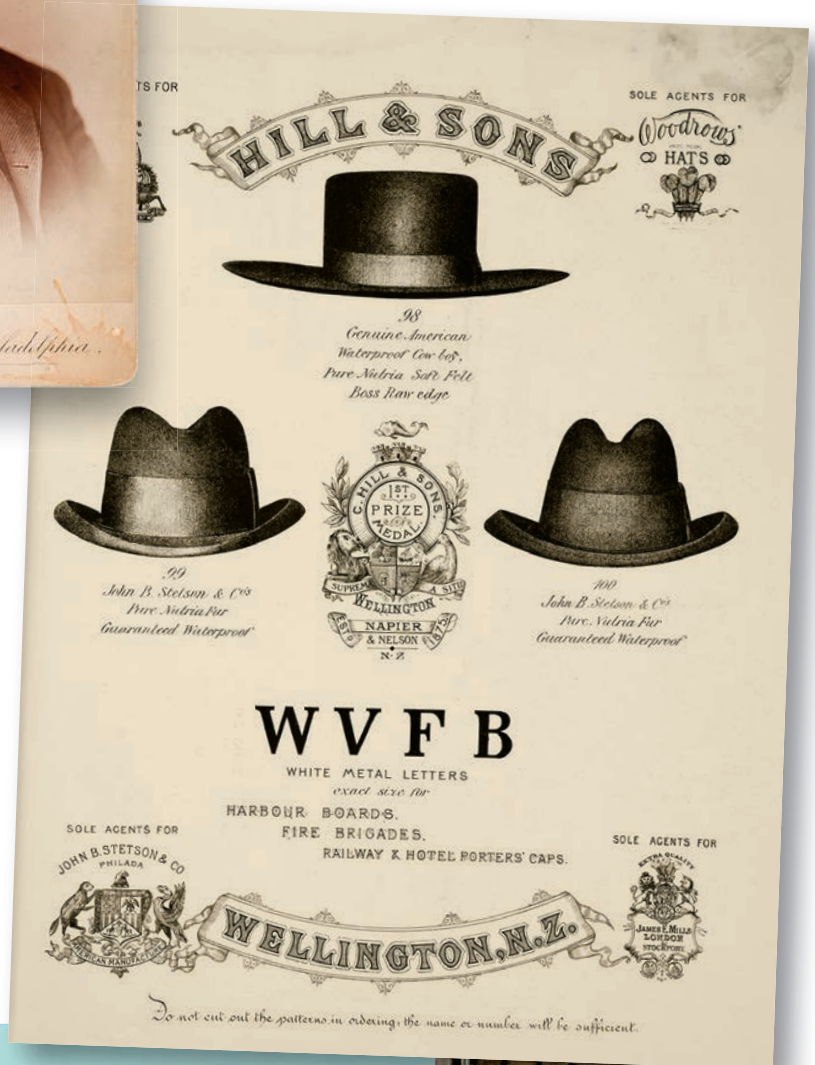
Another version says that the style really came from Christy's Hat Factory in Frampton Cotterell, England. Even though Stetson's design was adapted for the plains and mountains of the United States, the owners of the U.K. factory were so committed to their belief that he'd stolen their style that a lawsuit ensued. Stetson lost! However, as a hat-maker he would have had knowledge of different styles and purposes for hats. His adapting it to the way of the West is what is really important, and the rest is history because the Stetson tradition continues, and Christy's is no longer even remembered in this struggle. The original Christy's Factory today is a private residence.

Eventually, the Stetson Company did go out of business in 1971, and the name was licensed out to other hat companies. From the mid-1800s to 1971, had been a mighty



John Batterson Stetson (left) was born the son of a hatmaker in Orange, New Jersey, in 1830. Legend has it he made his first cowboy hat out of necessity while working the Colorado goldfields in the early 1860s. Returning to Philadelphia, Pennsylvania, he founded his hat company and within a few short years became the greatest purveyor of cowboy hats in American history.

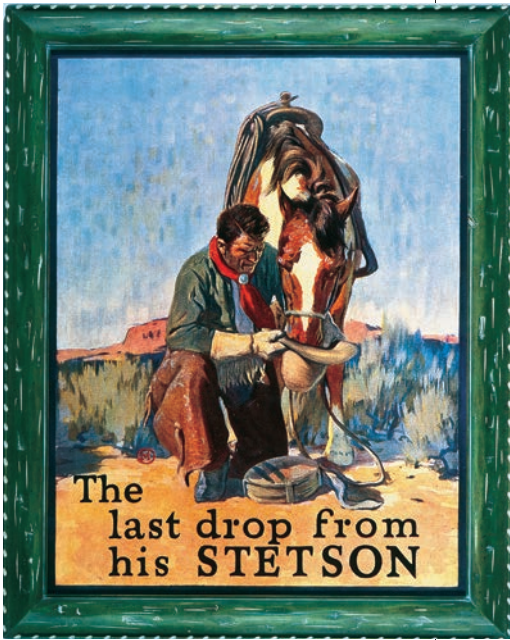
True West Archives



Young cowboys working calves in Colorado circa 1900 all sport cowboy hats, including Stetson's four-inch-brimmed and crowned "Boss of the Plains." The company's signature hat was sold internationally, including in New Zealand, where it was described as "Genuine American, Waterproof Cow Boy, Pure Nutria Soft Felt, Boss Raw Edge."

Branding photo courtesy Library of Congress/Hill & Sons 1897 catalogue courtesy Printed Ephemera Collection, Alexander Turnbull Library





After Stetson bought the rights to *The Last Drop* from his Stetson, the company hired Lon Magargee to produce a series of highly collectible promotional illustrations that targeted sales to both men and women.

Courtesy Herman Dickson



good run, and the name today conjures up our image of the American West like no other. It does not really matter who designed the first prototype. We just know a Stetson when we see one.

And what about this “ten-gallon” hat ideal? That is yet another interesting trip into language and possible misunderstanding by early Anglo cowboys who often knew about and competed with vaqueros or Mexican cowboys. Listening to the musical language, they noted that vaqueros often referred to certain men wearing a particular hat as *tan galan*. This means “very gallant” or stylish. They interpreted it as “ten gallon,” and thus the image of a Texas cowboy in his ten-gallon hat looking dapper and ready for a *baile* (dance). Of course, a ten-gallon hat only holds three quarts, in case you were wondering!



William F. “Buffalo Bill” Cody and Annie “Little Sure Shot” Oakley (left, inset) brought international acclaim to John B. Stetson’s hat company when they toured the world wearing their custom Stetsons.

Courtesy True West Archives

Stetson’s reputation for quality and lasting endurance led to hat contracts with the U.S. Army during World War I (below, left) and Canada’s North West Mounted Police (below), who famously wore a flat-brimmed Stetson with a Montana crease.

Photo of Stetson Hat Factory Courtesy Library of Congress/
North West Mounted Police Courtesy True West Archives

Contributing Editor **Lynda Sánchez** and her husband, James, live along the beautiful Río Bonito in historic Lincoln, New Mexico. They raise *corriente* (roping) cattle and you can bet they have worn many a Stetson, too.





Following in the footsteps of Buffalo Bill Cody, silent-film star and Western entertainer Tom Mix famously wore a custom Stetson hat, which to present day is known as a "Tom Mix."

True West Archives



Lon Megargee, the Man Behind the Stetson Image

Although Lon Megargee resided in Arizona most of his life, he came through New Mexico on numerous occasions, especially visiting the artist colonies of Taos and Santa Fe. During the 1920s on one of his visits to Taos he was spotted at a fiesta dancing with Mabel Dodge Luhan, the well-known socialite and darling of New Mexico society. People saw the knife stuck in his boot as he whirled her around the dance floor. That made for good gossip for quite a while.

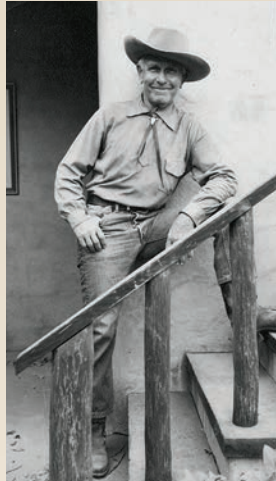
Born a dude in Pennsylvania in 1883, he remade himself as so many others had done when he headed west to become a cowboy. His trip westward was pretty much at the end of the "Wild West," yet he created the image of a mythical and ribald character that made folks laugh, sigh, blush and long for the past. His many trips to Mexico, Spain and the Indian lands of the Southwest gave him a lot of material for his creative nature, and he became one of the best and most versatile of Southwestern artists.

In 1912, when both New Mexico and Arizona became states, Megargee was commissioned to paint the history of this transition in Phoenix. At about that same time, he also painted *The Last Drop from his Stetson*.

The Stetson Hat company purchased the painting and rights in 1923, after it was first published on the cover of *Western Story Magazine*. Lon did not get much for the painting, and he was almost always broke.

Lincoln County's own Eve Ball had crossed paths with Lon before she moved to Ruidoso. Having purchased his guest ranch, La Casa Hermosa outside Phoenix, she became acquainted with and enchanted by this crazy cowboy artist. For a while he continued to

live at La Casa, entertaining her many guests with his stories of adventures in Mexico and the



Western artist Lon Megargee, known as "Arizona's Original Cowboy Artist," cowboied in Cave Creek, Arizona, before he became an early member of the art colony north of Phoenix from 1941 to 1951.

Images Courtesy Herman Dickson



Lon Megargee's *The Last Drop from his Stetson* was originally published on the cover of *Western Story Magazine*. Stetson Hat Company bought the rights from Megargee, and the painting was used to brand Stetson hat boxes, liners and advertisements.

Southwest. Once, he was captured by the *soldados* (soldiers) of Pancho Villa. He lived dangerously and never had any dinero, so the only way he stayed alive was supposedly by entertaining the men with caricatures of themselves. Eventually they let him "escape."

According to Eve, she had learned that he traveled extensively and lived in Spain for a year. That time enhanced his interest in unpretentious structures because he loved the honest simplicity of the Spanish and Mexican homes and the manner in which they utilized the materials about them. Learning from Lon, Eve incorporated many of these same features in her own home in Ruidoso.

The five acres of land Lon purchased near the Arizona Biltmore in Phoenix soon became his comfortable *Casa Hermosa* (beautiful house), and Eve fondly described the huge hand-hewn beams that Lon had salvaged from an abandoned mine. The corner fireplaces were constructed with deep window seats. An interior patio and gardens, as well as ironwork of exquisite simplicity were also incorporated into the home.

Lon's zest for life seemed to get him by the hard times. He was married to at least seven or eight women. The ladies could not resist the charm or the roguish smile. He was restless, independent and totally irresponsible. However, he was talented as hell, and until he died in 1960, Lon Megargee was one of the most colorful of our Southwestern artists—a real

character never to be replaced.

And, yes, he wore many a Stetson!

ALL HAIL THE COWBOY

FROM THE BOSS OF THE PLAINS TO THE GUS

In 1989, veteran actors Robert Duvall and Tommy Lee Jones costarred in the epic CBS Western miniseries *Lonesome Dove*. Adapted from Larry McMurtry's Pulitzer prize-winning novel, the production featured Duvall and Jones playing best friends, two former Texas Rangers determined to drive a herd of cattle from the Rio Grande to Montana. Their characters, Capt. Augustus "Gus" McCrae and Capt. Woodrow F. Call, captured the imaginations of millions across the globe, and *Lonesome Dove* became a sensation and inspired a renewed interest in the Old West, including the iconic Western symbol invented by John B. Stetson, the cowboy hat. *Lonesome Dove's* producer, the late Bill Wittliff, turned to his hatmaker friend Manny Gammage of Texas Hatters to make hats for Jones and Duvall. Jones wore a classic black Boss of the Plains-style hat nicknamed the Captain Call, customized with a taller crown and a dip in the front and back, while Duvall sported a high-crowned Montana crease cowboy hat nicknamed the Gus, a hat that Gammage is credited with designing for the award-winning actor. Gammage also created custom hats for *Lonesome Dove* costars Angelica Huston and the late Robert Urich. Without a doubt, the custom hat work and attention to historic details added authenticity that led to a renaissance in classic cowboy hatmaking across the United States.

As Lynda Sánchez notes in her feature on John B. Stetson and the origin of the cowboy hat (page 24), "the legend of the Stetson goes beyond chivalry and the history of the Old West." Fortunately for us in 2021, the legend of the cowboy hat is not only alive and well, but has been documented by its proud owners for more than 150 years as an icon of America. In honor of the cowboy hat, the editors of *True West* take a look back at its highs and lows, from the Boss of the Plains to the Gus, and celebrate the hat—and the hatmakers—still winning the hearts and minds of wearers around the world.



HAT!

Robert Duvall (near right) and Tommy Lee Jones (far right) in their roles as Capt. Gus McCrae and Capt. Woodrow F. Call in *Lonesome Dove* wore hats created by Manny Gammage of Texas Hatters in Lockhart, Texas. Customers can order replicas for their own wearing pleasure.

Courtesy CBS Television



**"A fine hat fits like
a good friend."**

—Charles M. Russell

A group of cowboys readying for a day's work paused long enough in front of their chuck wagon, circa 1880s, for a photographer to capture them in all their tack and hat styles, including a few of Stetson's bestselling Boss of the Plains.

All Images Courtesy True West Archives Unless Otherwise Noted



BIG HATS, BIG RANCHES, BIG STARS

In 1865, John B. Stetson's hat factory in Philadelphia began making and shipping hats to all corners of the country. At the height of Stetson's success, his factory was making over 3.3 million hats a year. As the cowboy hat grew in popularity across North America in the 19th and early 20th century, hatmakers began opening felt and straw hat factories and shops across the West for eager customers. Quickly, the number of styles and shapes of cowboy hats exploded and changed, reflected by the rugged individualism of the cowboys themselves.

The working men of the Western ranges needed hats that could endure the harsh conditions of their work, and soon tall crowns and wide brims grew out of necessity to help shade, cool and warm the wearer of the hat. The Mexican sombrero with its tall sugar loaf crown influenced hatmakers and wearers across the West, as did the more conservative bowler and fedora styles of the East. Cowboys shaped their hats to fit their personalities and considered their hats among their most valuable and treasured possessions in their daily work and life. In the late 19th and early 20th century, famous cowboy hat wearers including Buffalo Bill Cody, Pawnee Bill, Annie Oakley and Theodore Roosevelt spread the popularity of the cowboy hat around the world.

In the Roaring Twenties, with the rise of Western movies, radio shows, dime novels, dude ranches and Western tourism, the cowboy hat and Western wear became a fixture in American fashion. Early movie stars Tom Mix, William S. Hart, Bob Steele, Hoot Gibson and Hopalong Cassidy wore tall-crowned hats, a style that remained popular among working cowboys, too, through the 1940s. But, after World War II, the cowboy hat suddenly changed with the return of millions of veterans, and the influence of the fedora, resulting in a shortened crown and brim.



Cowboy Henry Tunis's hat, with its high crown and shape, shows the influence of the Mexican sombrero style.



White-eye Anderson and Yankee Judd, Leadville, Colorado, sport the high-crowned, broad-brimmed cowboy hats popular in the 1880s.



Tom Mix, shown here with his wonder horse Tony, may be the all-time most famous wearer of a Stetson hat. His signature high-crowned, broad-brimmed hat is named the "Tom Mix."



The working Kansas drovers who joined the famous Dodge City Cowboy Band sported their own hats and in doing so were a walking showcase for the many different popular styles of crowns, brims and creases of the 1880s.

Courtesy Library of Congress



In arguably one of the most recognizable photos of famous Old West personalities, the Dodge City Peace Commission members wore a variety of hats, including a couple of Stetson's Boss of the Plains.

A cowgirl and cowboy were all duded-up in their finest for a Western parade in the once wicked cattle town of Newton, Kansas.

Bain News Agency, Courtesy Library of Congress

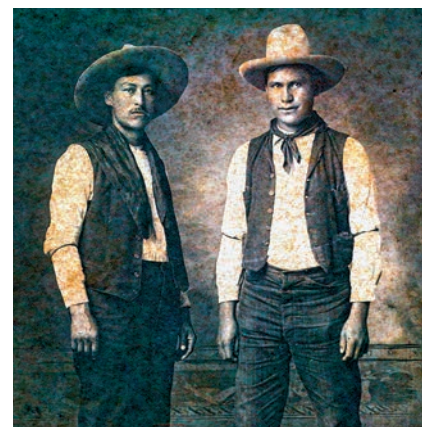


An 1870s-80s working cowboy posed in his modified Stetson Boss of the Plains.



Two young 1870s Texas cowboys wear a straw sombrero and a felt bowler, reflecting the personalities of the wearers 150 years ago, as the various styles do today.

Courtesy DeGolyer Library, SMU



Two unknown cowboys, circa 1870s-80s, posed with their best (and maybe only) hats, makers unknown. Note the taller crown and dent or pinch on the hat worn by the cowboy on the right.

Courtesy National Cowboy & Western Heritage Museum

COWBOY HEROES, RODEO STARS AND BUCKAROOS



In the 1950s and early 1960s, the cowboy was everywhere in America. From ranches to rodeos, from television to drive-in movie theaters, the cowboy was king. But the hat almost universally had transformed from the tall, high-crowned style worn for decades, to a shorter, trimmer style. Presidents Truman and Johnson wore Stetson's Open Road, a short-crowned, short-brimmed hat, while movie and TV stars Randolph Scott, Glenn Ford, Steve McQueen and Michael Landon wore smaller hats than their predecessors. Typically, side-kicks and comics would be the only ones sporting high-crowned cowboy hats on screen, while out West on ranches and farms in the 1950s, the style definitely reflected a more conservative era in hats.

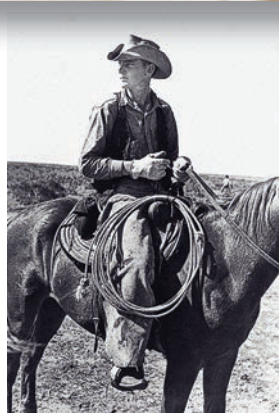
After President John F. Kennedy's decision to go hatless at his January 1961 inauguration, men's fashion across the U.S. followed suit, and men's hats—and hat sales—have never been the same. From the 1960s to the present, cowboy hat styles, sizes and shapes, have been dictated much more by the men and women who wear them for work and sport, giving way to distinct regional styles across the West.

In popular culture, the cowboy hat remains an iconic symbol of the West, from the movies and television, country-western and country rock music, to rodeo and even the Olympics, where more than once the cowboy hat was the official hat of the American and Canadian teams. Now, today fashion has re-embraced hats as a daily accessory for men and women, spurring a rise of hat shops and custom cowboy hatmakers across the West.



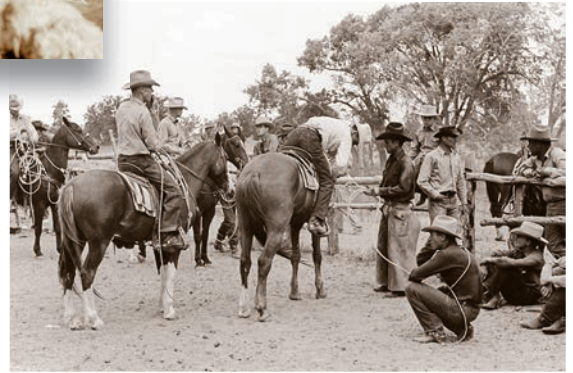
Ninety-six Ranch buckaroo Myron Smart, circa 1980s, wears a high-crowned and broad-brimmed hat to protect him from the harsh weather conditions of cowboying in the desert and mountain environment of Nevada's Great Basin.

