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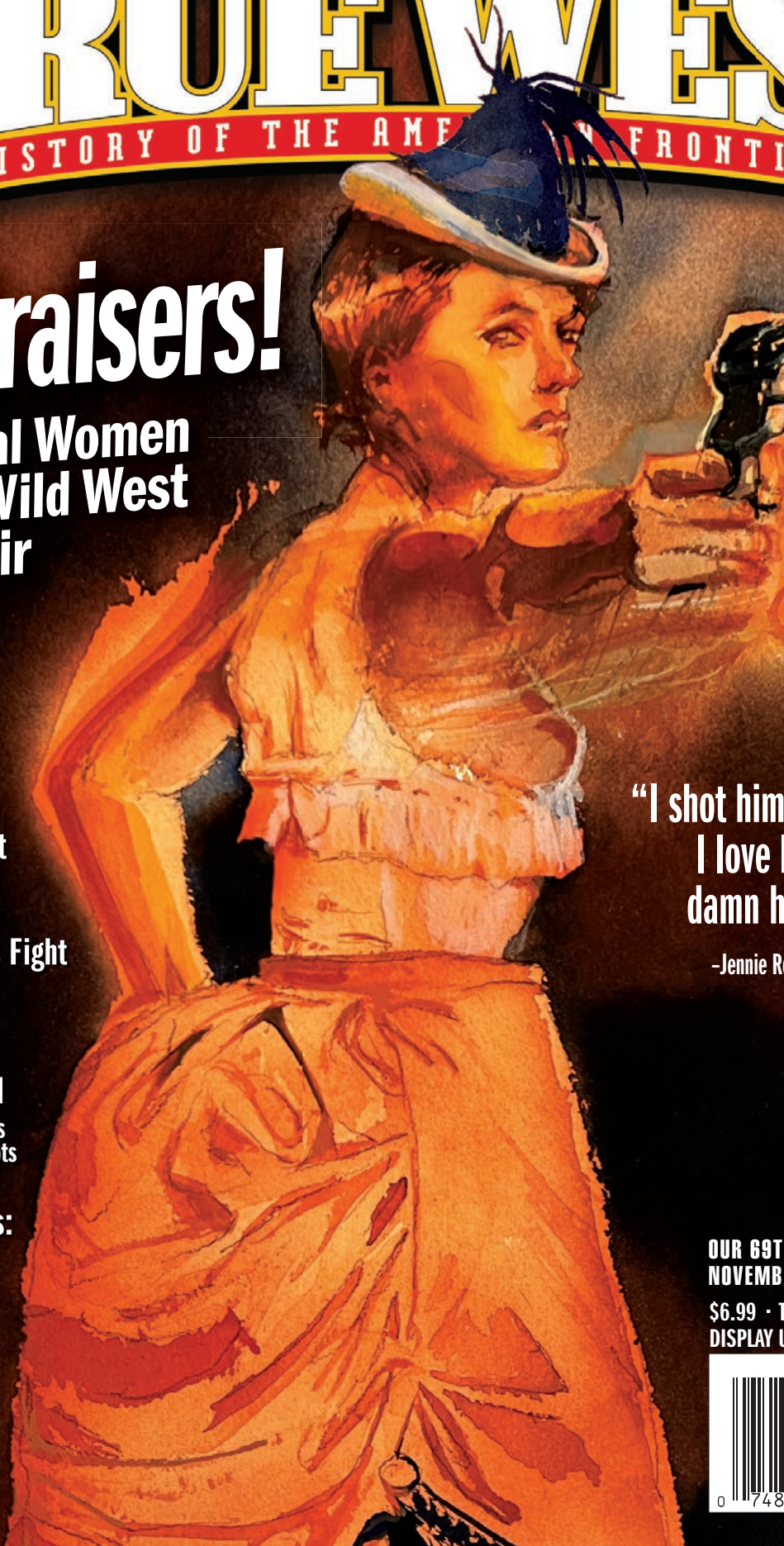
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-Jennie Rogers