Courtesy Library of Congress



A cowboy works on a cattle ranch near Spur, Texas, circa 1940. His hat's pinched crown and taco-style brim were popular in the region and era.

Russell Lee, Courtesy NYPL Digital Collection



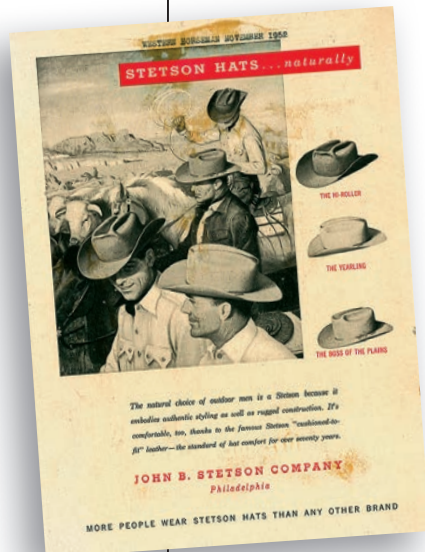
New Mexico rodeo cowboys tacked up in their best hats for a rodeo in Quemado, circa 1940.

Russell Lee, Courtesy NYPL Digital Collections



In 1939, a group of men from the Pie Town, New Mexico, area came dressed up in their finest for a picnic. The variety of cowboy hat styles show individuality in their pinches, colors, brims and crowns.

Courtesy Library of Congress



The 1950s Stetson Hat advertisement reflected the changing hat styles, especially the shortened crowns and shorter brims of the 1950s.

Courtesy Hatco

OWN A PIECE OF HISTORY...AND MAKE IT YOUR OWN



From the first John B. Stetson Boss of the Plains in 1869 to the artisan-shaped, handmade custom cowboy hat of 2021, one fact has held true: every proud owner of a new cowboy hat makes it their own. They shape it, dent it, add a hatband, a ribbon, a stamped string, even a pin or feather. Many personalized hats are considered a wearer's most valuable possession, reflecting his or her own distinctive style.

Whether a high or short crown, large or small brim, beaver or straw, buckaroo or rancher, cattleman or gambler, full taco or pencil roll, open crown or pinch front, hatmakers across the West are ready to make your custom hat to fit your style, budget, work and fashion.

The following list represents just a sampling of Western hatmakers in the business of making cowboy hat dreams come true. We recommend you check them out online and in person. Call and make an appointment today to have the custom hat you've wanted for years made today. You won't regret it—and soon you will be wearing your own one-of-a-kind piece of history.



Golden Gate Western Wear, home of Knudsen Hat Company, has a broad selection of custom felt and straw cowboy hats.

Courtesy Knudsen Hat Company

RHS Hatco, Inc.

Garland, Texas
972-494-0511
Hat-Co.com

American Hat Company

Bowie, Texas
800-392-4197
AmericanHat.net

Bailey Hats Company

Fort Worth, Texas
855-384-7018
BaileyHats.com

Jaxonbilt Hat Co. Intl

Salmon, Idaho
208-756-6444
JaxonbiltHats.com

Knudsen Hat Co.

Richmond, California
510-232-3644
KnudsenHats.com

O'Farrell Hat Company

Santa Fe, New Mexico
505-989-9666
OFarrellHatCo.com

Bronco Sue Custom Hats

Tularosa, New Mexico
575-630-1912
BroncoSue.com

D Bar J Hat Company

Las Vegas, Nevada
702-740-4287
DBarJHat.com

Double H Hat Company

Derby, MT/Wickenburg, AZ
406-360-6979
DoubleHats.com

Greeley Hat Works

Greeley, Colorado
888-367-2428
GreelyHatWorks.com

Baldwin Hats

Sisters, Oregon
541-610-9978
BaldwinHats.com

Catalena Hatters

Bryan, Texas
979-822-4423
CatalenaHatters.com

Texas Jacks Wild West Outfitter

Fredericksburg, Texas
830-997-3213
TexasJacks.com

Tom Hirt Custom Hats

Penrose, Colorado
719-372-9399
HatsOfTheWest.com

Nathaniel's Custom Hats

Georgetown, Texas
512-948-7524
NathanielsofColorado.com

Montana Peaks Hat Company

Pendleton, Oregon
541-215-1400
MontanaPeaks.net

Montana Mad Hatters

Twin Brides, Montana
406-684-5869
MontanaHats.com

Montecristi Custom Hat Works

Santa Fe, New Mexico
505-983-9598
MontecristiHats.com

Buckaroo Hatters

Covington, Tennessee
901-907-7436
BuckarooHatters.com

Atwood Hat Co.

Frankston, Texas
903-876-1933
AtwoodHats.com

Wild West Mercantile

Mesa, Arizona
480-218-1181
WWMerc.com

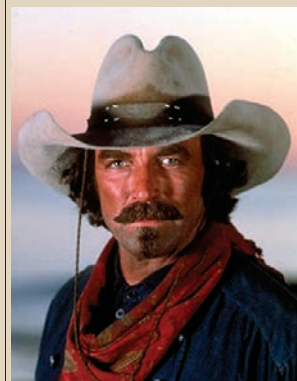
Manny Gammage's

Texas Hatters
Lockhart, Texas
512-398-4287
TexasHatters.com



Boss of the Plains
by Stetson

Courtesy Hatco



A reproduction of the "Quigley" cowboy hat that Tom Selleck made popular in the 1990 film *Quigley Down Under* can be ordered from both Jaxonbilt Hat Co. and Knudsen Hat Co.

Courtesy MGM



Jaxonbilt Hat Co. is well-known for its movie cowboy hat reproductions.

Courtesy Jaxonbilt Hat Co.



Greeley Hat Works features a full line of cowboy hats created for *Yellowstone*, including the Beth Dutton, worn by Kelly Reilly.

Courtesy Greeley Hat Works

On September 16, 1893, 20,000 to 25,000 settlers made the run by horse, wagon and train from the Indian Territory border town of Orlando for the new townsite of Perry. More than 40,000 new settlers, including former Boomers, crammed into Perry the first night, many in hastily set-up tents.

Courtesy NARA, no. 516452

SOONERS AND BOOMERS!



THE LAND RUN OF 1891 WAS ONE OF THE MOST REMARKABLE EVENTS IN WESTERN HISTORY.

BY MIKE COPPOCK

One needs to understand that Oklahoma is an instant land. There are four states younger than Oklahoma: Arizona, New Mexico, Alaska and Hawaii. But they existed in name and place long before Oklahoma was conceived in 1890.

Some 20,000 people stood in the sun along a line in what would become central Oklahoma on September 22, 1891, waiting for a signal to rush in and lay claim to a farm or a town lot. More than 900,000 acres were to be opened up—6,097 homesteads, each one 160 acres—on a first-come basis.

In less than 24 hours, they would have towns built, schools established and farms marked off.

Many of the settlers had made the first land run into central Oklahoma's Unassigned Lands in 1889, where 50,000 people had rushed in to stake their claim. Those who went early were called Sooners; among the many settlers who followed the rules were former Boomers, who had spent years promoting the settlement of the Unassigned Lands. Some had gone bust and now seemed to be given a second chance with this land run. Many of the participants were in their 40s now. As young adults, they'd sought their fortunes in Kansas or Texas or Nebraska and failed.

The sheriff of Kingfisher County in the Unassigned Lands in 1890 estimated a third of the population needed to be on relief.

The Oklahoma Territory was created from the Unassigned Lands only on May 2, 1890. The territory was to grow by adding on new lands that had been Indian reservations or in dispute with Texas. To the east, the "Five Civilized Tribes," the Cherokee Nation, the Creek Nation, the Seminole Nation, the Choctaw Nation and the Chickasaw Nation, were designated by Congress as the new Indian Territory along with a grouping of eight exceedingly small reservations in the far northeastern corner of what later would become the state of Oklahoma.

A year earlier, the 86-member Iowa tribe sold 221,528 acres to the federal government at 28 cents an acre, keeping 80 acres for each member of the tribe. The Sac and Fox sold 391,189 acres to the government at \$1.23 an acre, keeping 160 acres for each tribal member. The Citizen Band Potawatomi and

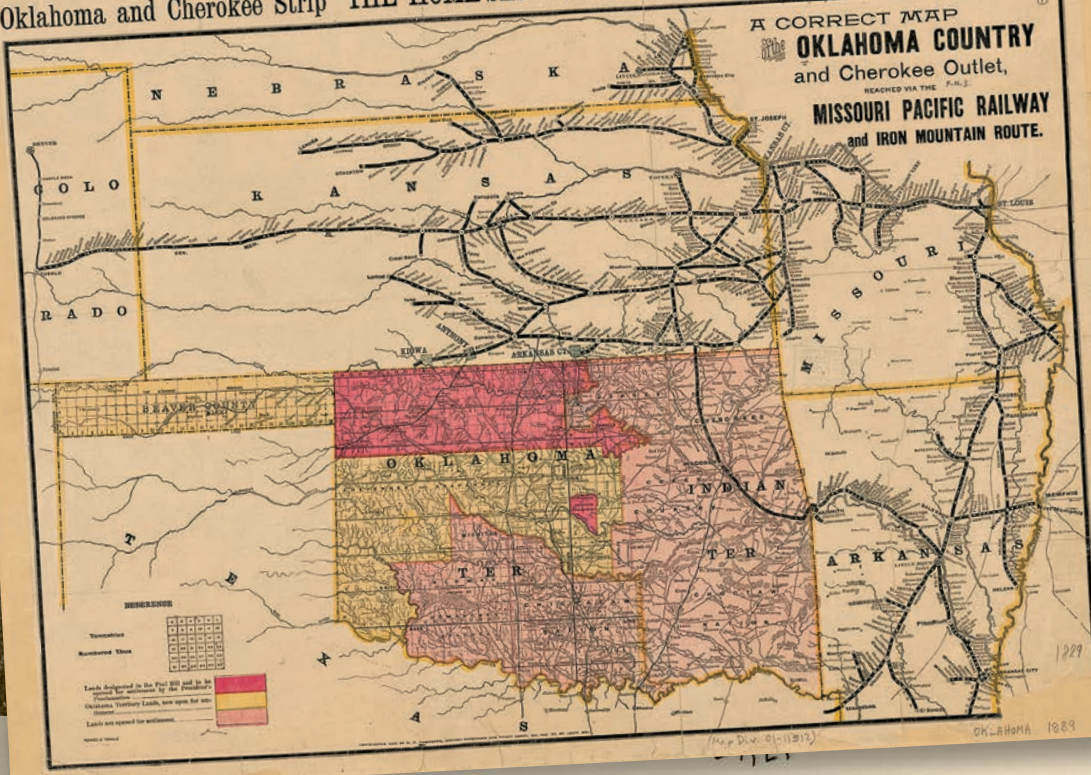
The Oklahoma Land Rush of 1891 led to settlement of 900,000 acres and 6,000 homesteads of Unassigned Lands that had once been assigned to various Indian tribes.

Courtesy Library of Congress

Oklahoma and Cherokee Strip "THE HOME-SEEKERS' MECCA."

See the Map for location of Famous Outfitting Points reached via the Missouri Pacific and Iron Mountain Lines.

A CORRECT MAP
OF THE
OKLAHOMA COUNTRY
and Cherokee Outlet,
REACHED VIA THE
MISSOURI PACIFIC RAILWAY
and IRON MOUNTAIN ROUTE.



Following the Dawes Act of 1887, the federal government began the process of creating the Territory of Oklahoma adjacent to the Indian Territory and opening up the unassigned territories for settlement and homesteading.

Courtesy NYPL Digital Collections



the Absentee Shawnee took 1,498 allotments and 563 allotments respectively, with each allotment being 160 acres, and sold the remaining 325,000 acres to the government at 69 cents an acre.

The federal government then turned around and sold the land to those rushing in at \$1.25 an acre. (The tribes later took the government agents to court—and won—on the charge of profiteering.)

One of the items that was to be created instantly was local government. The federal government wanted to avoid the problems that arose when it awarded townsites in the Unassigned Lands during the first land run.

Those who had wanted to start businesses in the new territorial capital of Guthrie became so argumentative that four separate downtown Guthries were formed during the first month of its existence. Oklahoma City was worse. The Seminole Land Company hid would-be settlers in the woods before the land run. When the time came, they emerged from the brush—before legal homesteaders arrived—and claimed city lots for the land company. The land company had also sent in gunfighters to guard these city lots from honest homesteaders taking part in the land run. An effort was made to form a coalition government between the homesteaders and these company men in Oklahoma City, but it broke down into a massive fist fight.

To prevent this from happening again at the two county seat locations of Chandler and Tecumseh, the federal government decided lots there would be handed out at a later date after the rush had calmed down.

As September 22 approached, thousands gathered at Guthrie, Oklahoma City and Norman for the run. Between Guthrie and the Iowa tribal boundary was the all-Black community of Langston founded a year before.

The night of September 21, some 30 Blacks armed with Winchesters marched into the camps of the would-be homesteaders. They wanted to make it clear to the white settlers their lands were not open to the claimants. They were willing to shoot to kill if they had to. Once they felt their message was understood, the 30 left. During the land run the next day, no trouble took place regarding Langston.

Those participating in the land run were to drive their wooden stake into the land they wanted. Then they would look for a pile of rocks. Federal surveyors had surveyed and marked out allotments in a checkerboard

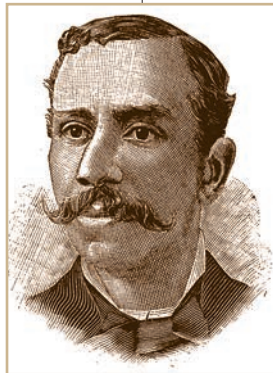
fashion across former reservation lands. The surveyors wrote down the meridian line coordinates of the allotment sections, which served as legal descriptions for land deeds. They then piled up rocks attaching the information so settlers could find it.

After a settler staked his claim and found the closest pile of rocks to write down a legal description, the claimant had to go back to the land office in either Guthrie or Oklahoma City to file the claim, often standing in long lines for hours.

The morning of September 22, two companies of U.S. troops as well as U.S. Marshals enforced the line that settlers were not to cross until they heard the signal. Among the settlers were 1,500 African Americans concentrated around Langston for the run.

Single women were also making the run. Maggie Smith from the Guthrie area secured 160 acres, while Doskey Simmons won a claim along the Deep Fork River. Two young women from Oklahoma City stood with their toes touching the line. When the gun sounded, the women simply stepped across the line staking their claims right there.

The run into the planned county seat of Tecumseh for the future Pottawatomie



Visionary Black pioneer settler of Kansas and the Oklahoma Territory, Edward P. McCabe helped found the Black community of Langston City in 1890. He might have been one of the 30 armed men who protected their lands from white squatters on September 21, 1891.

True West Archives



County had to be delayed because the surveyors were not finished with their work. That rush began at high noon on September 23. There was only one casualty. When a Dr. Roundtree jumped off his horse to stake a town lot, he was trampled to death by the rider behind him.

The final run took place September 28 as 5,000 people sought to be first to claim one of the 2,208 town lots in the future town of Chandler, the planned county seat for Lincoln County. Among the racers was a woman, Nanitta Daisey.

The federal government had staged these runs far too late for settlers to get in a major crop to sustain themselves. Indeed, the only major crop this late in the season they could grow was turnips. Through the winter months, homesteaders in these new lands ate boiled turnips, baked turnips, mashed



turnips and fried turnips three times a day. They even fed turnips to their cattle as a winter feed.

Banks were established and proved unique. Unlike other banks across the country, they had no depositors, for the homesteaders had spent most of their money for supplies to make the run. Instead, these early banks transformed into land speculation firms and dealers in horses. When they did make cash loans, the interest was at seven percent.

Surprisingly, the real economic lifesavers for these new settlers were the railroads. The railroads loaned out seed at cost to the new farmers with the loans to be paid back in wheat. The railroads also provided agricultural experts to work with the farmers planting Turkey Red wheat from Russia instead of the then traditional soft-shelled

wheat. The railroads' gamble paid off. Over 95 percent of the farmers paid their loans off to the railroads in full.

The new towns began to prosper. Chandler became the intersection of two railroads. A flour mill, a cotton gin and a brick plant opened. A cotton oil company employed 50 people. Chandler's cattle pens were busy and fruit-packing sheds were full. Then, six years after the land run, the town was leveled by a massive tornado which killed 14 people and flattened town structures. The only building untouched was the Presbyterian Church.

There was also the problem of the whiskey towns along the new lands' border with the Indian Territory. The Indian Territory was "dry," alcohol prohibited, while the new Oklahoma Territory was "wet." Saloons sprang up right along the border to satisfy

Based on the experiences of the land rushes in 1889 and 1891, deputy U.S. marshals, such as these well-armed deputies at the Perry, Oklahoma Territory land office, were assigned to support the federal land office clerks in October 1893. The famous Oklahoma lawman Bill Tilghman was appointed Perry City Marshal October 21, 1893, and is standing in the front row, second from left, leaning on his Winchester.

Courtesy NARA, no. 516459

Founded as a Southern Kansas Railway station in 1887, Guthrie, Oklahoma Territory, quickly boomed when more than 10,000 settlers rushed to the site on April 22, 1889. Guthrie quickly developed and became the first capital of the Oklahoma Territory.

True West Archives



the thirst of the Native Americans and the more than 100,000 whites living in the Indian Territory.

D.N. Beatty opened the first saloon, the Black Dog Saloon, a few days after the land run along the border with the Indian Territory. Soon some 62 saloons and three distilleries popped up along the territorial border as did towns like Corner, Keokuk Falls and Violet Springs, which grew up around these saloons. Shootouts between rival saloons and bartenders became common.

A stagecoach driver shouted at his passengers as he drove into Keokuk Falls, "Stop 20 minutes and see a man killed!" "Pistols were always going off in all directions," said bartender Bud Ellison. "It sounded like a year around Fourth of July celebration."

These whiskey towns continued until 1907 when the Oklahoma Territory was forced to merge with the Indian Territory to enter the union as the "dry" state of Oklahoma. By then most of the would-be, hopeful farmers of the land run had become tenant farmers, as had most farmers in southern and eastern Oklahoma.

Two years after these land runs, the largest land run of them all saw 100,000 people rush onto two million acres in northwest Oklahoma to create 40,000 homesteads in 1893. Among those galloping into the Cherokee Outlet was my Great-Grandfather Ernest Buckminster who obtained a farm along Turkey Creek after brief gunplay with a rival claimant.



The town of Round Pond, Oklahoma Territory, quickly became a "whiskey town" after it was built just a mile south of the Kansas-Indian Territory line in the Cherokee Outlet after the land run of September 1893.

Courtesy NARA, no. 540092



On September 16, 1893, the author's great-grandfather, Ernest Buckminster, was one of the 100,000 who successfully made the run onto two million acres in northwest Oklahoma Territory. Arkansas City, on Kansas's southern border adjacent to the Cherokee Strip, was a major staging center for settlers.

Courtesy NARA, no. 516453

★
Mike Coppock was born and raised in Western Oklahoma and after graduating from Phillips University in Enid has lived off and on in Alaska since 1985. A former newspaper editor, he is currently historical interpreter at Denali National Park

During the April 22, 1889, land rush of the Unassigned Lands, over 10,000 homesteaders settled on the open prairie around the area that later became Oklahoma City, the future capital of the state. A year after the rush, the city itself had 4,000 residents.