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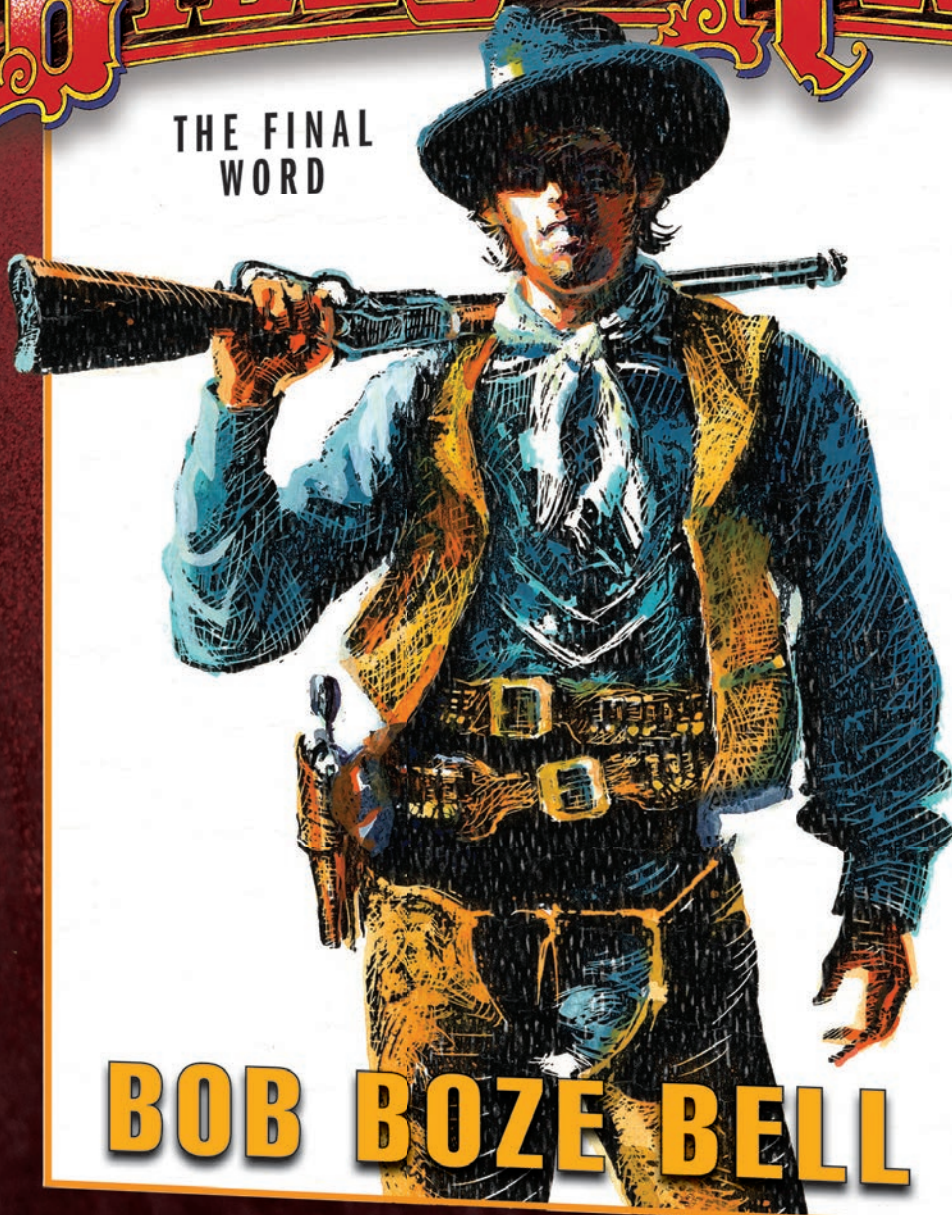


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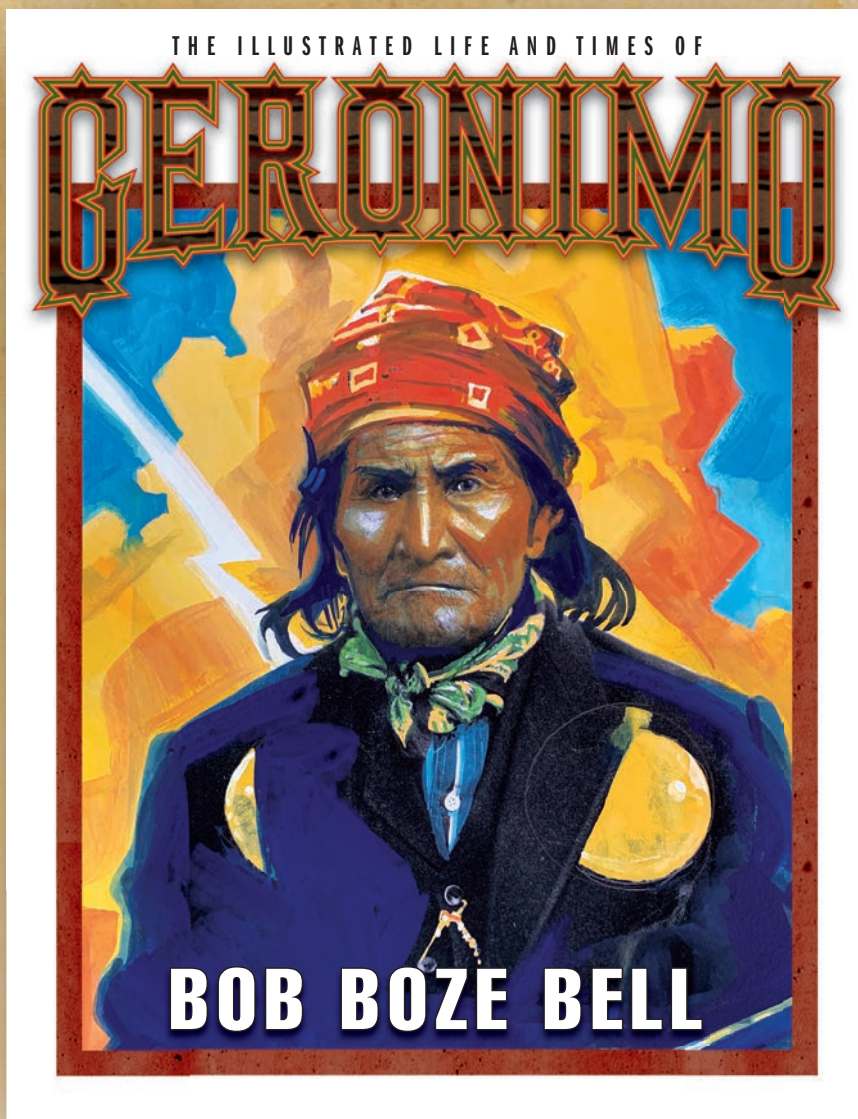
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—Paul Andrew Hutton



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THE BEST SMIRK IN THE WEST

You only have to look at the smirk on Sharlot Hall's face to know she just bested nasty men who thought women didn't belong in photos like this—the 1909 cabinet of Territorial Governor Richard Sloan. He fired a man to give her the job of Arizona Historian, making her one of the first American women to hold a government position.

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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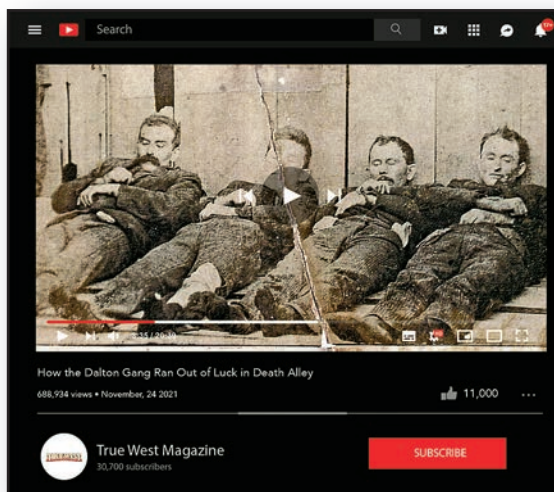
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The two most recognizable fashion icons of the American West are selling out worldwide.

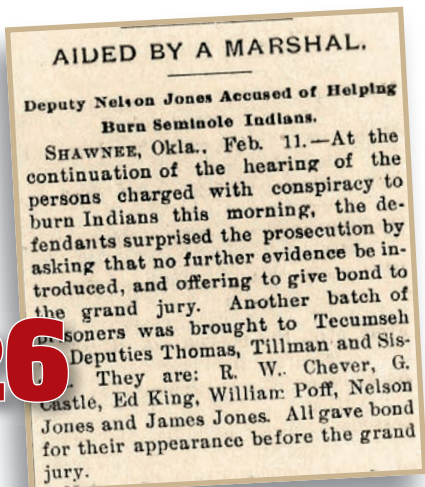
—By The Editors of True West

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Nowadays, Old West fans can enjoy solid, shooting replicas of the six-guns and long-arms packed by the legendary gunmen of yesteryear.

—By Phil Spangenberg

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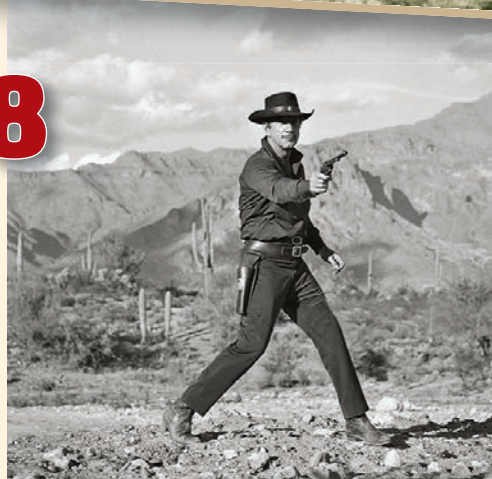


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Cover Design by Dan Harshberger

Artwork by Bob Boze Bell

COMPILED BY THE EDITORS OF *TRUE WEST*

Old Vaquero Sayings

"The way to avoid housework is to live outside."



Quotes

"I am human, and I think nothing human is alien to me."

—Terence, Former slave and Roman playwright

"Parting is all we know of Heaven, and all we need of Hell."