Courtesy NYPL Digital Collections



In a scene repeated after the Oklahoma land rushes of 1889, 1891, 1892 and 1893, former Boomers and Sooners lined up at local land offices, like this one in Perry, to file their land claims.

Courtesy NARA, no. 516458



The Oklahoma Territory boomtowns created during the rushes from 1889 to 1893 attracted entrepreneurs in all the trades and vices, including the founder of the Wild West Hotel on Calamity Avenue in Perry.

Courtesy NARA, no. 516455

TRUE WEST
EXCLUSIVE

CLASSIC GUNFIGHTS

LAY LADY GAY

BAT MASTERSON VS MELVIN KING

MOLLIE PROTECTS HER MAN

THREE DIFFERENT VERSIONS OF THE FIGHT



Mollie Brennan and Bat Masterson

All illustrations by Bob Boze Bell/
all images courtesy True West Archives

BY BOB BOZE BELL

Based on the research of Robert K. DeArment and Mark Boardman

JANUARY 24, 1876

Fresh off the killing fields, some 400 buffalo hunters are in Sweetwater, Texas, looking for whiskey and companionship. One of them—Bat Masterson—has found both. He has hooked up with a popular lass, Mollie Brennan, at the Lady Gay, a theatre and dance hall saloon.

Regrettably, Cpl. Melvin King (whose real name is Anthony Cook) also is smitten by Mollie, the dance hall girl. According to Masterson biographer Robert DeArment, “when he hears about Bat making time with his girl, he heads to the Gay on the double, carrying a full head of steam, a bellyful of rotgut whiskey and a loaded six-gun.”

At this point, the scant verified accounts begin to diverge dramatically. Here are the three versions of what happens next:

Version One

It is after hours, and Bat is in a room at the Lady Gay with Mollie.

Melvin pounds on the door. Thinking it is a friend wanting a nightcap, Bat unlocks the door.

Melvin lurches into the room with his pistol drawn. Seeing Mollie in bed, his worst suspicions are confirmed. He points his six-shooter at Bat and threatens to kill him. Shrieking at Melvin, Mollie jumps in front of Bat just as Melvin pulls the trigger. The bullet hits

her in the stomach, angles through her body and strikes Bat in the pelvic region. As Mollie collapses, Bat staggers backwards and grabs his revolver. Bat fires, hitting Melvin in the heart and killing him instantly.

Version Two

Melvin enters the Lady Gay at the height of the evening’s festivities. The saloon is jumping with soldiers, buffalo hunters, gamblers and soiled doves.

Seeing Bat dancing with Mollie, Melvin pulls his pistol and fires, hitting Mollie and Bat. Bat pulls his pistol and returns fire, killing Melvin.

Several of Melvin’s friends pull their weaponry and attempt to get at Bat, who is lying seriously wounded on the dance floor.

Before they can get to Bat, gambler Ben Thompson leaps on a faro table with two drawn pistols and holds the troopers at bay until Bat can be moved to safer quarters.

Version Three

A gunfight breaks out inside the Lady Gay between buffalo hunters and soldiers. Two of the soldiers are wounded and one killed (Melvin), while one of the dance hall girls (Mollie) is killed. In this version, no mention is made of Bat’s involvement or of his being shot. ★



In a jealous rage, Cpl. Melvin King lets loose with his pistol just as Mollie Brennan steps in front of Masterson (who is recoiling and reaching for his own weapon).



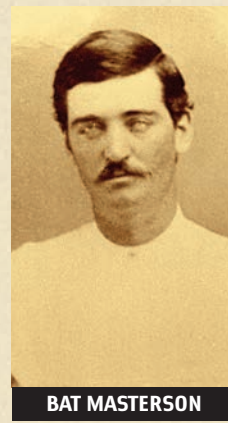
BEN THOMPSON



MOLLIE BRENNAN



CPL. MELVIN KING



BAT MASTERSON

Aftermath: Odds & Ends

In Version One, the dance hall owner and several others heard the shots and rushed to the scene. A doctor was summoned, and he pronounced Bat Masterson's and Mollie Brennan's chances as nil. Mollie and Cpl. Melvin King soon died. (Although Version One has Melvin dying instantly, a newspaper account reports him being shot on Jan. 24 and dying on Jan. 25.) Bat was taken to the nearby military encampment, where an army physician successfully removed the bullet from Bat's pelvis and nursed him back to health. Bat used a cane, according to biographer DeArment, only until his wound healed. He may have limped a little, but didn't use a cane later.



Version One comes from Bat's younger brother, Thomas Masterson, Jr., who was 17 at the time of the incident. Interviewed in 1937, Tom claimed he heard the story from Bat when his older brother came home a few weeks after the incident.



Version Two comes from Wyatt Earp, who told his version of events to Stuart Lake (*Frontier Marshal*) in 1929. Earp didn't claim to be there.



It's interesting to note that Ben Thompson knew Mollie very well, as she had been his brother Billy's girlfriend in Kansas. Bat Masterson biographer DeArment wrote that if Thompson's role in the fight is true, it must have been the genesis of the friendship between Bat and the gambler. The two crossed paths again in Kansas, as did Wyatt Earp, and Bat rated Thompson the best of all the gunfighters (see quote at left).



Version Three is from the memoirs of George Curry, published in 1958. Curry, 14 in 1876, lived in Sweetwater at the time of the shooting.



Recommended: *Bat Masterson: The Man and the Legend* by Robert K. DeArment, published by University of Oklahoma Press.



“[Ben Thompson] was absolutely without fear and his nerves were those of the finest steel. He shot at an adversary with the same precision and deliberation that he shot at a target.”

—Bat Masterson, *Human Life* magazine, 1907



CLASSIC TRUE WEST

FROM THE TRUE WEST ARCHIVES

Editor's Note: Emmy award-winning journalist, Arizona Women's Hall of Fame inductee and *True West's* "Old West Saviors" columnist Jana Bommersbach is well-known for her writing and research on Western women, including her profile of Donaldina Cameron, which appeared in the June 2004 issue. She is currently working with Bob Boze Bell on a new book about wild women of the West. To read more of Bommersbach's columns and articles, go to TrueWestMagazine.com and subscribe for full access to more than 67 years' worth of exciting issues of *True West*.

BY JANA BOMMERSBACH

DONALDINA CAMERON

Chinatown's Angry Angel never backed down
from a challenge.

The girls she saved called her Lo Mo, Chinese for Beloved Mother; the men she thwarted called her Fahn Quai, the White Devil; and history calls her Chinatown's Angry Angel.

Donaldina Cameron left a safe, cozy life as a young woman to take on a most remarkable and dangerous mission: From 1895 until her retirement 47 years later, this missionary waged war against the slave traders who imported Chinese girls to the United States for servitude and prostitution.

Historian Dorothy Gray calls her "perhaps the most active and daring freedom fighter in the history of the West."

These days, Cameron House exists in San Francisco's Chinatown as a center to help low income emigrants and families. But in its early years, it was a safe house for girls and women who had no hope in life, who would be enslaved or raped until they died. Cameron House offered them a haven, and this tall, dignified woman fought for them like a mother hen.

Over her long career, Donaldina is credited with saving an astonishing 3,000 women and children.

Chinatown's "Fearless" Angel

Donaldina was only three years old when a campaign began that would shape her life. In nearby San Francisco, Protestant women launched an attack on "yellow



Donaldina Cameron considered herself "just a little missionary," but history remembers her as a "daring freedom fighter."

All photos courtesy Cameron House

slavery" in 1873, the same year the cable cars first climbed San Francisco's hills. But Donaldina wouldn't even know this problem existed until she was 25, when a friend's mother begged her to help the cause. Until then, Donaldina had always expected she'd marry and have a family, and live the kind of comfortable life her Scottish-born parents had always provided.

She found herself intrigued by stories of the mission where young girls were given safe haven, and she was impressed by the courage of the mission's founder, Maggie Culbertson. When she was told Maggie's health was failing and she desperately needed help, Donaldina agreed to donate her time for a year. She thought that she'd only teach the girls sewing and other useful skills.

She arrived in San Francisco in April 1895 and was quickly launched into her life's work. Just 18 months later, Maggie died, leaving Donaldina to assume a role she had barely begun to learn.

For many in rough, garish San Francisco, the Chinese slave trade was as much a part of their history as was the gold rush. The latter had created the former—as Chinese men rushed to California to seek their fortunes, they longed for wives and pleasure girls. Soon, traders were traveling to China, where they'd offer families money for their daughters, who were supposedly going to America to find husbands or to get an education. Instead, the girls—some as

young as five years old—were sold into prostitution or became domestic slaves. The underage females who were prostituted didn't last more than a few years before their worn and abused bodies gave out—and those on the verge of death were put in a solitary room to starve.

Freeing them was dangerous work. Even though Maggie Culbertson received help in running the



mission, she always did the rescues herself, a job that Donaldina now embraced. She found herself in the worst hellholes of Chinatown, sneaking to avoid detection from the tongs who controlled the slave trade and often threatened her and her mission with death and destruction.

The girls were kept under strict guard and were warned that outsiders like Donaldina were devils. Besides, their lack of English skills or knowledge of their strange new city kept them locked in their torturous worlds.

By all accounts, Donaldina was fearless in challenging this dismal situation. She brought police to the doors of prostitute "cribs"; she climbed ladders and ran over rooftops and crawled into hidden rooms; some say she even wielded an ax to break down doors.

The law wasn't always on her side. Since child protection laws were nonexistent until the early 1900s, getting legal custody was almost impossible. Tong leaders would claim a girl was a relative, or that she was working voluntarily, and as her "sponsor," they had a right to their property. The courts often agreed, compelling Donaldina to occasionally break the law to save the girl.

She realized early on that her best strategy was to nab a girl and work out the legal problems later. At least then, the girl would be safely tucked away in the mission house while the courts hashed out the details. In 1904, she had her attorneys challenge the courts to provide for child welfare laws—a breakthrough that would provide her a

While some historians question if this photograph shows a staged re-enactment or an actual event, they agree that Donaldina Cameron and her team worked diligently for decades in San Francisco's Chinatown to save young women from the horrors of prostitution.

most useful tool for her rescues.

At the safe house, girls learned sewing and cooking, they were educated and they were encouraged in the arts. The house was also the site of many happy marriages of girls who eventually found worthy men. Some of the girls opted for more education, and one of Donaldina's "daughters" became the first Chinese woman to graduate from Stanford University. Another daughter trained to become the first Chinese nurse through the Presbyterian Hospital in Philadelphia, Pennsylvania. Yet other daughters stayed on at Cameron House to help with the mission's work.

Donaldina found allies in the large Chinese population that detested the slavery as much as she did—these friends were often her eyes and ears to find victims who needed saving.

Throughout her career, she kept expanding her work—founding a home in Oakland, California, for babies and raising awareness about widespread prejudice toward all Chinese. For instance, she tried to overturn the Oriental Exclusion Act, which prevented Chinese from owning property, limited where they could live and denied them the right to testify on their own behalf in an American court.

Donaldina pleaded with religious leaders from throughout the West to fight against such prejudices, but she was rebuffed with the scolding that "politics was not her business—competent professional men would handle worldly problems," according to the book *Chinatown's Angry Angel* by Mildred Crowl Martin. But Donaldina never gave

up the fight that would eventually see those discriminatory laws erased from the books.

Donaldina retired in 1942, and three years later, adopted a Korean orphan. She died in Palo Alto, California, in 1968, but her memory lives on in the house that bears her name and a life's work that saved so many.

If you call Cameron House today, the phone is still answered in Chinese.



Donaldina Cameron depended on the cooperation of the police and female Chinese translators to help her save young women from sex-slavery in San Francisco's Chinatown.

TRUE WEST ARCHIVES

For the first time ever, every issue of *True West* magazine is now online, including Jana Bommersbach's original, unabridged article as it appeared in the June 2004 issue. To learn more about how you can read all of Bommersbach's articles and subscribe to *True West Archives*, go to TrueWestMagazine.com.
Our past awaits you!

BY CANDY MOULTON

Flight for Freedom

Follow the Northern Cheyennes' desperate and deadly dash for home from Oklahoma to Montana.

The hot August 1878 weather bore down at Darlington Agency near Fort Reno in central Indian Territory. Northern Cheyenne leader Dull Knife and his followers had been harassed and pushed around since the attack on their camp on November 25, 1876. After being removed to Indian Territory and Darlington, they faced limits on hunting. There were few buffalos, and a shortage of rations provided by the federal government meant many were hungry. The area was a hellhole. Hot, sultry air combined with disease and starvation to decimate the Indians. By September 1878, fewer than 350 had survived.

In addition to Dull Knife, Little Wolf, Old Crow and Wild Hog were leaders of these Northern Cheyennes. They did what they could to improve conditions for the people, but discontent grew, and by early September, the tribal members had abandoned their camps at Darlington. They were going home, back to tribal ranges in South Dakota, Wyoming and Montana territories.

Their 750-mile, 44-day trek took them across western Oklahoma, Kansas and Nebraska. Along the way they engaged in attacks and raids on settlers as federal troops quickly amassed and set off in pursuit.

By the time the soldiers reached the Cimarron River, not far from the present town of Freedom, Oklahoma, the Indian women and families were far ahead, but many of the Indian men remained in the region, watching the soldiers as they came after the tribe.

The Cheyenne men finally faced off with the pursuing 4th Cavalry and a number of Indian scouts, many of whom were also Cheyennes. When the scouts told Little Wolf and the people with him to return to Indian Territory, Curly

Hair, one of the men with Little Wolf, said: "Go back and tell them we are going home. We don't want any fighting. If the Army wants to fight us they can. We are not going back."

The melee that followed started when an Arapaho scout with the soldiers noticed one of his horses being ridden by a Northern Cheyenne man. He took a pistol from a soldier and raced toward the Cheyenne tribesmen. This led to the Battle of Turkey Springs on September 13 and 14 and the killing of 20 soldiers, plus the wounding or killing of many horses. The Northern Cheyennes left the battlefield victorious. Following their families, they rode north across western Kansas.

Some troops had organized at Sidney Barracks in Nebraska shortly after the Indian breakout. Located on the Union Pacific Railroad line, Sidney Barracks had access to trains that



In desperation because of terrible living conditions at the Darlington Agency near Fort Reno, Indian Territory (Oklahoma), Northern Cheyenne leaders Little Wolf (left) and Dull Knife led their tribe's September 1878 breakout and flight back to the Dakota, Montana and Wyoming territories.

William Henry Jackson, Courtesy Smithsonian Institution, 1873



Exhibits at the Fort Reno Visitor Center and Museum explain the history of the fort, the breakout of the Northern Cheyenne people and the role of the 4th Cavalry in the Indian Wars.

Courtesy Ron Stahl, Oklahoma Office of Tourism



The Petrified Wood Gallery in Ogallala, Nebraska, has one of the finest collections of American Indian artifacts and arrowheads in the western part of the state. The museum is located across the street from Ogallala's famous Front Street, well-known for its good food and Old West entertainment.

Courtesy Nebraska Tourism

The Fort Robinson Museum, a centerpiece of Fort Robinson State Park near Crawford, Nebraska, includes interpretive exhibits on the history of the fort during the Indian Wars, including the tragic breakout of the Northern Cheyenne people in January 1879.

could carry soldiers east or west to intercept the Cheyennes, should they make it that far north. Maj. Thomas Tipton Thornburgh of the 4th Infantry responded but failed to stop the Cheyennes who crossed the railroad just east of Ogallala, Nebraska, and then disappeared into the Sand Hills.

Now back in Nebraska, but with troops closing in from various directions, the Indians split their ranks. Little Wolf and his band headed toward the Powder River and eventually reached Montana Territory. Dull Knife, Wild Hog, Old Crow and their followers turned toward the old Red Cloud Agency, near Camp Robinson, expecting to find sanctuary with Red Cloud and other Lakotas. They did not know that the agency had been moved and was now situated along the Missouri River.

Troops with Maj. Caleb H. Carlton's 3rd Cavalry based at Camp Robinson set out looking for the fleeing Indians, and in a foggy accident on October 25, stumbled onto the camp of Dull Knife and Wild Hog. Following tense negotiations, the Indians were taken into custody and moved to Camp Robinson, where they were held in an abandoned barracks.

Sgt. Carter P. Johnson was with the troops and later told Indian Wars historian Walter Camp that "Dull Knife said his people were hungry & if we would give them something to eat they would follow. We set out some rations & the Indians took them & followed us. This was about 10 a.m. We went down into the valley & camped that night on Chadron creek. Dull Knife's band camped in the creek bottom and we had only 2 companies at that time camped on both banks right over them."

Buffalo Hump was with Dull Knife and also later told Camp about the Cheyennes' surrender: "When Dull Knife surrendered there



was no firing on the part of either soldiers or [Indians].... When they surrendered most of them gave up their arms, but a few concealed them under their clothing and in this way retained possession."

In December 1878, Camp Robinson was renamed Fort Robinson and by January 3, 1879, the Cheyennes were crammed into a log

barracks at the post. In the early days of the Indians' incarceration, soldiers prepared food for them. The women and children were allowed to go outside the barracks freely, and the men were permitted to be outside with supervision. "The Indians were pleasant and agreeable to their guards inside and often talked and smoked with us in the little room.



On September 27, 1878, Northern Cheyennes attacked the trailing 4th U.S. Cavalry and defeated them at the Battle of Punished Woman's Fork. An interpretive monument to the skirmish sits at the top of scenic Battle Canyon, which is accessible from the Western Vistas Scenic Byway.

Courtesy Ammodramus, CCo 1.0

Discover the history and role of the U.S. Army in the Indian Wars and the Black Hills Gold Rush at Fort Sidney Museum and Commander's Home in Sidney, Nebraska.

Courtesy Nebraska Tourism



They had their dogs with them in the barracks and a heating stove, and were comfortable enough," Johnson said.

The atmosphere changed when orders came to once again remove the Cheyennes to Indian Territory. The tribespeople made it clear that they would die first. When negotiations with the headmen failed, Capt. Henry W. Wessells removed leaders Wild Hog and Old Crow from the barracks and cut off food, water and fuel supplies to the people remaining inside. Lacking basic supplies, the Indians "now became very ugly to the inside guards, having changed their demeanor completely, and were getting to be very unruly," Johnson said.

The troops were on heightened alert while the Indians reportedly sang and danced, tore up the floorboards, and barricaded the windows. After dark on January 9, 1879, the Cheyennes were quiet, according to Sergeant Johnson, who said, "I declared then and there

that they were getting ready to come out." Upon hearing the first gunshot later that evening, the sergeant ordered his men toward the fort. "We double-quickied to the fort, over a mile away, not waiting even to fully dress."

Buffalo Hump recalled, "When it became evident that the soldiers intended to starve us to death we thought we might as well die fighting as to starve so it was decided to break out." He described the action: "The soldiers had boarded up their windows of the guard house & built a fence around the house a little way from it and guards were patrolling outside the fence. When the time came to [break] out I busted the boards from the window and was

first out and knocked a hole through the fence with an ax. A fight started right there."

Once outside the barracks, Buffalo Hump joined his mother and sister, Dull Knife, and other members of the band. "We were out 10 days without anything to eat and we nearly perished," he recalled. Eventually some of the 149 Northern Cheyennes who had escaped found refuge with the Lakotas at Pine Ridge. More than 30 Indians were killed and another 30 were wounded during the escape from Fort Robinson. Eleven members of the 3rd Cavalry died, and 10 were wounded.

The outbreak from Fort Robinson is recognized every year with the Fort Robinson

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A WIDE SPOT IN THE ROAD

Outbreak Spiritual 400-mile run for young people who leave the barracks where their ancestors were imprisoned on the actual day and time that the outbreak happened in 1879 (January 9, 10:30 p.m.). They run from Fort Robinson north through the Black Hills into Montana, and across the Northern Cheyenne Reservation along Highway 212, which is designated the Warriors Trail for the number of historical sites in the area. The runners end their ceremonial trek at a hilltop burial ground in Busby, Montana, where more than two dozen men, women and children killed during the outbreak are buried.

First started to honor ancestors, now the run centers on healing and wellness, cultural and language preservation and other social issues important to the Northern Cheyenne people. ✦

Candy Moulton is the author of *Roadside History of Nebraska* and a road warrior ready to get back on the road!



AGATE FOSSIL BEDS NATIONAL HISTORIC SITE

Rancher James Cook established a friendly and longstanding relationship with the Lakotas and Northern Cheyennes at his ranch in western Nebraska. Through the years the people gifted him with items ranging from buckskin suits made for his sons, to gloves, a hide painting of the Battle of the Greasy Grass, pipe bags from Red Cloud's family and more. These items are now part of the Cook Collection at Agate Fossil Beds National Historic Site, which includes rare and unique Northern Plains material goods including shields, moccasins, large and small bags and much more. The site is located midway between Mitchell and Harrison, Nebraska, off State Highway 29; it is also accessible from Highway 71 north of Scottsbluff.

Agate Fossil Beds National Historic Site
301 River Rd, Harrison, NE 69346

Courtesy Nebraska Tourism

GOOD EATS AND SLEEPS

GOOD GRUB: Swadley's Bar-B-Q, El Reno, OK; The Silver Dollar Bar & Grill, Sidney, NE; Front Street Steakhouse & Crystal Palace Saloon, Ogallala, NE; Buffalo Dreamer, Hot Springs, SD; Maggie's Café, Ashland, MT
GOOD LODGING: Hampton Inn, El Reno, OK; Fort Robinson State Park Lodge & Campground, Crawford, SD; Sylvan Lake Lodge, Custer, SD

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The Graveyard Shift Depictions of Western Cemeteries



Jim Jereb, *The Visit*, monotype



The Brinton Museum

TheBrintonMuseum.org
Big Horn, Wyoming

Elderberries: Not Just for Your Health



In the early 20th century, pharmacies such as A.C. Gocke's West Side Pharmacy of Fort Wayne, Indiana, sold numerous patent medicines for health, possibly including an Elderberry Tonic by M.P. Kappel & Co., of Chicago, Illinois, but by 1917, these tonics were facing taxation for their high levels of distilled spirits.

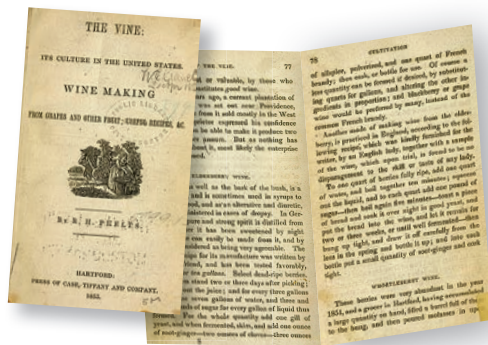
Courtesy Library of Congress / Inset image Courtesy Biodiversity Heritage Library

Elderberries were popular on the frontier and were used in multiple ways. Both the snowy white flowers and deep dark berries were made into medicine, syrup, tea, jam and jelly, pie, wine, brandy and even ink!

Some people didn't like them too much because they were too invasive. While technically a bush, they can grow 15 feet tall and were often called trees. The trees grew in abundance in Indian Valley, California, which troubled one person only identified as "Columbine" in the *Feather River Bulletin*. Columbine wrote that they grew everywhere and were not profitable fruit like peaches and apples. He wrote, "If nature has created anything we heartily dislike, it's that obtrusive, intruding elderberry. And then such fruit it bears! We would as soon eat wild ground cherries. It seems to us that this place was designed for the purpose of trying one's powers of endurance—living on nothing." Adding to the annoyance was the fact that the leaves and roots are toxic, as are the berries, unless they're cooked.

The Evening Call in Lead, South Dakota, ran a story with mixed emotions about them titled, *Exterminating Elder Bushes*. The writer felt the only way to eradicate them was to completely destroy the roots. Samuel Miller noted that not all of the elderberry bushes should be destroyed and a small patch should be kept and would be nice for family use. He reported, "The blossoms dried make a medicinal tea, and the jelly of the fruit is an excellent relief for a cough. A teaspoon of it dissolved in a tumbler of hot water is a great relief when the throat is sore and there is hoarseness. I consider elderberry pie one of the best, and a wine made of elderberries is fine and by no means hard to take."

In 1892 Kansas was considered to be a prohibition state, so when J.W. McK. wrote to the *Kansas Farmer* asking for a recipe for wine, the newspaper stated as much. However, the article continued that it could be made for medicinal reasons, but of course, as a newspaper it had no idea how to make wine. It noted that many "cook books" provided recipes, including Dr. Price's *Table and Kitchen*, but this was for



In a very early American wine-making guide written in 1855 by R.H. Phelps, *The Vine: Its Culture in the United States, Wine Making from Grapes and Other Fruit; Useful Recipes &c.*, the author describes in detail how to make elderberry wine.

Images Courtesy Digital Commonwealth of Massachusetts

currant wine. The *Kansas Farmer* noted the recipe included “one quart of currant juice to three pounds of sugar with sufficient water to make a gallon.” For a paper that claimed to know nothing about wine-making, it included some very detailed information: “Elderberries produce a thicker or heavier juice than currant and a quarter more water may be added, and being sweeter than currant a quarter less sugar will be needed. The juice, sugar and water should be stirred thoroughly and put in a clean cask or jar in a moderately cool place—an ordinary cellar will do. After fermenting about thirty days, it should be carefully drawn off, bottled and corked tightly. Put bottles on the cellar shelf and after four or five months only use in case of sickness.”

If you can't get elderberries near you, Northwest Wild Foods in Burlington, Washington, offers them along with a health syrup and fruit spread. Historic Honeywood Winery in Salem, Oregon, sells elderberry wine only locally, but also ships elderberry and elderflower tea, tonics, oils and vinegar.

ELDERBERRY COUGH SYRUP

- 1 cup elderberries
- 1 ¼ cups water
- 1 cup molasses
- 4 tablespoons brandy

Wash and clean the berries. Place everything in a saucepan and gently boil for 20 minutes. Cool and place into a glass container and use as needed. Store in refrigerator to extend life and keep fresh.



Recipe adapted from *Kansas's The Eureka Herald*, March 11, 1875, which noted, “This is an excellent remedy for a tight cough.”

Sherry Monahan kicked off her journey into Old West cuisine, spirits and places by authoring *Taste of Tombstone*. Visit SherryMonahan.com to learn more about her books, awards and TV appearances.

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Notorious and Legendary

John Boessenecker's new biography of Pearl Hart, plus a new dual bio of Geronimo and Sitting Bull, new histories of train robbing and the Western mail service and a new Old West heroine.

In recent years, John Boessenecker has published outstanding biographies and histories on subjects we have come to expect from the San Francisco-based historian: Frank Hamer, Wyatt Earp and the Cowboys, Bob Paul and Wells Fargo. But, with the recent *Wildcat: The Untold Story of Pearl Hart, The Wild West's Most Notorious Woman Bandit* (Hanover Square Press, \$28.99), he has outdone himself by rewriting the history of one of the most legendary women of the American West, and established a new model for writing Western women's, family and criminal history. The life and times of Lillie N. Davy, aka Pearl Hart, make a heartbreaking, larger-than-life tale of family poverty, child abuse and frontier survival but also an enlightening and inspiring story of a woman and her family's determination to survive, live, love and thrive, no matter the odds. As Boessenecker writes, "to understand Pearl Hart, one must know where she came from, how she grew up, and how her childhood affected her adult life."

What I find remarkable about Boessenecker's biography of Pearl Hart is the detailed research he did on her life, her siblings and her parents. He credits both Hart's great-grand-niece Renee Gallagher for sharing the heretofore unknown family archive, including rare photos, and Arizona historian Jean Smith for generously sharing her research on Hart. Boessenecker's style of synthesizing the information from Gallagher and Smith with the available public record, primary sources, newspaper accounts and secondary materials resulted in one of the most intriguing Canadian-American family history biographies published in recent years.

In fact, to U.S. historians of the 19th and 20th centuries who teach Mark Twain's classic novel

The Adventures of Huckleberry Finn—still one of the most important novels published in American history on rural poverty, child abuse, alcoholism and the criminal justice system—I would recommend Boessenecker's *Wildcat* be immediately added to their course syllabi.

For historians interested in the Gilded Age/Progressive era topics of family, poverty, frontier childhood, criminal justice, prostitution, marriage, abuse and women's history, *Wildcat* should be considered a theoretical model for future monographs. Hart's life story, now out of the shadows, should be studied, and—ironically, because she was so reclusive in her last years—held up to represent the challenges women faced across North America in the 19th and much of the 20th century.

Boessenecker continues to surprise us by pulling back the curtain on assumptions and legends about Western events and characters to reveal new facts, interpretations, perspective and context. From his first book, *Badge and Buckshot: Lawlessness in Old California*, to his latest prior to *Wildcat*, *Ride the Devil's Herd: Wyatt Earp's Epic Battle Against the West's Biggest Outlaw Gang*, the intrepid author's arc of publishing reminds me of two venerable historians of the West: the late Richard H. Dillon and Robert M. Utley. Like Dillon and Utley, Boessenecker does detailed and



well-documented research. The questions he asks are fresh and reveal new perspectives, and his prose is literary and highly readable. So where will his research compass take him next? I am eager to find out, as I am sure most of his readers are, who he will write about next. In the meantime, I believe *Wildcat* should inspire other Western historians to flip well-known subjects and personalities on their heads and begin asking if we know everything we should about the topic, or if it is time to discover the truth behind our most legendary and mythic Old West men and women.

—Stuart Rosebrook



Photo by Robert Reay

Thirty-five years ago cowboy-actor Ben Johnson passed away suddenly and left fans around the world heartbroken. Although the Oklahoma native did not write an autobiography before his passing, one biography was published: *The Nicest Fella—The Life of Ben Johnson: The world champion rodeo cowboy who became an Oscar-winning movie star* by Richard D. Jensen (iUniverse, 2015). In addition, a wonderful collection of autobiographies and biographies of the men and women with whom he worked in cinema and rodeo have been published about Johnson's era.

Print the Legend: The Life and Times of John Ford by Scott Eyman (Simon & Schuster, 2015)

John Wayne: The Life and Legend by Scott Eyman (Simon & Schuster, 2014)

Company of Heroes: My Life as an Actor in the John Ford Stock Company by Harry Carey Jr. (Taylor Trade Publishing, 2013)

'Tis Herself: An Autobiography by Maureen O'Hara with John Nicoletti (Simon & Schuster, 2004)

Junior Bonner: The Making of a Classic with Steve McQueen and Sam Peckinpah in the Summer of 1971 by Jeb Rosebrook with Stuart Rosebrook (Bear Manor, 2018)

John Wayne Was Here: The Film Locations and Favorite Places of an American Icon by Roland Schaeffli (McFarland, 2021)

The Wild Bunch: Sam Peckinpah, a Revolution in Hollywood, and the Making of a Legendary Film by W.K. Stratton (Bloomsbury Publishing, 2019)

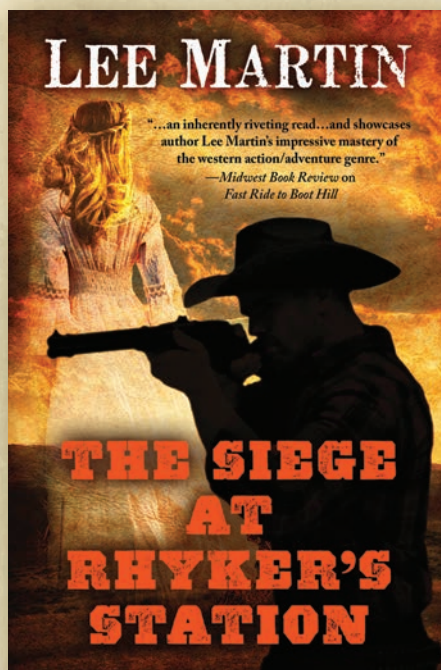
If They Move...Kill 'Em!: The Life and Times of Sam Peckinpah by David Weddle (Grove Press, 1994)

Peckinpah: A Portrait in Montage: The Definitive Edition by Garner Simmons (Equuleus Productions, 2019)

—Stuart Rosebrook

LEE MARTIN

COMING SOON ON DVD, TWO NEW WESTERN FILMS, written by Lee Martin, and produced and directed by Michael Feifer:



THE SIEGE AT RHYKER'S STATION, filmed in the mountains of Southern California, in November of 2020. Stars include Brock Harris, Skylar Witte, Peter Sherayko, Jay Pickett, David Deluise, Michael Welch, Brock Burnett, Caia Coley, Keikilani Grune, Cam Gigandet, and the legendary Bruce Dern.

"A powerful clan has a vast cattle empire and runs rough shod over New Mexico Territory, but when one's terrified, runaway bride is rescued and taken to a relay station by an old trader and a mysterious young saddle tramp with a fast draw, the clan surrounds it with a deadly siege."

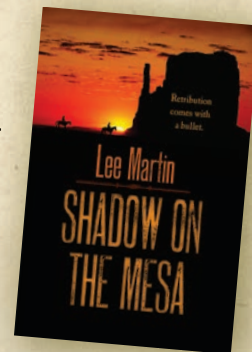
THE DESPERATE RIDERS, which Michael Feifer filmed in Tennessee, will follow. Stars include Vanessa Evigan, Drew Waters, Sam Ashby, Cowboy Troy, Victoria Pratt, Rob Mayes, and with Trace Adkins and Tom Berenger.

"A mysterious gunfighter-preacher, driven by a lost love, leads a small party of rescuers, including a teenage boy and a young Texas woman with deadly aim, on a wild ride through the mountains to save kidnaped women with a violent climax where secrets are revealed."

The novel for this film will soon be published.

SHADOW ON THE MESA: While a hired gun for the cattlemen, Wes learns his Arapaho mother was murdered. He also learns that his long lost white father is still alive, rich with a family, and may have hired the killer. Wes starts out on a trail for vengeance against his own father.

Martin also wrote the script for the movie, starring Kevin Sorbo, which won the Wrangler Award given by the National Cowboy & Western Heritage Museum.

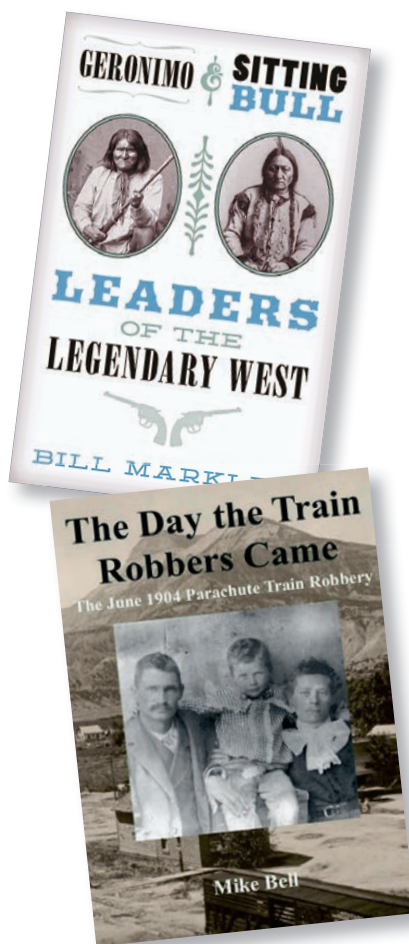


Look for all of Lee Martin's 26 Westerns at **AMAZON** or wherever books are sold. Many are on audio with **BOOKS IN MOTION**.

Born to Lead

Both men who emerged from humble beginnings, Geronimo and Sitting Bull matured into two of the most influential and powerful leaders of not only the Indian world but the American West. Bill Markley's *Geronimo & Sitting Bull: Leaders of the Legendary West* (TwoDot, \$19.95) shines much-needed light on these two icons by exposing them as men who were quite human with their thoughts and emotions, yet strong and powerful when responsibility was thrust upon them. Both relished and flourished in the leadership they were awarded. Well researched and cleverly written, *Geronimo & Sitting Bull* should be on every Western historian's shelf and in the hands of readers who are wanting a deep study of these two highly diverse, yet similar American Indian powerhouses. Their stories should be told for generations.

—Melody Groves, author of
When Outlaws Wore Badges

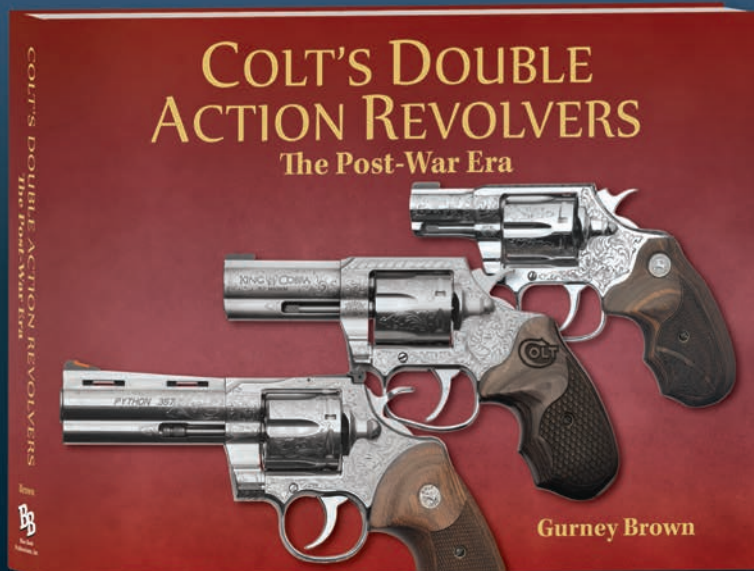


The Robbed vs. The Robbers

Veteran Wild Bunch writer Mike Bell takes a novel approach and perspective in his new book *The Day the Train Robbers Came* (Lulu.com, \$18). Much has been written about Kid Curry; a fair amount has been penned about his final holdup of a train at Parachute, Colorado, in June 1904. But rather than focusing his research on the outlaws, Bell looks at the citizens who were touched by the gang and the stickup—the train crew, the local ranchers and the lawmen who fought the outlaws and even the man who put an end to Curry's criminal career. Bell provides additional context to the sequence of events in question, as well as on the names, faces and personalities of the men and women who played important roles but are generally glossed over by history. This is a must read for all fans of the Old West, Kid Curry and the Wild Bunch.

—Mark Boardman, editor of
The Tombstone Epitaph

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Nation Builders

Historian Cameron Blevins brings a new perspective to the development of the West with *Paper Trails: The U.S. Post and the Making of the American West* (Oxford University Press, \$34.95). At the core of Blevins's thesis is that the U.S. Post brought together two political movements: Westward expansion and the growth of state power. In the 40 years between 1860 and 1900, the transformation of the U.S. was exponential. The distribution of information by mail—by rail and coach—played a key role in the unification of the two coasts. Blevins also clearly reveals a new vision of the growing federal government in the West by mapping the development of post offices in towns across the country in the age of Manifest Destiny.