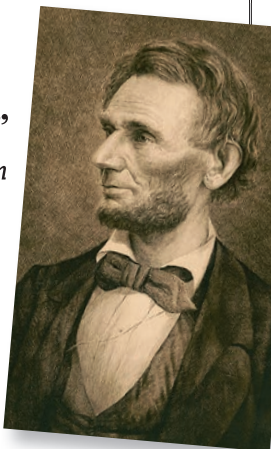
—Emily Dickinson

"I am a slow walker, but I never walk back."

—Abraham Lincoln

On October 3, 1863, Abraham Lincoln issued an executive proclamation that the last Thursday of November was to be observed "as a day of Thanksgiving and Praise!"

Courtesy Library of Congress



"It takes courage to grow up and become who you really are."

—E.E. Cummings

"I am grateful for what I am and have. My thanksgiving is perpetual. It is surprising how contented one can be with nothing definite—only a sense of existence."

—Henry David Thoreau

"I awoke this morning with devout thanksgiving for my friends, the old and the new."

—Ralph Waldo Emerson

"All the vast labours of America have been inspired and made possible by its masterpiece: the energetic woman."

—Paul Bourget

"To the yesterdays that are gone, to the cowboys I used to know, to the bronc busters that rode beside me, to the horses beneath me (sometimes) I take off my hat. I wouldn't have missed one minute of it."

—Fanny Sperry Steele



Fanny Sperry Steele, the Montana native, seen here bucking out Texas Babe, was one of the first women inducted into the Rodeo Hall of Fame at the National Cowboy and Western Heritage Center.

True West Archives

"Sometimes, the most profound of awakenings come wrapped in the quietest of moments."

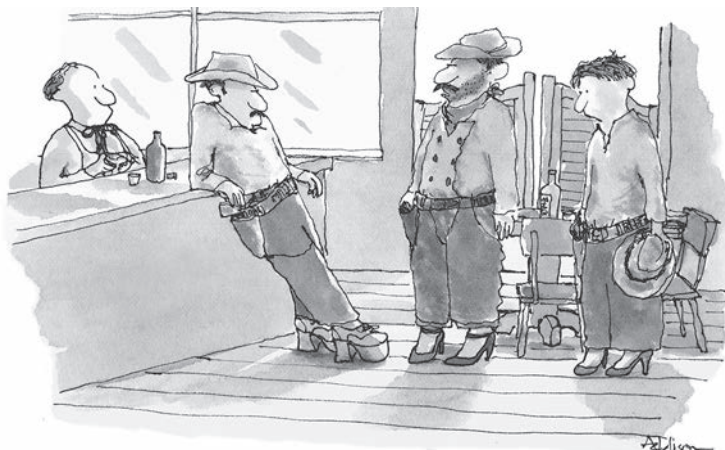
—Stephen Crane

"Without myth, however, every culture loses its healthy creative natural power: it is only a horizon encompassed with myth that rounds off to unity a social movement."

—Friedrich Nietzsche, *The Birth of Tragedy*

"I cannot endure to waste anything so precious as autumnal sunshine by staying in the house."

—Nathaniel Hawthorne, *The American Notebooks [Notebook Oct. 10, 1842]*



"You ain't from around these parts are you, stranger?"

CartoonStock.com

Whole Lotta Love

Giving our mothers and grandmothers their due is more than satisfying.

Back in 1994 I had it on my schedule to do one of my timeline books on “The Wild Women of The Wild West.” I wrote a lengthy timeline and gathered a whole bunch of images for the project but then life got in the way, we bought a magazine, and two decades slipped by. When I finally got back to the concept, I realized two things: the title had been poached to the point of oblivion, and I really needed to team up with someone who has the chops to make it a true look at female history in the West, and someone who is actually a female. There was only one person who fit that bill, and here we are with the book that has been in the works for 28 years.

Jana Bommersbach and I go back. In 1978, we shared an office on the second floor of the San Carlos Hotel where a motley crew of feisty journalists—and one cartoonist—worked at *New Times Weekly*. Billed as an alternative weekly, the paper catered to the hipster-oriented counterculture then in full bloom. We had some fun, and we won some prizes (Jana is one of the most awarded journalists in Arizona history).

The women’s book project was not easy. Originally scheduled for 2021, it got put on hold because of pandemic issues, and then printing and paper shortage issues threatened to kill the book entirely. With a narrowing window this past summer, and with the herculean efforts of Stuart Rosebrook, Robert Ray, Dan Harshberger and Beth Deveny, we managed to deliver the book and the October issue of the magazine to the printer on the same day, with minutes to spare.

Whew.



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



BBB and Jana (at far right) in the *New Times* offices in December of 1978.

Whole Lotta Love

Jana and I dedicated this long overdue book to our mothers and our grandmothers, all of whom were instrumental in our love of history and our respect for Western women. We send them all a whole lotta love. The new book, *Hell-raisers & Trailblazers: The Real Women of The Wild West* is dedicated to these fine women shown above (left to right, top to bottom): Magdalene, Rose, Willie, Bobbie, Guessie and Minnie.