—Erik J. Wright, author of *Main Street Mayhem: Crime, Murder & Justice in Downtown Paragould, 1888-1932*



Against All Odds

Award-winning author Kathleen Morris scores another hit with her latest historical fiction book *The Transformation of Chastity James* (Wheeler Publishing, \$25.99). Morris's attention to authentic details helps recreate the time period in Dodge City, Topeka and Chicago, circa 1878. A departure from the usual Western novels, Morris's latest has a strong female protagonist that is written in the first person, adding a new dimension to this adventure story. Chastity's story is about becoming, discovering who you are, what you are capable of and ultimately realizing what's really important to you. Chastity undergoes a transformation throughout the story and becomes more adept at taking care of herself, willing to uphold her strong convictions, no matter the sacrifices, and finding out the true meaning of love and loyalty.

—Sue Ready, owner of EverReady Book Reviews



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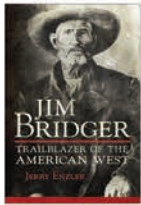


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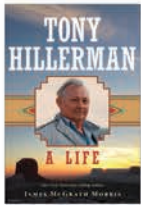
BY STUART ROSEBROOK

The Wild West

In a banner year for Old West history and fiction publishing, 2021 books covered everything from mountain men to Western art.



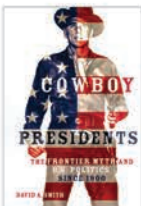
Jim Bridger
Trailblazer of the American West
By Jerry Enzler
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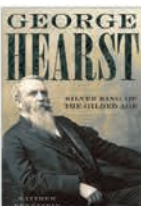
Tony Hillerman
A Life
By James McGrath Morris
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Massacring Indians
From Horseshoe Bend to Wounded Knee
By Roger Nichols
\$24.95 PAPERBACK



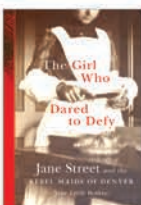
Cowboy Presidents
The Frontier Myth and U.S. Politics since 1900
By David Alexander Smith
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George Hearst
Silver King of the Gilded Age
By Matthew Bernstein
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Confederates and Comancheros
Skulduggery and Double-Dealing in the Texas-New Mexico Borderlands
By James Bailey
Blackshear and Glen Sample Ely
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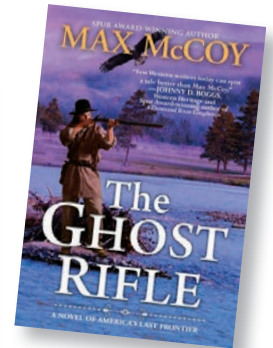
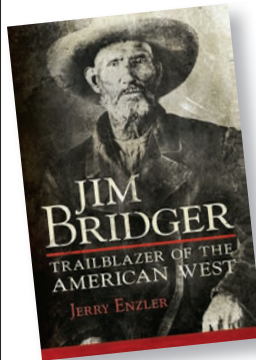


Girl Who Dared to Defy
Jane Street and the Rebel Maids of Denver
By Jane Little Botkin
\$32.95 HARDCOVER



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A major trend in Western history publishing in 2021 extends research on 19th-century subjects further into the 20th century. A great example of this is John Boessenecker's new biography of Pearl Hart, *Wildcat* (see review, page 50).

In Old West fiction, Kensington, Wolfpack and Five Star must be commended for their efforts to keep their lists loaded with new titles and series. They each have great stables of authors, many of whom write for all three imprints. University publishers, including Bison Books are also actively releasing new Western fiction.

Here are 14 favorites from 2021.

Nonfiction

Jim Bridger: Trailblazer of the American West (University of Oklahoma Press, \$29.95) by Jerry Enzler is a highly anticipated biography of possibly America's greatest mountain man.

Confederates and Comancheros: Skulduggery and Double-Dealing in the Texas-New Mexico Borderlands (University of Oklahoma Press, \$32.95), by James Bailey Blackshear and Glen Sample Ely, uncovers new research on one of the most lawless regions of the frontier West.

Author Jeff Guinn returns to a favorite subject, the American Southwest, with **War on the Border: Villa, Pershing, the Texas Rangers, and an American Invasion** (Simon & Schuster, \$28).

The American West Imagined: Gems from the Coeur d'Alene Art Auction (The Coeur d'Alene Art Auction, Sweetgrass Books, an imprint of Farcountry Press, \$84) by Dr. Larry Len Peterson is the most lavishly illustrated and beautifully written book of the year.

Jane Botkin's **The Girl Who Dared to Defy: Jane Street and the Rebel Maids of Denver** (University of Oklahoma Press, \$32.95) is one of the most important biographies of 2021.

Mike Cochran's **John B. Denton: The Bigger-Than-Life Story of The Fighting Parson and Texas Ranger** (\$29.95) is the latest in the University of North Texas Press's local biography series.

David Grasse's **The True Story of Notorious Arizona Outlaw Augustine Chacon** (The History Press, \$21.99), with a foreword by Mark Boardman, is one of the best Western bios of 2021.

Fiction

Terrance McCauley's latest Pinnacle paperback, **Blood on the Trail** (\$8.99), debuts the Montana Territory adventures of Deputy U.S. Marshal Jeremiah Halstead.

Wolfpack Publishing author Johnny Gunn takes the reader to frontier Nevada in **Trouble in Pioche** (\$14.99), his latest action-laden Slim Calhoun/Bull Morrison Western.

Spur Award-winning author Preston Lewis's latest from Five Star is **Rio Bravo** (\$25.95), book two of his Lincoln County War "Three Rivers Trilogy."

Tor/Forge has been rereleasing its catalog of Hall of Fame Western writer Elmer Kelton. If you haven't read Kelton recently, **The Cowboy Way: Stories of the Old West** (\$9.99) is a classic.

The latest novel by award-winning author Mary Clearman Blew from Bison Books, **Waltzing Montana** (\$21.95), was inspired by the life of Big Sky rancher-midwife Edna McGuire (1885-69).

Lee Martin's **The Seige at Rhykers Station** (Vaca Mountain Press, \$17.99), the veteran Hollywood writer's latest novel, has also been adapted and produced as a film.

The Ghost Rifle (\$8.99) by journalist, professor and author Max McCoy is his latest novel for Pinnacle, and the first in an exciting new series that follows the adventures of fortune-seeker Jack Picaro.

Courtesy Candy Moulton



WYOMING RANCHER-AUTHOR SHARES HER FAVORITES ON WESTERN RANCHING WOMEN

Candy Moulton bought a second house so she would have room for more books. Her library includes many subjects: American Indians, Western trails, frontier military, women of the West, mountain men, outlaws, lawmen and a whole bunch more history. Then there are the fiction titles... Here are five of her favorite books about women ranchers.

- 1 **Love Song to the Plains** by Mari Sandoz (Bison Books): This book is always on my top ten list of books about the West. It is simply and eloquently told by a master writer.
- 2 **Letters of a Woman Homesteader** by Elinore Pruitt Stewart (Dover Publications): These letters show the resilience of a young Denver widow who takes a job in a remote area of Western Wyoming and builds a new life that includes her claiming and proving up on her own homestead.
- 3 **Evelyn Cameron: Montana's Frontier Photographer** by Kristi Hager (Farcountry Press): The story of this frontier photographer is important, but her photographs are classic.
- 4 **Homesteading and Ranching in the Upper Green River Valley** by Ann Chambers Noble and Jonita Sommers (Laguna Wilderness Press): This lavishly illustrated history begins with the homesteaders and shows how their descendants are preserving the ranching culture in an area where summers are short and winters are long and cold.
- 5 **Hot Biscuits: Eighteen Stories by Women and Men of the Ranching West** edited by Max Evans and Candy Moulton (University of New Mexico Press): O! Max Evans spent 20 years working on gathering these stories, and I was privileged to help him round them up. They are rooted in reality and written by women from Arizona, Colorado, Wyoming, New Mexico...even Australia.



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Y:1883

The Taylor-Made West

Writer-director-producer Taylor Sheridan celebrates his roots with his new series filmed in Texas.



Writer director-producer Taylor Sheridan's series *Y:1883* is an Old West prequel to Paramount Television's critically acclaimed series *Yellowstone*. The first season began production in late summer on Sheridan's Bosque Ranch near Weatherford, Texas.

Courtesy Paramount+

When Texan Taylor Sheridan is not writing, directing, producing and even acting, he is with his family—and his cattle and horses—on his beloved Bosque Ranch. Sheridan and his wife, Nicole, are developing their ranch into a premiere performance horse complex.

Photo by Emerson Miller

When writer, producer and director Taylor Sheridan spoke to *True West* in August, he was less than a week from shooting the *Yellowstone* prequel, *Y:1883*, which will stream on Paramount+ beginning December 19, 2021. It will be the Texan's first historical Western, but he previously wrote two excellent contemporary Westerns, *Wind River* and *Hell or High Water*, the story of two brothers who pay off their late mother's ranch by robbing branches of the bank that holds the note.

"I wrote that at a time when all my friends I grew up with—cowboys, ranchers—were losing their jobs and their land. It was the worst drought we'd ever seen in West Texas. There was nowhere to graze. Everybody's calling in the credit lines. It was a death knell for a lot of families that had ranched for a hundred or more years, and no one knew about it, so I decided to make a movie about it; a love poem to Texas."



Taylor and Nicole Sheridan take a great deal of pride in their beautiful 1,000-acre Bosque Ranch home. Their visionary use of the ranch complex allows them to maintain the natural beauty of the Texas ranchland, while also developing it into a world-class cutting and reining center as well as a principal location for Taylor's latest television series, *Y:1883*.

Photo by Emerson Miller



Taylor Sheridan's first credited screen role was at the age of 25 in an episode of *Walker, Texas Ranger* in 1995. Eleven years later, with many more acting credits to his name, Sheridan had broken through as a screenwriter with his highly acclaimed screenplays for *Sicario* (2015) and *Hell or High Water* (2016), in which he also played a cowboy (above).

Courtesy CBS Films/Lionsgate

It wasn't easy. "I had a lot of trouble convincing anyone to let me make anything Western, until *Yellowstone* proved that there was a real appetite for the genre. Then I devised a mechanism to make a legitimate period Western about something that no one's really successfully done, a 'wagons west' story that's really been impactful.

"If you study the pioneer movement west, you understand that there were plenty of other villains along the way, but the journey itself was a villain. The vast majority of people who went west [were] from eastern urban areas, Europe, Asia, Scotland, Ireland—from places where they were desperate, and this seemed like the best option to change the course of their lives. So many did not speak the language, had never ridden a horse, had never seen a rattlesnake, didn't know how to swim. And now they're gonna find themselves crossing between 25 and 50 rivers and creeks. They put themselves in situations that are almost impossible for someone who's prepared for it. That's the thing I've never seen in other films, the misery of the journey. Oh, and by the way, there's bandits everywhere because there's no law."

Sheridan was thinking about the world of *Y:1883* long before *Yellowstone* premiered.

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The world-famous country music and acting couple Tim McGraw and Faith Hill will costar in *Y:1883* as Texans James and Margaret Dutton, the great-great grandparents of Kevin Costner's *Yellowstone* character, Montana rancher John Dutton.

McGraw-Hill Photo by Michael Luccisano, Courtesy Getty Images

“As a storyteller building a world, I need to know the origins: how it started, and how it ends, or I don’t know what I’m writing toward. So, when I came up with the idea for *Yellowstone*, I plotted out from when the family came to the United States. When did they come to Bozeman? How did they become what they are?”

The fictional family who create *Yellowstone*, the largest private ranch in America, are James and Margaret Dutton, great-great grandparents of Kevin Costner’s character, John Dutton. As to their origins, Sheridan says, “You’re gonna have to watch it. But I will say this: they arrive in Texas and follow the Chisholm Trail north until they go west. And then they go north again. Or do they?” They’ll be portrayed

by Tim McGraw and Faith Hill. Though the real-life duo is best known as country music superstars, they both have acting experience. “Tim’s performance in *Friday Night Lights* was spectacular. I think musicians make this transition easily: they understand applying emotion to dialogue, because they do it for a living; they just do it to a rhythm.”

Adding cowboy gravitas to the proceedings, the Duttons are guided by Shea Brennan, played by Sam Elliott. Sheridan is a big fan, he said, “going back to *Conagher*, *Tombstone*, *The Sacketts*. But my favorite Sam Elliot movie is *Roadhouse*,” not a Western, but the story of bar bouncer Patrick Swayze. “When I bring it up, Sam shakes his head and goes, ‘Oh, God, Taylor,’ because I quote [his character] all the time.”



Sam Elliott and Billy Bob Thornton will costar in Taylor Sheridan's *Yellowstone* prequel, *Y:1883*, as Shea Brennan and Marshal Jim Courtright, respectively. The two veteran Western actors have not shared the screen since their roles in *Tombstone* (1993) as Virgil Earp (Elliott) and Johnny Tyler (Thornton).

Photos Courtesy Cinergi Pictures/Buena Vista

★
KEVIN COSTNER
YELLOWSTONE
MY LAND, MY RULES



Yellowstone, which is filmed entirely on location in Montana and Utah, begins its fourth season on the Paramount network on November 7, 2021, while Taylor Sheridan's much anticipated Paramount+ prequel *Y:1883* will debut six weeks later on December 19.

Yellowstone Poster Courtesy Paramount Network

Much of *Y:1883* will be filmed at Sheridan's 1,000-acre Bosque Ranch Complex in Weatherford, Texas. "Bosque is Spanish for river-bottom forest. I was raised in Bosque County, Texas, so that's where the name comes from, even though Bosque Ranch is on the Brazos River in Parker County." Much more than a filming location, it boasts a main arena, multiple barns, a practice pen, restaurant, bar and offices, with plans to include not only regular cutting events, but large rodeos and concerts. Sheridan's goal with Bosque Ranch is to revitalize and revolutionize the performance horse industry. Pointing to the success of NASCAR and professional bull riders, Sheridan says confidently, "The prize money will be immense. The music will be loud. The excitement will be unmatched. In short, a niche industry will become a spectator sport. And I will show the world how to do it."

Westerns have long been a part of Sheridan's life. "As an eight-, nine-, ten-year-old boy, I watched all the early John

Wayne and Clint Eastwood movies. Then [around 1990] you have sort of a triple whammy: *Dances with Wolves* had a tremendous impact on cinema when it came out. *Silverado*, *Tombstone*...*Lonesome Dove*'s a miniseries, but I put it in the same category. I think *Unforgiven* is the best Western ever made. It did something that I try to do, which is turn a genre on its ear, and play with our expectations of what that genre is. I thought it was masterful."

Unlike *Yellowstone* (left), which Sheridan co-created with John Linson, *Y:1883* is his alone. "I've already written the whole thing." He's also directing. How many seasons are we likely to see? "Well, *Y:1883* only goes one season—that's it. Then we may jump ahead to 1922, to 1935. I haven't figured that out yet."

But no matter how far forward in time he moves the Duttons, it's pretty likely we'll be seeing more Westerns from Taylor Sheridan. "It's all I've ever wanted to do."

BLU-RAY REVIEW

MACKINTOSH AND T.J. (1975)

(MVD Visual, Blu-Ray \$24.95; DVD \$14.95) Nearly a quarter-century after his final Republic feature, Roy Rogers (near right) starred in his very last movie. It was the best performance of his career. If he were younger, it could have been his *Stagecoach*. Directed by Emmy-winner Marvin Chomsky, *Mackintosh and T.J.* was the passion project of Tim Penland, a stunning film that belies its \$800,000 budget.

Roy, then 64, plays Mackintosh, a one-time top-hand, now surviving on day-to-day ranch-work wherever his disintegrating pick-up takes him. He rescues teen T.J. (Clay O'Brien, above, far right) from a shoplifting rap, and they throw in together. Working at the legendary Four 6s Ranch, Mackintosh shows T.J. how to be a man, a lesson O'Brien first learned from John Wayne in *The Cowboys*, and could now teach anyone: he's in the Pro Rodeo Hall of Fame. It's a naturalistic, unsentimental story about the men who tend cattle and horses.

Roy's daughter Cheryl Rogers Barnett recalls, "He'd gotten so disenchanted with Hollywood that he told [his manager] Art Rush not to bring



2021 Blu-ray/DVD Cover Courtesy MVD Visual/
Still of Roy Rogers and Clay O'Brien Courtesy Penland Productions

him anything. But that script came, and he just fell in love with it.

"I'd never really considered Dad an actor," confides Cheryl. "He played himself. He was always saying, 'Old Roy wouldn't say it this way.' In *Mackintosh* he's not playing Roy Rogers; he's playing that wonderful character Paul Savage wrote." It's a contemporary tale in which ethical Mackintosh must contend not only with broncs, but with wife-beaters and peeping-toms.

Sadly, the film was barely seen: Penland turned down \$2 million from Columbia, and couldn't raise the money to distribute it outside of Texas. Since 2003, when he picked



up a poor dub the final week of Roy's Apple Valley Museum, Rogers aficionado Steve Latshaw has wanted to share *Mackintosh*, and now he's done so, tracking the original negative to Technicolor labs, and helping to create a stunning 4K restoration.



Henry C. Parke, Western Films Editor for *True West*, is a screenwriter, and blogs at HenryWesternRoundup.blogspot.com. His book of interviews, *Indians and Cowboys*, will be published later this year.

BY PETER CORBETT

Cave Creek, Arizona

Horses and Harleys merge "Where the West Lives" in the Old West suburb of metro Phoenix.



Visitors to the Cave Creek Museum cannot miss the restored 84,000-pound Golden Reef Mine's 10-stamp mill, which is operated once a month between October and May.

All Images Courtesy Kelley Francis, Town of Cave Creek

The Prickly Pear Inn in downtown Cave Creek is walking distance from the heart of the town's entertainment, shopping and restaurant district.





Harold's Cave Creek Corral has been a landmark in the desert community since 1935.

True West Archives

Scottsdale, which has gotten too big for its britches, has long proclaimed itself the “West’s Most Western Town.” But truth be known, it’s not even the “Most Western Town” in Maricopa County, Arizona.

That title would fairly go to feisty Cave Creek on Scottsdale’s northern flank. The town, settled by miners and ranchers 150 years ago, tried to wrest away Scottsdale’s delusionary motto eight years ago, but the big city boys lawyered up and shut ‘em down.

So Cave Creek—just shy of 6,000 souls—settled on “Where the West Lives.”

See for yourself. The Western spirit is alive at the Buffalo Chip Saloon with bull-riding for big belt-buckle cowboys and greenhorns fueled by bravado.

It lives each spring for Cave Creek Rodeo Days.

It’s there at the Hideaway, *the* place to be seen on your Harley, old Indian or custom bagger.

Find that spirit on a trail ride at Spur Cross Ranch with Arizona Horseback Adventure. Take a hike there or up Black Mountain.

While Cave Creek still has open range, suburban development in Scottsdale and Phoenix is not far from the town’s rustic core. But the Creekers, as they call themselves, have dug in their boot heels to preserve Cave Creek’s Western heritage, according to locals like Evelyn Johnson, Cave Creek Museum interim director.

“We’re holding onto it as tight as we can,” Johnson said. “Civilization, I’m going to call it, creeps further in. It’s harder and harder to keep that Western flair.”

Cave Creek Museum is holding onto the town’s history with its collection of art and artifacts.

Cave Creek got its start 150 years ago as a cavalry remount station on the road

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Bull-dogging is a fan favorite at the Cave Creek Rodeo, which has been celebrating the Arizona town's Old West heritage for over four decades.

Courtesy Cave Creek Rodeo Days

between nearby Fort McDowell and Fort Whipple in Prescott.