Images Courtesy True West Archives, Bob Boze Bell and Jana Bommersbach

OUR READERS REMIND US OF THE VARIABLES AND VAGARIES OF HISTORIC TRUTHS, "WELL-ESTABLISHED" FACTS, HEADLINES AND HISTORICAL PHOTOGRAPHS.



Courtesy Warner Bros.

THE OKLAHOMA KID

Enjoyed the article, photos and illustrations on Bat Masterson [*TW*, June 2022]. I have heard that actor James Cagney, after his success in *Ragtime* (1981) was signed to portray Marshal/sportswriter Masterson in his later years in a film tentatively titled *The Eagle in New York*. Unfortunately, I've never been able to verify this or find out how far the production had progressed. Was there a synopsis, a script, any pre-production photography? As a cartoonist I've worked on Chester Gould's *Dick Tracy* but have learned nothing of the sleuth's detecting skill. Can you and your deer stalkers find out any details?

—Richard Pietrzyk, Westmont, Illinois

Thanks, Richard. We asked our Western Films editor Henry C. Parke for an answer to your query. Here is his answer:

"Although long identified with gangster films and musicals, actor James Cagney loved Westerns. As he noted in *Cagney* by Cagney, "I am, have been, and always will be, a man for horses."

His first Western, in 1939, started out as a biopic of Kit Carson. But by the time Warner Brothers finished meddling with the script, *The Oklahoma Kid* "...had as much to do with actual history as the Katzenjammer Kids." In 1981, Cagney was announced for a Western role worthy of his talent: director Irvin Passer was set to direct *The Eagle of Broadway*, starring Cagney as lawman-turned-New York sportswriter Bat Masterson, co-starring William Hurt as Damon Runyan, the author whose character Sky Masterson in his short story "The Idyll of Miss Sarah Brown" was based on Bat Masterson. The story became the basis of the musical *Guys and Dolls*. But *The Eagle of Broadway* never happened."

WOMEN OF THE WEST

Just finished reading my September issue of *True West* magazine. I read it from cover to cover, and I want to say thank you thank you thank you! I've been waiting a long time for you to put out an issue that is about nothing but the women of the West. I usually share my magazine with other family members, but this one I will keep for myself to reread again and again.

—Constance Moran, Platte City, Missouri

HOME ON THE RANGE

I opened my September issue of *True West* to "Opening Shot," "Home on the Range" and could not take my eyes off it. There stands the Moore family in the foreground out on the open prairie in 1886. Then to the left stands their home built as homes have been built since the start of civilization, with whatever materials one can find, in this case sod, with some precious timbers and some surprisingly large windows. Even so, the house is built simply with materials anyone in the world going back to old Adam would recognize.

Then what appears to the right is state-of-the-art, a prim new Challenge Company windmill hauled in by wagon from Batavia, Illinois, and behind it a horse-drawn wooden-wheeled hay rake. These people know where to apply their resources and money to survive. Judging from their own appearance and their livestock, they are doing just fine.

—Rex Rideout, Conifer, Colorado

WHO KILLED CRAZY HORSE?

In *True West*'s July/August 2022 issue, the article "Crazy Horse's Final Vision" written by Mark Lee Gardner failed to name the individual (sentry) who actually "swiftly guided the sharp point of his bayonet" into Crazy Horse, which resulted in his death. Why did he not name the sentry?

—Dennis Brugos, El Cajon, California

Great question, Dennis. We should have inserted the name into the excerpt. According to Gardner's endnotes, "[t]he soldier who bayoneted Crazy Horse has been identified as William Gentles as cited in Paul L. Hedren's "Who Killed Crazy Horse: A Historiographical Review and Affirmation," *Nebraska History Magazine 101* (Spring 2020): 2-17. —SR

CORRECTIONS:

In the September 2022 issue, on page 86, the reference to Desert Caballeros Western Art Museum's annual event celebrating women artists of the West should have read "Cowgirl Up!" not "Cowboy Up!"

In the October 2022 issue, on page 70, the painting *Buffalo Chase Surround by the Hidatsa* by George Catlin should have been credited to the Smithsonian Institution rather than the Panhandle-Plains Historical Museum.



Courtesy Smithsonian Institution



Courtesy Library of Congress

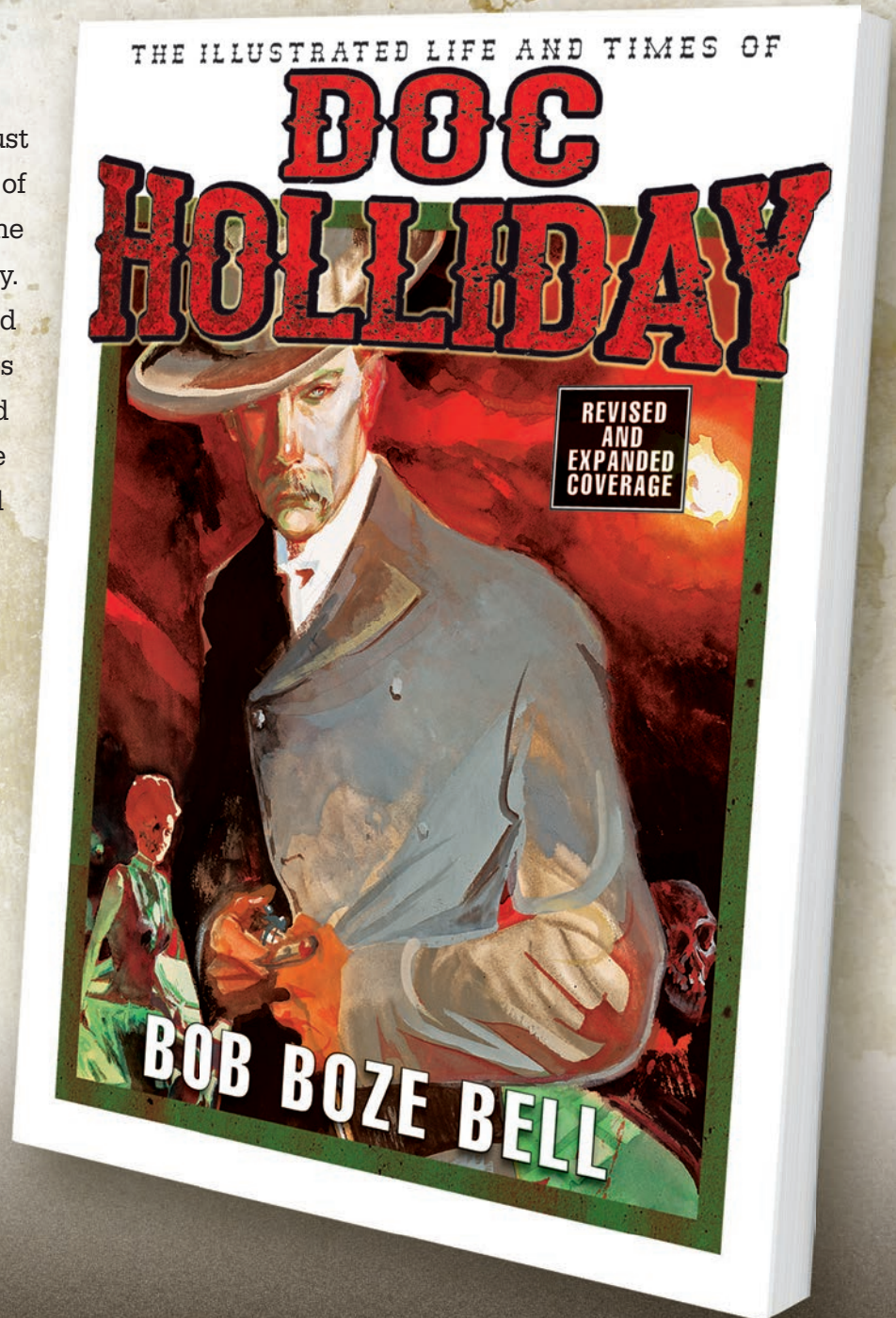
The American West's Most Beloved Gunslinger

Bob Boze Bell has just completed the third edition of his definitive chronicle on the life and times of Doc Holliday.

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TRUE WEST
HISTORY OF THE AMERICAN WEST

BY MARK BOARDMAN

The Winner

Joseph Glidden's invention won the West.

In the fall of 1873, Joseph Glidden did what many farmers did and do: he went to the county fair. In this case, it was DeKalb County, Illinois, due west of Chicago and south of Rockford. For Glidden, the annual fair turned out to be life changing.

He saw an invention, created by another local farmer—fencing that featured metal barbs sticking out of a thin wooden rail. The barbs created an incentive for cattle to stay away from the fence and remain in the enclosure. But it was a bit flimsy. The wood could be costly and had to be cut to demand, often shipped long distances.

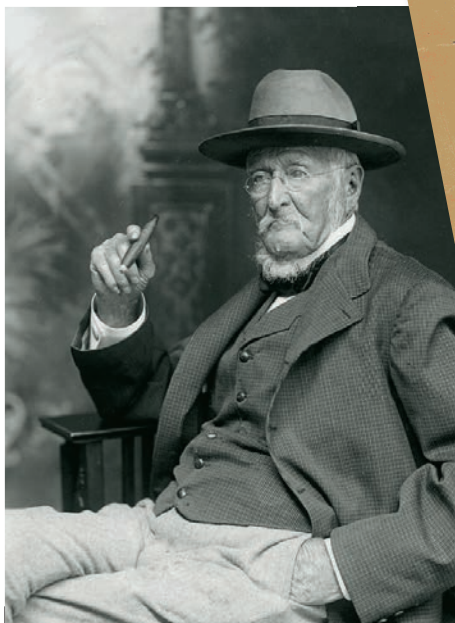
Joseph Glidden thought there was a better way.