The museum features a very large relic of Cave Creek's mining era—a 10-stamp mill used to crush ore at the Golden Reef Mine five miles north of town. The restored 84,000-pound mill is powered up for demonstrations on the second Saturday of each month, October to May.

Over the past six decades, Cave Creek has attracted artists drawn to the desert and quieter lifestyle. The late John W. Hampton had a Cave

Creek studio in 1965 when he and three other Western artists founded the Cowboy Artists of America in Sedona.

One of Cave Creek's signature art events is the Sonoran Arts League's Hidden in the Hills Studio Tour in late November.

Music is also a big draw for Cave Creek.

"There's live music about every night," said Kelley Francis, a town spokeswoman. "You can find it at a corner pizza shop or one of the bigger bars like Harold's or the Chip."

Other venues include the Mountain View Pub and Janey's Coffee House, which features acoustic music and craft beers on its desert patio.

The town recently embarked on a program to recognize its landmarks with bronze plaques. The first being Harold's Cave Creek Corral, the big-spread bar/restaurant that started serving drinks in 1935 to thirsty dam builders working on Bartlett Dam.

Next was Big Earl's Greasy Eats, a hamburger joint in an 85-year-old filling station.

The Buffalo Chip and the Hideaway are on the landmarks list. The Chip started as a one-room bar in 1951 and expanded over the decades before fire destroyed it on Thanksgiving Day six years ago. Rebuilt from the ashes, it still has a bandstand and an outdoor arena for bull-riding.

The Hideaway's slogan proclaims: "There are no strangers here, just friends you haven't met." Its history includes serving as housing for dam

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Buffalo Chip serves up barbecue, beer, booze and bull-riding, plus hosts church on Sunday mornings and Green Bay Packers football on Sunday afternoons.
BuffaloChipSaloon.com



Mining was one of the primary reasons Cave Creek was originally settled in the 1870s, when a prospector named Sweeney found gold on the side of Mormon Boy Mountain and named it the Mormon Girl Mine.

Courtesy Cave Creek Museum

workers, a chocolate shop 30 years ago and a French bistro called the Thirsty Cactus.

Another landmark was Carpenter's Trading Post. E.B. Carpenter, a lapidarist and silversmith, established the rock shop in 1951 and operated it for nearly 20 years, Francis said.

It's now the Coyote Creek shop, selling furniture, gifts and garden art.

All the landmarks fit into Cave Creek's vibe, which celebrates people from all walks of life and is all about a philosophy of "live and let live," she said.



Peter Corbett moved West to Flagstaff in 1974 to attend Northern Arizona University, where he studied English and American Studies. He's been exploring Arizona and the West since then and had a 35-year career in Arizona journalism.

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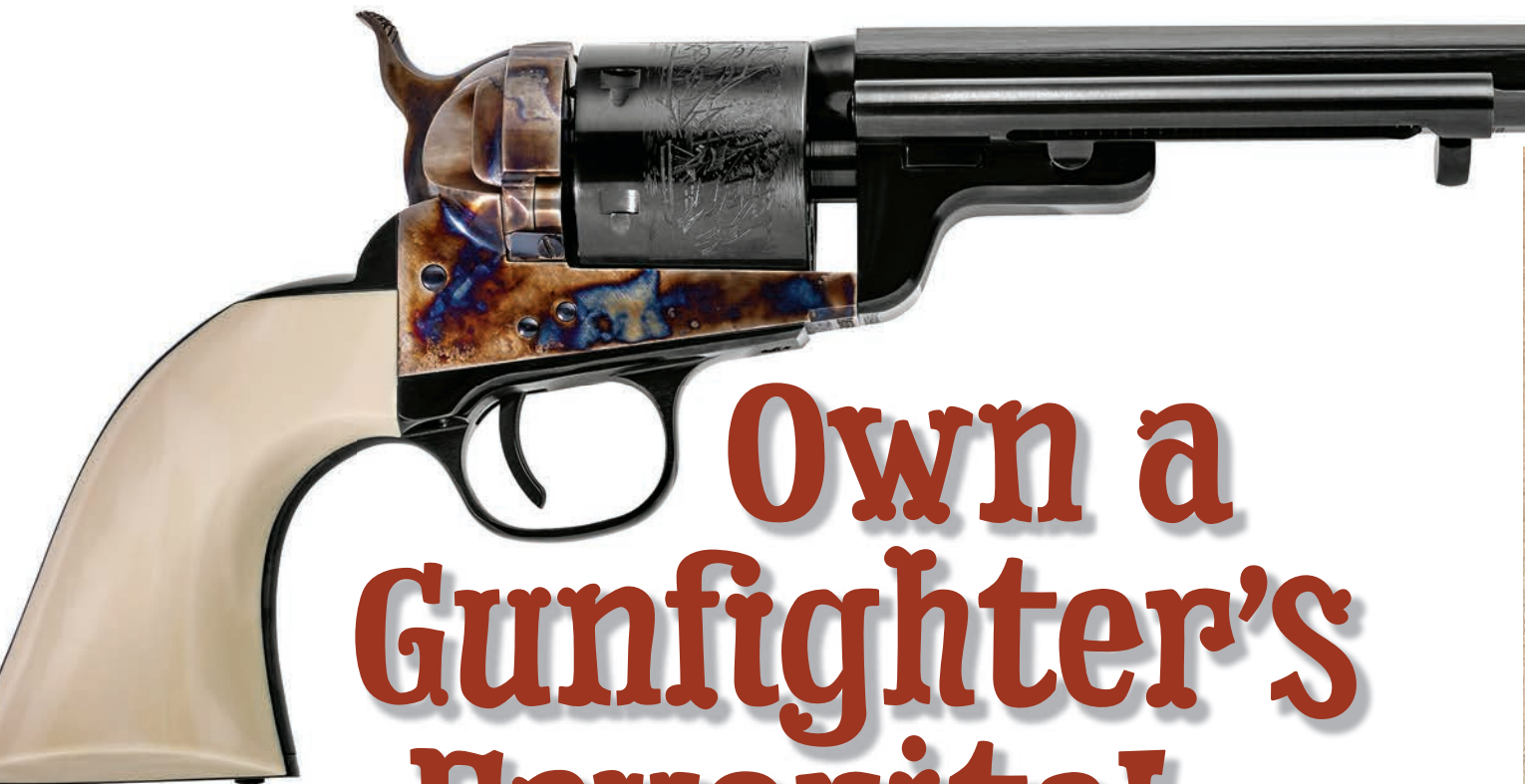
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Own a Gunfighter's Favorite!

Thanks to replicas, you can have a spitting-image, working copy of some of the Old West's most colorful shootists' famous guns.

BY PHIL SPANGENBERGER

Talk about expensive! Original guns used by the famous and infamous personalities of the Old West have become coveted collectibles. If not already in museum collections, such arms can cost five, six and sometimes seven figures, making them impossible for anyone of average means to afford.

In the Rock Island Auction Company's May 2021 auction, two notable 5½-inch barreled, 1873 Colt Peacemakers garnered hefty prices. A Colt Single Action (SA) used by the Dalton gang in the Coffeyville, Kansas, dual bank robbery sold for \$138,000. And the last Colt SA personally ordered by frontier gunfighter W.B. "Bat" Masterson, hammered down at a whopping \$488,750.

Recently, Bonhams of Los Angeles auctioned off the 7½-inch-barreled, Colt .44-40 SA, that Sheriff Pat Garrett used to kill Billy the Kid for an astounding \$6,030,312. A Springfield Sporting

Rifle, buried with James Butler "Wild Bill" Hickok, went for \$425,312, Robert Olinger's shotgun went for \$978,312, John Wesley Hardin's Smith & Wesson sold for \$625,312 and another Bat Masterson Colt sold for \$375,312. (For more details on this auction, see "Collecting the West," page 14). Obviously, purchasing an actual gun owned by a notable Western figure is out of the question for most of us.

Thanks to the replica firearms industry, Italian-import clones of the actual "hardware" packed by Old West luminaries can be had at affordable prices, leading to in some cases, complete collections of replicas of their specific guns. These new/old guns look and operate like the originals, but fire modern factory smokeless ammunition, so they can be taken to the range or field and enjoyed like any other modern gun.

The following replica firearms are detailed copies of famous shooting irons used by the

gunmen of the Wild West. For the sake of brevity, we'll focus strictly on metallic cartridge firearms.

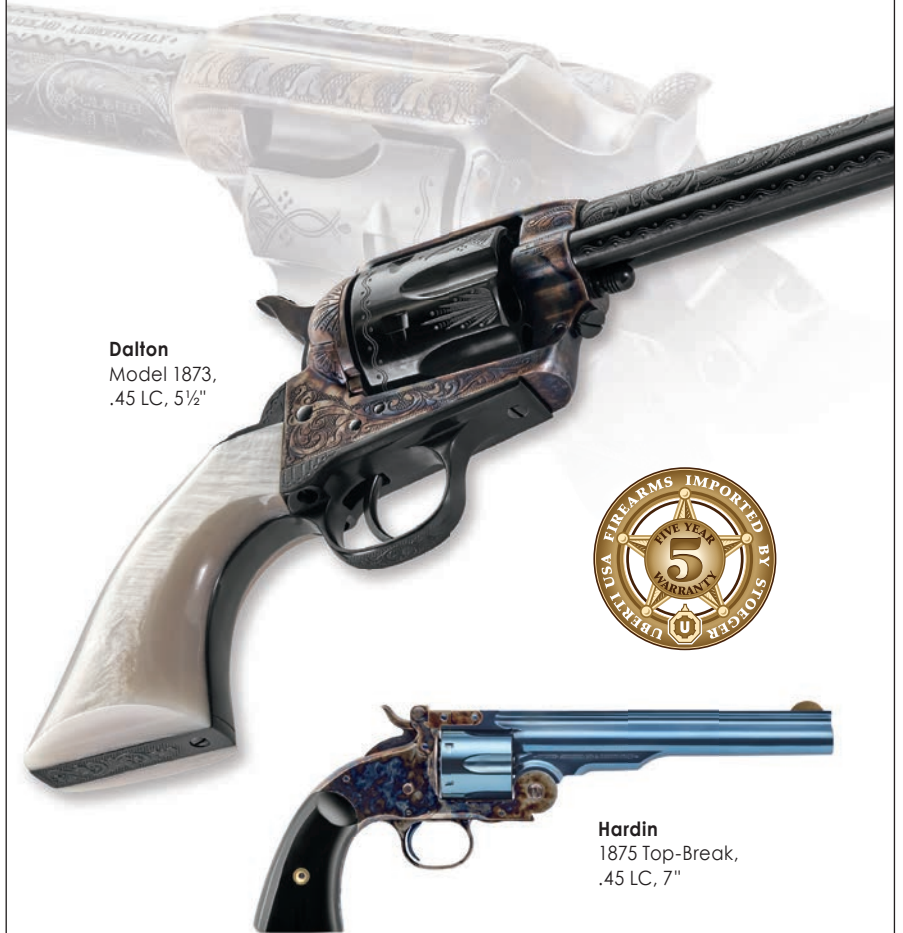
A number of firearms companies offer historic reproduction firearms. Outfits like Taylor's & Company and Dixie Gun Works offer an extensive line of frontier-era revolvers, rifles and shotguns. C. Sharps Arms Co. custom builds 1874, 1875 and 1877 Sharps, 1885 High Wall, and Remington Hepburn rifles. Winchester offers new versions of its legendary 1866, 1873, 1886, 1892, 1894 and 1895 lever-action rifles, along with its 1885 single-shot High Wall rifle. And Marlin continues to turn out its long-popular Model 1894 and 1895 lever guns. Ruger, of course, produces its much-liked Vaquero single-action, peacemaker-styled revolver, with its traditional looks and modern internal workings. For this article we're focused on replicas of the actual guns touted by historical figures.



It's believed that James Butler Hickok, known as the "Prince of Pistoleers," and shown here with his percussion Navies, carried cartridge conversion Navy Colts in his final days. In Uberti USA's Outlaws and Lawmen series, this "Wild Bill" replica, a 7½-inch, .38 Special, octagon-barreled 1851 Navy clone is offered. This handsome six-shooter sports a blue and color case-hardened finish and simulated ivory stocks, similar to what Hickok would have packed.

Photo of "Wild Bill" .38 courtesy Uberti USA/
Hickok Photo from True West Archives

BECOME PART OF THE LEGEND



Dalton
Model 1873,
.45 LC, 5½"



Hardin
1875 Top-Break,
.45 LC, 7"

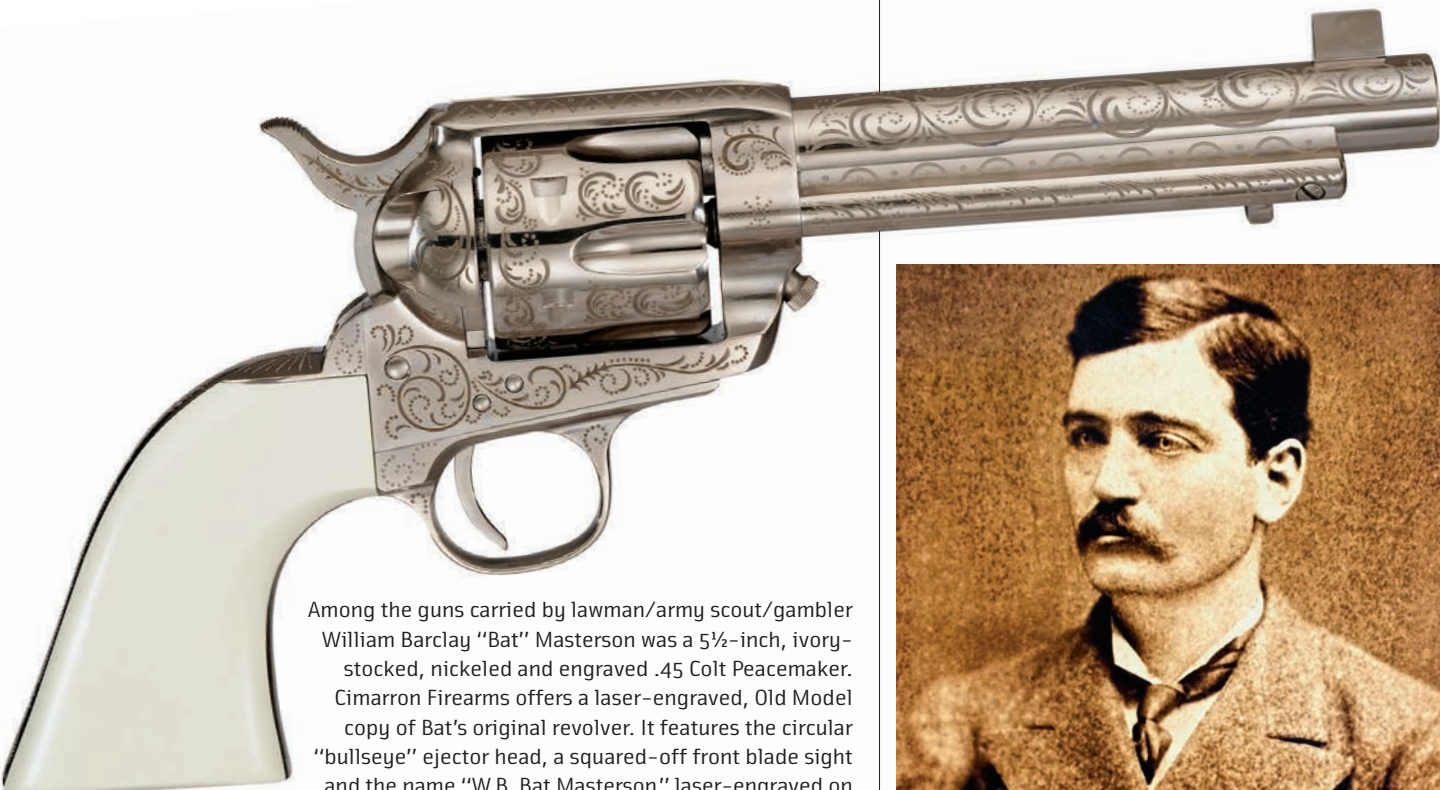
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HISTORY REPEATS ITSELF



Among the guns carried by lawman/army scout/gambler William Barclay "Bat" Masterson was a 5½-inch, ivory-stocked, nicked and engraved .45 Colt Peacemaker. Cimarron Firearms offers a laser-engraved, Old Model copy of Bat's original revolver. It features the circular "bullseye" ejector head, a squared-off front blade sight and the name "W.B. Bat Masterson," laser-engraved on the back strap, like on the famed gunman's original. Despite being fitted with the pre-1896 black powder frame, Cimarron's Bat Masterson repro handles modern factory smokeless ammo.

Masterson photo from True West Archives, replica revolver courtesy Cimarron Firearms



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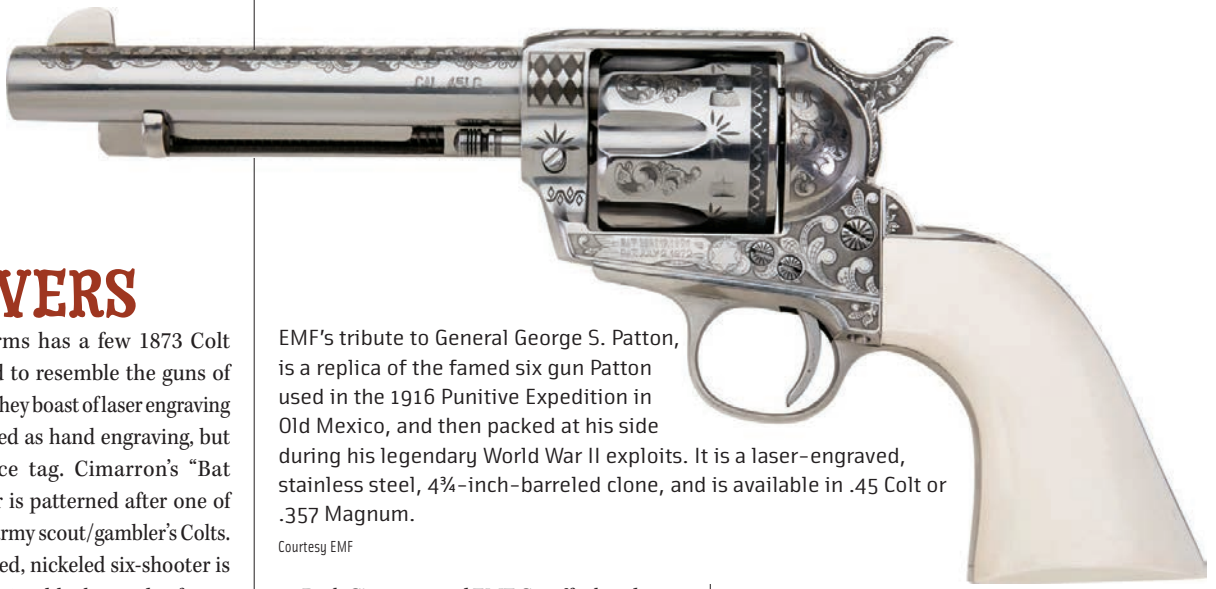
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REVOLVERS

Cimarron Firearms has a few 1873 Colt lookalikes designed to resemble the guns of legendary gunmen. They boast of laser engraving that is not as detailed as hand engraving, but neither is the price tag. Cimarron's "Bat Masterson" revolver is patterned after one of the famed lawman/army scout/gambler's Colts. This 5½-inch-barreled, nicked six-shooter is an Old Model, pre-1896 black powder frame (handles .45 Colt factory smokeless ammo) like Bat's 1880s Peacemakers, and sports a 5½-inch barrel, a squared-off front sight blade, circular "bullseye" ejector head, simulated ivory stocks, and like the original, wears "W.B. Bat Masterson" engraved on the back strap. Cimarron's copy of cowboy president Teddy Roosevelt's 1880s nicked, 7½-inch-barreled Colt with the "TR" monogram on faux ivory stocks is also offered with laser engraving, and is a real beauty.