So, he went back home and tested various ideas, using the barbs as the centerpiece. It took about a year, but he eventually came up with something that is now commonplace around the world: barbed wire.

Glidden's invention—the patent was granted on November 24, 1874—used two intertwined strands of wire to hold the barbs in place. It was easy and inexpensive to manufacture. Repairs and replacements were simple. Glidden referred to this model as “The Winner.”

And depending on who you were, it was just that. Or not.

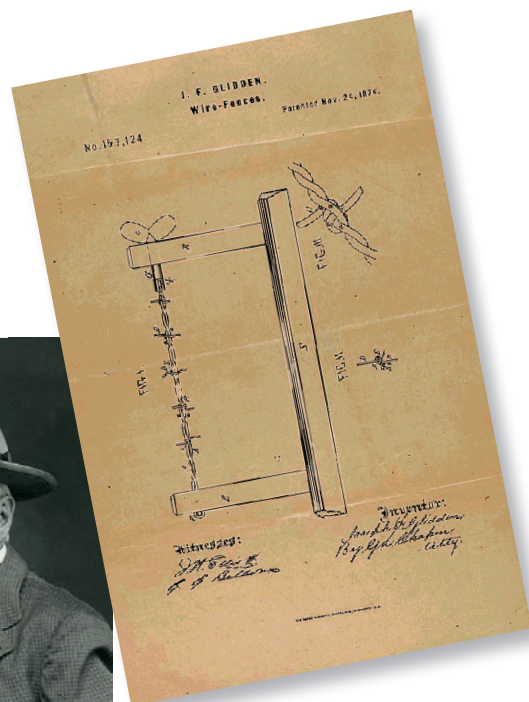
It wasn't good for many Indian tribes, who were used to traveling through various Western regions without any problem. It wasn't good for cattle drives, which required open ranges for travel. And that limited the number of cowboys needed to handle a herd. It wasn't particularly good for wildlife, like buffalo and deer, who could no longer move unfettered. But it was great for ranchers and farmers, especially those with smaller operations. Barbed wire fences provided a distinct demarcation of their



properties. And for those running varied operations, it kept the cattle from getting into the crops.

The West would never be the same. Increased and improved settlement changed the very nature of the land. And Joseph Glidden was the real winner.

But perhaps his true genius was in marketing. He hired sales agents throughout the country, people with local ties who could connect with their neighbor farmers and ranchers. In Texas, Glidden and his state rep Henry Sanborn bought and fenced 135,000 acres of range in the Panhandle. Fifteen-thousand head of cattle were brought in, and what became known as the Frying Pan Ranch was a huge success. Cattlemen across the West saw what could be done and fenced their own properties—and Glidden's fortunes continued to grow. By the time his license expired in the 1890s, it's estimated he'd made more than a million dollars. Good investments increased the fortune.



Illinois inventor Joseph Glidden strategically marketed his 1874 patent for barbed wire, which he named “The Winner,” to Texas Panhandle ranchers, and he found immediate success.

Glidden Portrait courtesy Northern Illinois University Digital Library/
Patent Copy Courtesy National Archives

But such success breeds competition—and legal issues. Two other farmers who had attended that same 1873 county fair had come up with their own barbed wire concepts. They challenged Glidden's patent, and the cases took years to move through the justice system. Finally, in 1892, the Supreme Court ruled in Glidden's favor.

For the rest of his life, Glidden ran a small business empire from his farm in Illinois. He had been a civic leader well before the invention of barbed wire, and that never changed. He showed a great interest in education—Glidden served briefly as a teacher before going into farming. In 1898, he gave 63 acres of his homestead to help start Northern Illinois State Normal School, later renamed Northern Illinois University.