EMF's tribute to General George S. Patton, is a replica of the famed six gun Patton used in the 1916 Punitive Expedition in Old Mexico, and then packed at his side during his legendary World War II exploits. It is a laser-engraved, stainless steel, 4¾-inch-barreled clone, and is available in .45 Colt or .357 Magnum.

Courtesy EMF

Both Cimarron and EMF Co. offer handsome replicas of Gen. George S. Patton's famed Peacemaker. While General Patton is usually associated with World War II, this fighting general made quite a name for himself during the 1916 Punitive Expedition in Mexico. As a young lieutenant out on a foraging patrol, Patton surprised three Mexican revolutionaries from Pancho Villa's *Brigada Del Norte* and in a gun battle, shot each of the *banditos* and emerged unscathed victor. Patton was credited with wounding all three, and killing two of them, with his 1873 Colt revolver.

He went on to become one of the Second World War's most successful generals and packed this famous Peacemaker throughout the war. Cimarron's version is nickel-plated in the post-1896 pre-war style (cylinder base pin retaining screws on each side of the frame) and is laser engraved in the Cuno Helfricht style of Colt engraving, as was the general's sidearm. It's produced in .45 Colt, with the 4¾-inch barrel, has hand-fitted poly ivory grips with the "GSP" initials and a lanyard ring on the grip frame.

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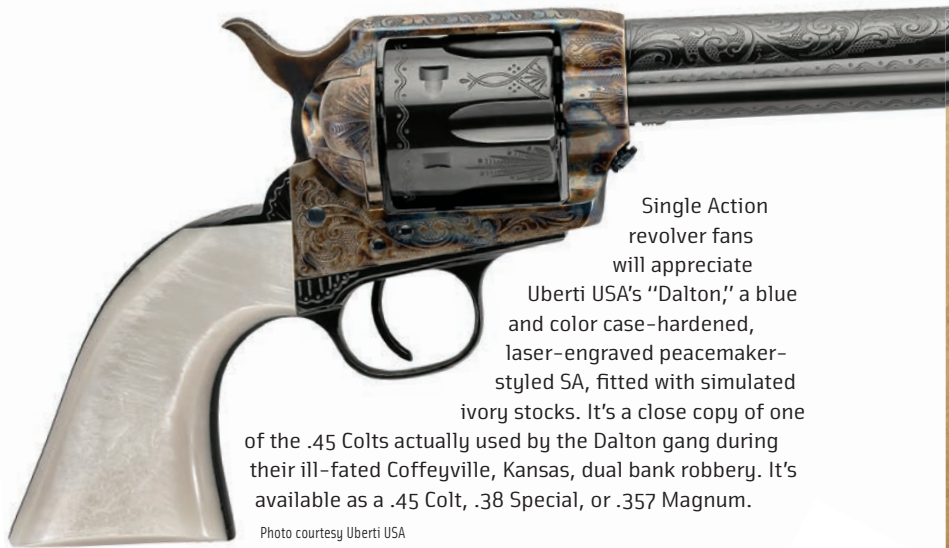
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Single Action revolver fans will appreciate Uberti USA's "Dalton," a blue and color case-hardened, laser-engraved peacemaker-styled SA, fitted with simulated ivory stocks. It's a close copy of one of the .45 Colts actually used by the Dalton gang during their ill-fated Coffeyville, Kansas, dual bank robbery. It's available as a .45 Colt, .38 Special, or .357 Magnum.

Photo courtesy Uberti USA

EMF's "Deluxe General Patton" copy is part of its Great Western II series of 1873 single-action revolvers. Its tribute to Patton is a handsome stainless steel pre-war model, correct 4¾-inch barrel and is offered in either the .45 Colt chambering, or in .357 Magnum. It sports factory laser engraving in the style of Patton's original Colt, and wears simulated plain ivory grips.

Uberti USA has created the Outlaws and Lawmen Series, made to emulate those revolvers of the good and bad men of the West. It includes such six-shooters as "Frank," a 7½-inch barreled, nicked 1875 Remington model (one of Frank James's favorite sidearms). It's offered in .45 Colt, .38 Special or .357 Magnum. The "Teddy" model is a 5½-inch tubed '73 Cattleman SA, featuring engraving similar to a Colt our cowboy president, Theodore Roosevelt, owned in his later years. It, too, comes in .45 Colt, .38 Special or .357 Magnum. The "Prince of Pistoleers," James Butler Hickok was believed to have carried cartridge conversion Colts in his final days, and Uberti's series includes the "Wild Bill," a 7½-inch .38 special, octagon-barreled 1851 Navy replica that sports faux ivory stocks, like other guns Hickok was known to have.

This writer's favorite of the Uberti lineup is the "Dalton," a blue and color case-hardened, laser-engraved peacemaker-styled SA, fitted with faux ivory stocks. It copies one of the .45 Colts used by the Dalton gang during their ill-fated Coffeyville, Kansas, dual bank robbery. It's available as a .45 Colt, .38 Special or .357 Magnum. Other smoke wagons in the Outlaws and Lawmen Series include revolvers simulating weapons packed by gambler/gun-fighter Doc Holiday and outlaws Billy the Kid, Jesse James and John Wesley Hardin.

RIFLES

Some of the most coveted treasures from our Western past are shoulder arms. Cimarron offers a selection of rifles that are copies of the long arms that played major roles in conquering the Wild West. A trio of 32-inch, octagon-barreled "Billy Dixon Sharps" replicate the model 1874 Sharps Sporting Rifle like





Bob Dalton, who worked both sides of the law in the Indian Territory (Oklahoma) packed an engraved and pearl-stocked .45 Colt—one of ten ordered by the Dalton gang for their failed Coffeyville bank robbery. An original, well-documented Dalton Gang Colt, so embellished, sold at the Rock Island Auction Company's May 2021 auction for a whopping \$138,000. Ironically, Bob Dalton undoubtedly never made near that much money in all his honest and nefarious pursuits combined.

True West Archives

Left: One example of Cimarron Firearms' famous frontier replicas is this "McNelly," 22-inch-barreled Sharps carbine. Ranger Captain Leander McNelly's men were issued Sharps carbines like this, reworked from caplock to metallic cartridge .50-70 Govt. caliber. Cimarron's repro comes in the commercially available, factory standard .45-70 Govt. round. This circa mid-1870s hombre, believed to be a Texas Ranger, could be one of McNelly's Rangers who helped clean up the outlaw-infested Nueces Strip in southern Texas. He's toting his cartridge conversion Sharps carbine, along with a holstered Colt revolver.

Carbine photo courtesy Cimarron Firearms, period image from True West Archives

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Right, Below: In total, three 12-pound, 14.1-ounce, 34-inch octagon-barreled rifles, duplicating the movie rifle shown here, were custom built by Shiloh Rifle Manufacturing Company, for the 1990 film *Quigley Down Under*. This buffalo gun has gained such fame that Shiloh continues to produce "Quigley Models," complete with the customer's initials in gold, on the receiver. Above: This studio still photo reveals the scene when Tom Selleck, as Matthew Quigley, prepares to make his legendary long-range "bucket" shot, that introduced his Shiloh Sharps .45-110 rifle in the film.

Rifle Photo courtesy Tom Selleck, "Quigley Down Under" still courtesy MGM

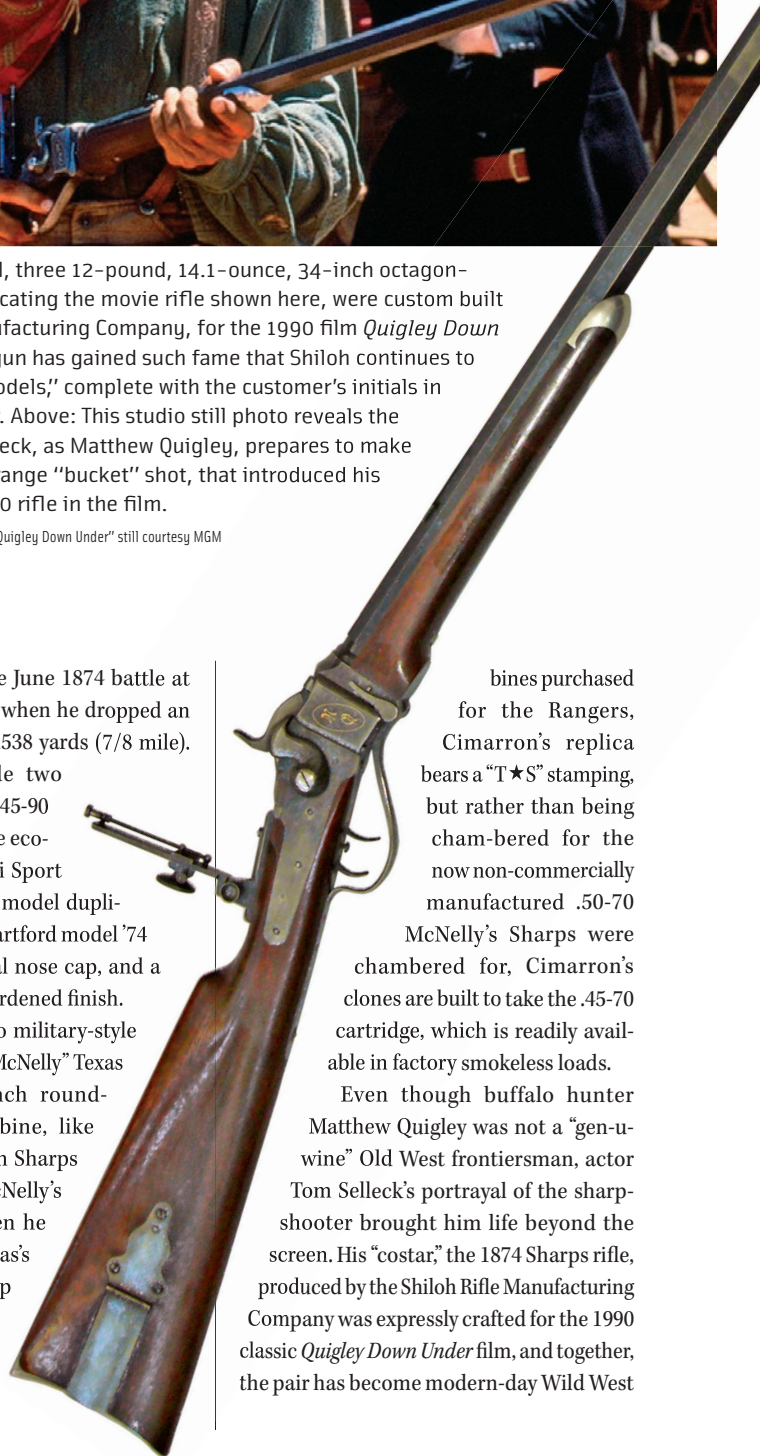
Dixon used during the June 1874 battle at Adobe Walls in Texas, when he dropped an Indian warrior from 1,538 yards (7/8 mile). These repros include two Pedersoli-made rifles (.45-90 and .45-70), and a more economically priced Armi Sport version (.45-70). Each model duplicates the look of the Hartford model '74 Sharps, with the metal nose cap, and a blue and color case-hardened finish.

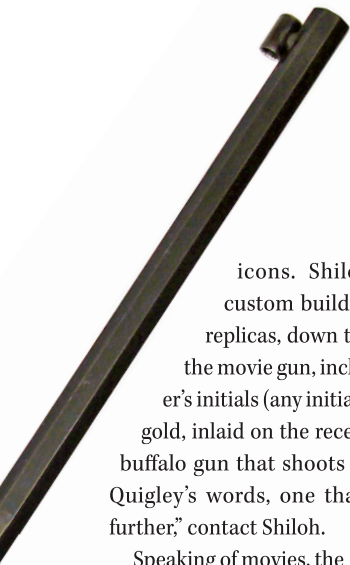
If your taste runs to military-style arms, the Armi Sport "McNelly" Texas Ranger .45-70, 22-inch round-barreled Sharps carbine, like the M-1859 percussion Sharps issued to Leander McNelly's Rangers in 1875, when he was ordered to rid Texas's notorious Nueces Strip of the outlaw gangs operating there. Like the original 36 car-

tridges purchased for the Rangers, Cimarron's replica bears a "T★S" stamping, but rather than being chambered for the now non-commercially manufactured .50-70

McNelly's Sharps were chambered for, Cimarron's clones are built to take the .45-70 cartridge, which is readily available in factory smokeless loads.

Even though buffalo hunter Matthew Quigley was not a "gen-u-wine" Old West frontiersman, actor Tom Selleck's portrayal of the sharpshooter brought him life beyond the screen. His "costar," the 1874 Sharps rifle, produced by the Shiloh Rifle Manufacturing Company was expressly crafted for the 1990 classic *Quigley Down Under* film, and together, the pair has become modern-day Wild West





icons. Shiloh continues to custom build “Quigley” Sharps replicas, down to the last detail of the movie gun, including the customer’s initials (any initials except “M Q”) in gold, inlaid on the receiver. If you want a buffalo gun that shoots 1,200 yards, or in Quigley’s words, one that shoots “a mite further,” contact Shiloh.

Speaking of movies, the 1980 Western, *Tom Horn* starring Steve McQueen gave rise to an interest in the big 1876 Winchester lever-action rifle. Cimarron has brought out a re-creation of the blued-frame ‘76 packed by McQueen, including a replica of the unique tang sight, similar to that seen on the silver screen rifle. This .45-60 caliber lever gun (as featured in the flick) also has a side plate with a facsimile of Horn’s actual signature engraved on it.

One of Cimarron’s many unique and historical introductions to the replica world is its 22-inch-barreled, full-stocked round-barreled 1876 Winchester “NWMP Carbine.” This is a spitting image of those 1,261 Winchester ‘76s issued to Canada’s North West Mounted Police who saw service from 1878 until 1914. Chambered for the powerful .45-75 cartridge, these lever-actions were used to put down the 1885 North West Rebellion, protect Canada’s borders during the Yukon Gold Rush of 1898 and later during the Alaska Boundary Dispute at the dawn of the 20th century. Cimarron’s detail-perfect copy features a full blue finish, tubular magazine, full stock with barrel band and blued metal fore-end, with the addition of the proper “NWMP” stamping in the stock. This model is chambered for the original .45-75 (350-grain bullet) cartridge. Cimarron also offers the 1876 Carbine in the “Crossfire” version, as featured in the popular 2001, Tom Selleck TNT movie *Crossfire Trail*. This civilian model, available in .45-75, or .45-60 (movie version) sports a blue barrel, magazine, barrel band and metal fore-end, but has a color case-hardened receiver, lever, trigger, hammer and butt plate.

Although Henry Repeating Arms is perhaps best known for producing modern designs of lever-action rifles inspired by the repeaters of the Old West, the company also offers a

selection of authentic, all American-made Model 1860 Henry rifles. Henry’s full-length historic replica rifle has a 24½-inch, blued octagon barrel, and comes in a choice of brass (.44-40 or .45 Colt) or iron (color case-hardened) receiver (.44-40 only) and butt plate. A 20½-inch, .44-40 octagon tubed, carbine model is also offered with brass receiver and butt plate, and two limited production of 1,000 each, brass or silver, engraved 1860-design Henry, .44-40 full-length rifles are offered. Each of the engraved models is hand-engraved and embellished, as were those presented to dignitaries and/or purchased as presentation pieces during the 1862-1866 period of the original Henry’s production. Henry also offers a special 200th Anniversary (limited to 200 copies) engraved, original style Henry rifle, commemorating the birth of this historic gun’s inventor, Benjamin Tyler Henry.

Shooters wanting a more modern-style “Old West” lever-action rifle should remember that



Above: In this turn-of-the-20th-century photograph, North West Mounted Police officers display their British-inspired red tunics, dark blue trousers, boots, campaign hats and their 1876 Winchester carbines. Cimarron offers a spitting image copy of these famed firearms, complete with full blued finish, 22-inch round barrels, chambered for their original .45-75 cartridge (smokeless ammo available from Cimarron and other sources), and with “NWMP” stamped into the stock.

NWMP photo from True West Archives, replica carbine photo courtesy Cimarron Firearms



Henry Repeating Arms carries a broad selection of dozens of rimfire and centerfire lever guns ranging from .22 rimfire to .44 Magnum, and even .45-70 chamberings. The newest additions to its lineup include the "Side Gate Lever Actions" in a variety of models and finishes. These side gate rifles allow for loading through the removable tubular magazine or via a more traditional lever gun side plate loading gate.


Of course, since you can enjoy shooting these historic replicas, you'll need fodder. Besides standard factory loadings, there are outfits that turn out Old West ammunition, and/or the reduced-velocity cowboy loads,

ranging from small-bore revolver chamberings, up to the big rifle rounds. Check out the cowboy action offerings from Aguila, Black Hills Ammunition, Buffalo Arms, Fiochi, HSM, Magtech, Tennessee Cartridge Co. and Winchester. Some of these firms even offer black powder ammo. Garrett Cartridges, which specializes in super hard cast "Hammerhead" hunting loads, also offers a nifty .45-70, 420-grain Springfield load, moving out at 1,350 feet per second, especially made for trapdoors and replicas.

Remember, these replicas of the actual guns of the famed gunmen and organizations of the frontier are more than just wall hangers, they're fun working guns that you can enjoy for plinking, competition or taking game with. Grab a re-created piece of history and relive the Wild West!



Phil Spangenberg has written 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.

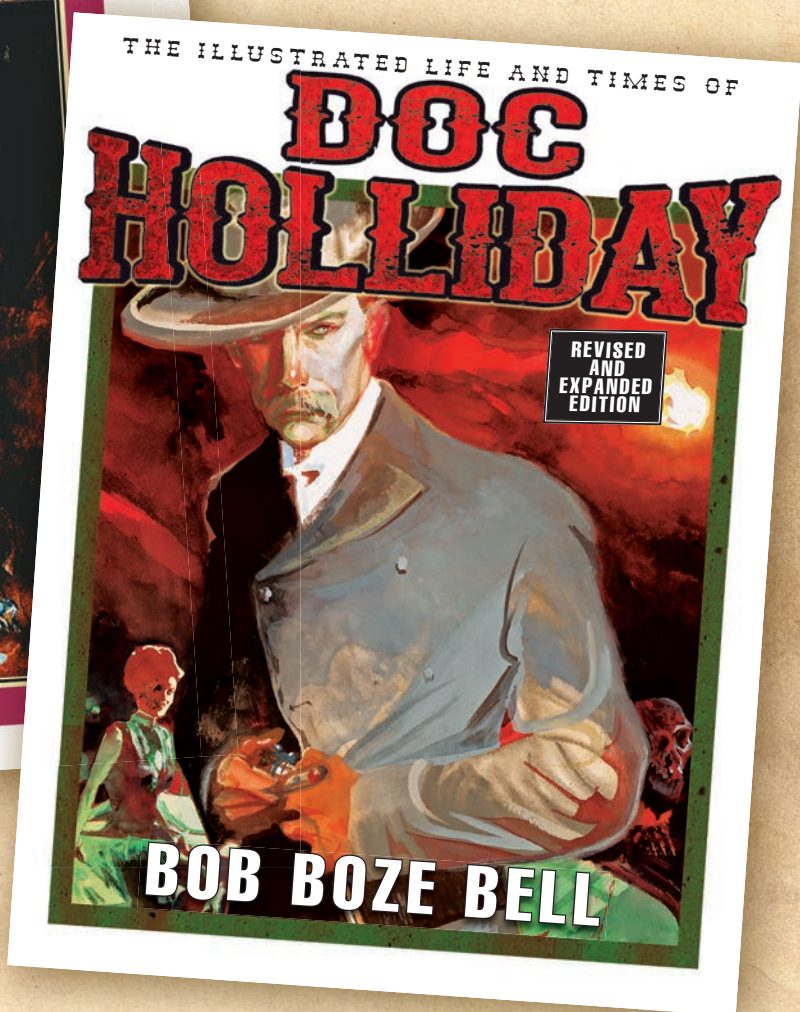
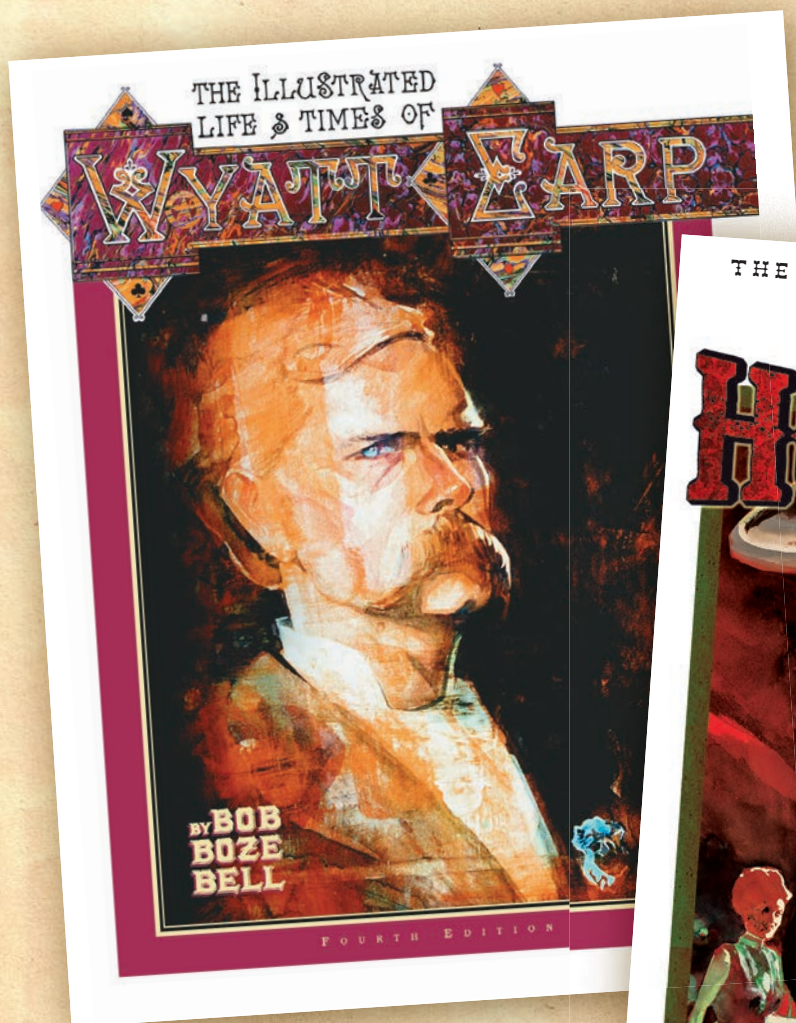


Although best known for modern renditions of classic lever-action rifles, Henry Repeating Arms also offers a selection of all-American-made original-style, Model 1860 Henry repeaters. Henry is also producing limited runs of 1,000 each beautifully hand-engraved, in period embellishment (as photos reveal), brass or silver-framed Henry .44-40 lever action rifles. Henry is also offering 200 special 200th Anniversary hand-engraved original style Henry rifles (not shown), commemorating the birth of this historic gun's inventor, Benjamin Tyler Henry.

Photos courtesy Henry Repeating Arms

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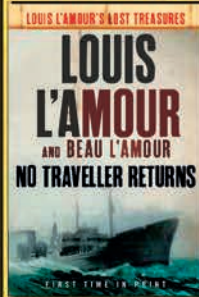
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WESTERN ROUNDUP

FOR NOVEMBER 2021

42ND ANNUAL WICKENBURG BLUEGRASS FESTIVAL

Wickenburg, AZ, November 12-14: The Four Corner States Bluegrass Festival is sponsored by the Wickenburg Chamber of Commerce and is one of the oldest bluegrass festivals in the Southwest. At the festival you will find food and drink concessions, arts and crafts and a designated Kids Zone.
928-684-5479 • WickenburgChamber.com



Courtesy Wickenburg Chamber of Commerce

ART SHOWS

ARTWALK ALPINE

Alpine, TX, November 19-20: View historical and contemporary life in West Texas art, while local musicians serenade with live music.
432-837-3067 • ArtwalkAlpine.com

GRAND CANYON CELEBRATION OF ART EXHIBIT & SALE

Grand Canyon, AZ, September 3, 2021-January 17, 2022: The 13th Annual Celebration of Art provides a vibrant experience for visitors, a venue for artists inspired by the canyon and a successful fundraiser to benefit a dedicated art venue at the South Rim. Participating artists paint *en plein air* for a week at Grand Canyon. The works produced during this time are shown alongside studio-produced pieces at the historic Kolb Studio in an exhibition and sale that takes place over four months.
480-277-0458 • GrandCanyon.org

HERITAGE FESTIVALS

EMPIRE RANCH COWBOY FESTIVAL

Sonoita, AZ, November 6-7: The Empire Ranch Foundation's annual public event celebrates land preservation and Arizona's Western history and culture with demonstrations, arena and livestock exhibits, cowboy cooking and Western entertainment.
888-364-2829 • EmpireRanchFoundation.org

71ST ANNUAL DEATH VALLEY '49ERS ENCAMPMENT

Furnace Creek, Death Valley National Park, CA, November 7-14: This week-long Western heritage festival includes old-time and Western-style music, historic character re-enactments, history presentations, Invitational Western Art Show, craft show, golf tournament, wheelbarrow race, pioneer costume contest, 4X4 tours, wagon train and horse parades.
866-683-2948 • DeathValley49ers.org

HOLIDAY FESTIVALS

THE POLAR EXPRESS

Durango, CO, November 19, 2020-January 1, 2022: This 1879 railroad offers kids a train ride that shares the classic Christmas tale on the way to visit Santa.
970-247-2733 • DurangoSilvertonRailroad.com

STARLIGHT PARADE

The Dalles, OR, November 26: This former fur-trade town brings a cowboy Christmas to life with lighted parade floats and merry jingles.
541-296-2231 • TheDallesChamber.com

RODEOS

WRCA WORLD CHAMPIONSHIP RANCH RODEO

Amarillo, TX, November 11-14: Top ranch teams compete in the world championship hosted by the Working Ranch Cowboys Association.
806-374-9722 • WRCA.org

TWMag.com:

View Western events on our website.



SANTA'S LIGHTED FOREST AND NORTH POLE ADVENTURE

Georgetown, CO, November 6-December 24: Enjoy hot cocoa, cookies and candy canes from Santa and his helpers aboard decorated train coaches.
888-456-6777 • GeorgetownLoopRR.com

Courtesy Georgetown Loop Railroad



Ask The Marshall

BY MARSHALL TRIMBLE

Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Oddities: Land of Anomalies and Tamales*; History Press, 2018. 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. Please always include your name, city and state.

Bison, Brushy Bill and Barroom Brawls

How athletic is the American buffalo?

*R. Wayne Bramble
Walhalla, North Dakota*

Bison are amazing animals. Despite weighing as much as a ton, the shaggy behemoths of the Great Plains can run up to 40 mph, jump a six-foot fence vertically, quickly pivot to combat predators and they are strong swimmers. Plains Indian warriors considered them a more worthy opponent than mano-a-mano combat.



The Plains Indians of North America revered the bison for its size, strength and power, and a warrior's ability to kill the sacred, life-giving animal was a rite of passage.

Courtesy Library of Congress

I recently acquired a pair of nicely worn woolly chaps which were dyed a colorful red. What can you tell me about such accessories?

*Rex Caldwell
Scottsdale, Arizona*

I'm guessing you're talking about angora goat chaps. They're usually found in colder buckaroo climes like Montana, Wyoming or Idaho. Also, they don't do well in the brush country as they attract all kinds of cactus and burrs. I've never seen a pair of red ones, but I think they might be part of a costume for a Wild West show. I don't know many cowboys brave enough to wear them on the job.



Famous Westerner Jefferson Randolph "Soapy" Smith and cronies stand in front of the mirrors in his bar in Skagway, Alaska Territory. The mirrors and the bar would have most likely been shipped at great expense from Seattle, Washington.

Courtesy Library of Congress

Movie and TV Western saloon fights feature a lot of broken windows and bar mirrors. Did that really happen, and was the glass easy to replace?

*David Rapoza
Ret. Deputy Sheriff
Olathe, Kansas*

Hollywood loves those saloon fights, but barkeeps were mighty particular about their windows and mirrors. Those had to be shipped from long distances and were pricey. During the 1800s, at least some elaborate mirrors came from France. Those were in the fancy places. The saloons in raw frontier towns often didn't have windows or mirrors, so the owners weren't very concerned about a good brawl.

How did "soiled doves" prevent pregnancy?

*Jim Garrou
Hermiston, Oregon*

Pregnancy was a serious problem for prostitutes, as it put them out of work for months. So they did whatever was necessary to keep from getting pregnant.

Some used herbs or other chemical substances that

were believed to stop pregnancy. There were some physical devices for that purpose. Douching was quite common. Women douched with various substances such as alum, quinine, lemon juice and baking soda. I've heard of concoctions of Chinese herbs and mercury and arsenic. The seeds from Queen Anne's lace, a form of wild carrot, was claimed to be an effective contraceptive, as was olive. Herbs such as asafetida, juniper, pennyroyal, "squirting cucumber" and wild carrot date back to Roman times. The effectiveness of these herbal potions has been amply confirmed by modern medical research.

Some prostitutes insisted the customer use a condom.

But when/if one of the girls got pregnant, abortion was the usual option. Again, certain medicines and herbs were known to induce an abortion—and madams or brothel owners were quite knowledgeable about such things.



A bronze statue of "Brushy Bill" Roberts greets visitors to the Billy the Kid Museum in Hico, Texas. Roberts lived in Hico in the 1940s when he promoted himself as the "real" William Bonney.

Courtesy The Lyda Hill Texas Collection of Photographs in Carol M. Highsmith's America Project, Library of Congress,

Was Brushy Bill Roberts really Billy the Kid?

Jay W. Wright
Lima, Ohio

In a word, no. The evidence is overwhelming that Billy was shot and killed by Pat Garrett at Fort Sumner, New Mexico. People don't want to accept the fact that famous people are mortal too. Besides, conspiracies are kind of fun.

Physically, Brushy in no way, shape or form looked like Billy the Kid. Brushy had gray eyes with yellow specks, while the Kid had clear blue eyes. Brushy had a square-shaped jaw while the Kid's was rounder. The ears were completely different. And Billy's shoulders were more sloped and narrower than Brushy's. Brushy was illiterate; the Kid was not. Brushy Bill also couldn't remember important events in the Kid's life, such as his escape from Lincoln (Brushy claimed there was no shooting going on, which would surprise murdered deputies Olinger and Bell). Lastly, Brushy's niece said that his birth date was recorded in the family Bible as 1879, which means he was a very tiny kid when the Kid was killed.

Are any famous Western cowboys buried near Teddy Roosevelt?

Sidney Greer
Memphis, Tennessee

Theodore Roosevelt is buried in Young's Memorial Cemetery in Oyster Bay, New York. It was near his home and why he chose it as his final resting place. There are no Western cowboys buried there.



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What HISTORY HAS TAUGHT ME

Photo Courtesy C. Courtney Joyner



I grew up in Philadelphia, and then outside of Pittsburgh, two cities I loved. But we always spent summers in the Carolinas, so I got to taste the North and the South every year.

My parents were amazingly tolerant of paperbacks, Aurora model kits and Famous Monsters.

Television was always about the movies for me; when Leone or Bond was on *ABC Sunday Night*, that was a big deal that meant staying up in your pajamas. And what would Saturdays be without *Scream-In* and *Chiller Theater*?

My first cowboy hero was Steve McQueen in *Nevada Smith*, the first Western I saw in a theater.

A great high school teacher told me not to be afraid of writing wild ideas.

The craft of screenwriting is a damn near impossible skill to master, but as soon as you finish one script, you always want to try again.

If I could have met John Ford, I would have asked him to take me on a tour of Monument Valley (probably with Wingate Smith).

Los Angeles is the most schizophrenic of cities. Corrupt and frustrating but also beautiful and wish-granting.

A Western TV series that always knocks me out is *The Rifleman*. The dynamic between Lucas and Mark is tremendous, and it's a wonderful example of half-hour drama, now a lost art.

I love the intersection between Westerns, horror and science fiction on film and in literature. Matheson's *Gunsight Years* is tremendous. In film, actors who constantly appeared in both were Lon Chaney and John Carradine—among hundreds of others. Directors like Andre DeToth and Don Siegel jumped between the genres. Everyone remembers Hawks produced *The Thing*, but let's not forget that John Ford produced *Mighty Joe Young*.

A genius of cinema who never gets credit is Michael Curtiz. The man could literally do it all—from *Mildred Pierce* to *The Comancheros*—so how can he be labeled, and given his due?

Sam Peckinpah was very kind to me, in his fashion. I was with him several times as just a college movie geek, and he welcomed me into his home and went out of his way to help me. I don't know what I did to earn the privilege, but I'm so grateful that I did.

My favorite little-known Western may not be "little known," but is certainly underappreciated: Henry Hathaway's *Rawhide*.

A Western is the only genre of literature or film that's purely American, so if you create anything in the form, that American identity, and all that goes with it, is part of what you write.

The Searchers was like a door opening. If I hadn't ridden with Ethan Edwards when I was 10 or 11, I never would have sought out *My Darling Clementine*, *Wagon Master* or *Sergeant Rutledge*. I was a little kid, but I had to see these Ford films.

C. COURTNEY JOYNER, SCREENWRITER, AUTHOR, FILM HISTORIAN

Joyner is a writer with more than 25 movie screenplays to his credit including *The Offspring* starring Vincent Price, and *Prison*, directed by Renny Harlin. His novels include the "Shotgun" Western series, and the adventure *Nemo Rising*. A film historian, Joyner has recorded commentaries and appeared in more than 150 Blu-ray special features. His latest nonfiction books are *Western Portraits* with Steve Carver and the upcoming *Perspectives on Elmore Leonard*.

Working on location is the best; to be in a production trailer, burning through pages while an assistant director pounds on the door asking for the changes. And if you save the day with the script, ain't nothing better.

John Huston remains an idol as a writer-director, and I got to shake his hand.

Two interviews I always wanted were John Wayne and Boris Karloff.

Writing fiction is hard as hell. Joyous when you finish but torturous to get there.

If I could have cast Janet Leigh in more Westerns, I would in a heartbeat, because she was so great in *The Naked Spur*.

A Western I wish I could have written: anything by Elmore Leonard.

Musso and Frank Grill still has the best martinis and the best chicken à la king.

Old Hollywood is there but very well hidden. It's a treasure hunt to find it.

Ben Johnson is the epitome of honesty on film. He was brilliantly, and simply, real.

What history has taught me is that there is still so much to learn and also so much to re-learn.



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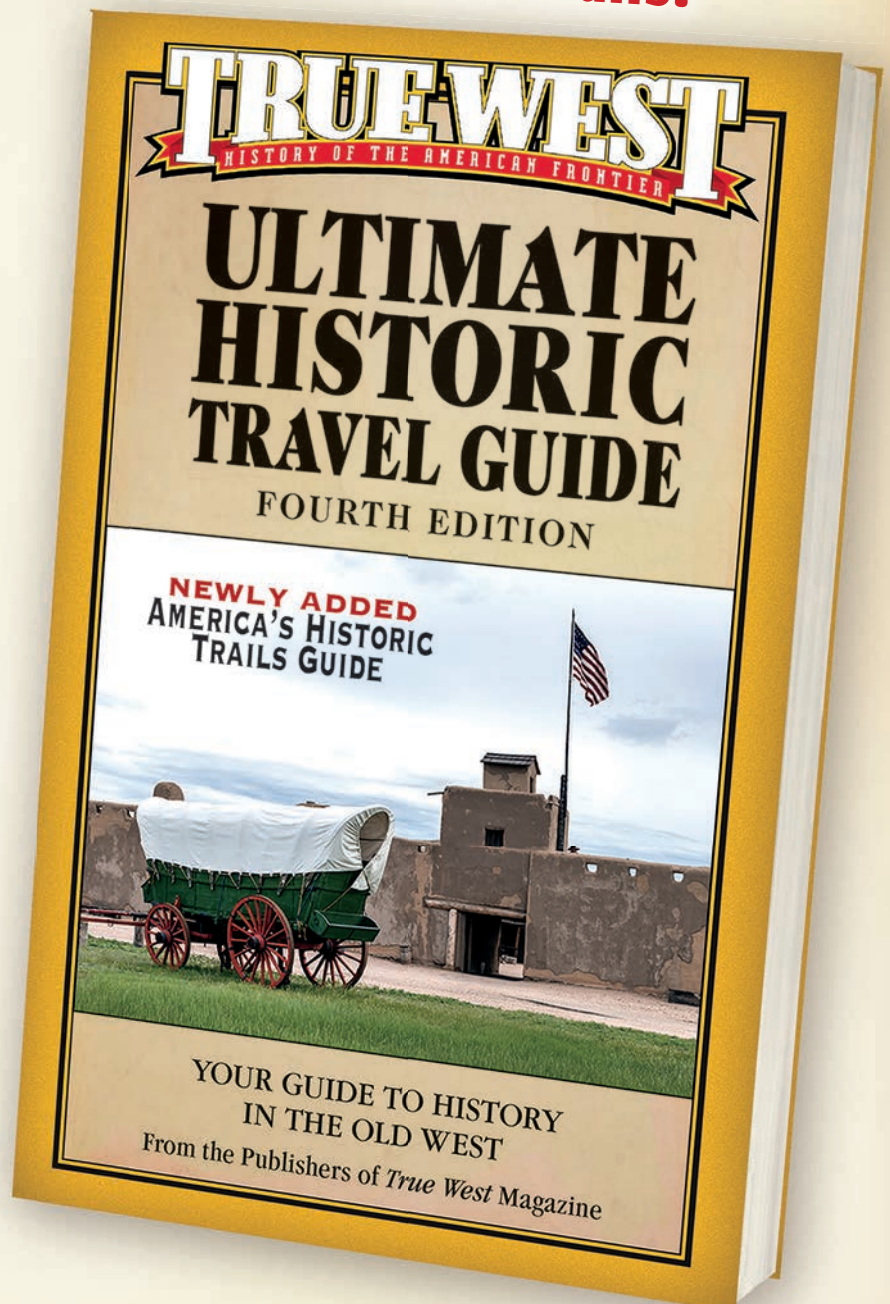
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LEFT TO RIGHT, THE PRESCOTT IN HICKORY, THE BANDERA IN UMBER, THE STOCKTON IN CLAY



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