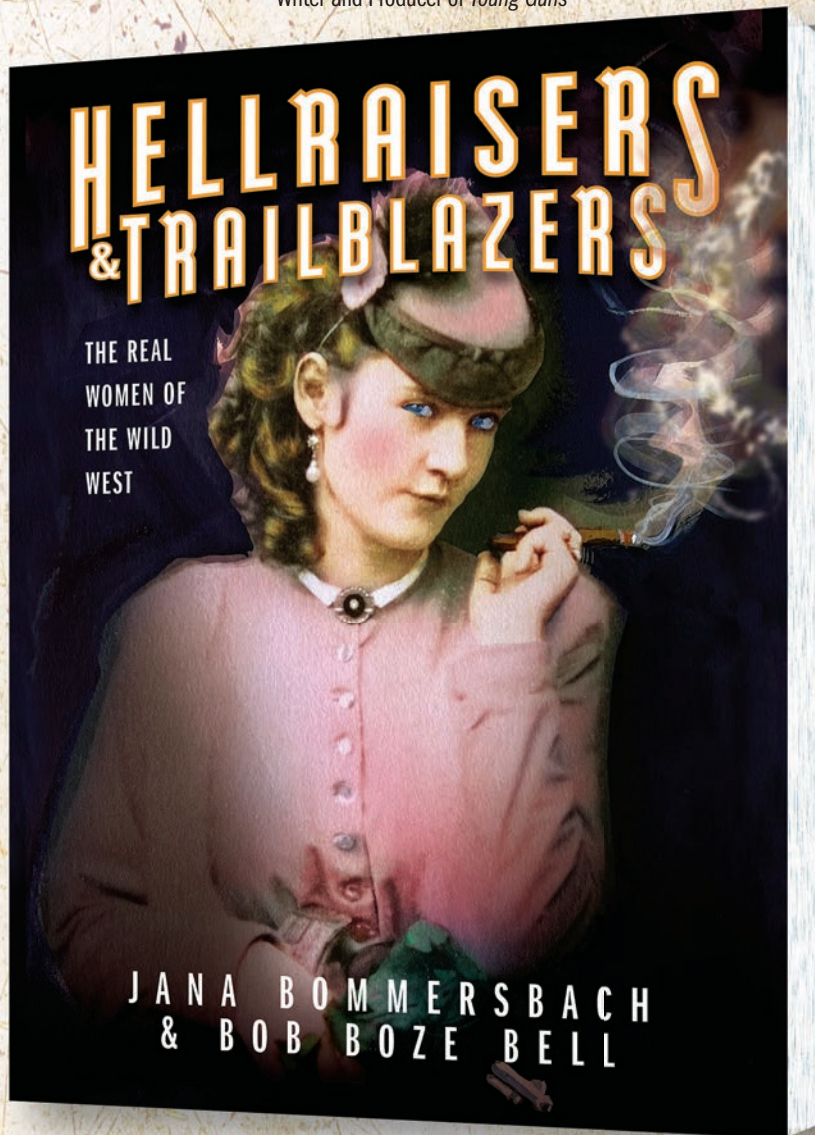
Glidden saw all the changes by the time he died at age 93 in 1906. He's buried in DeKalb's Fairview Cemetery—no, there's no fence around him or the mausoleum that holds his remains.



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BY JANA BOMMERSBACH

Aloha Cowboys

Hawaii's Paniolo Preservation Society keeps the Old West alive in the 50th state.

Here's a *Cliffs Notes* history of the cowboy: The first were the Spanish *vaqueros*, the second were the Hawaiian Paniolos, the third were the boys in the Old West.

The most remarkable thing about that sentence is that Hawaiians didn't even know what a bovine looked like until six cows and a bull were gifted to their King in 1793. And horses? Not until four were gifted by a Western ship captain in 1803.

Yet, their cowboy culture was thriving by the mid-1800s, when the Old West started popularizing the image of a wrangling man.

It grew out of necessity. King Kamehameha I prohibited the hunting or killing of cows, so they not only flourished, but became a dangerous nuisance—they rampaged through villages, eating the thatch off the roofs and destroying crops.

By the time his grandson became King, it was time to call in the *vaqueros*, which Kamehameha III did in 1832, bringing over three Mexican cowboys from California. They first taught the islanders how to break horses to turn them into working animals, then how to round up all those cattle.

The Hawaiian cowboys called themselves Paniolo—a corruption of Español, the Spanish language the *vaqueros* spoke.

They created a unique culture, with their own gear, their own saddles—made from a fallen Neneleau tree (Hawaiian sumac), carved and covered with rawhide—and songs accompanied by ukulele and guitar.

They learned quickly, and their skills were awesome. In 1908 at the biggest rodeo in the world—Cheyenne's Frontier Days—three Paniolos came to compete, wearing flower leis on their hats. They were led by Ikua Purdy.



The historic Parker Ranch Stables will be preserved in perpetuity and managed by the Paniolo Preservation Society.

Images Courtesy Parker Ranch/Paniolo Preservation Society

In the World Championship finals, Purdy won the steer roping contest in 56 seconds. “Purdy defeats all comers,” the headline read, while the other Paniolos took third and sixth places. A Hawaiian newspaper bragged that the win showed America “that the Hawaiian Islands are something more than a hula platform in the middle of the Pacific.”

More bragging rights came as Hawaiian ranches grew—the oldest and most famous is the Parker Ranch, which started out as two acres in the mid-1800s and grew to the largest ranch under individual ownership in the United States, with 225,000 acres and 50,000 cattle.

Its founder was a Massachusetts sailor named John Palmer Parker, who settled in Hawaii in 1815. He started his small ranch after he married Chiefess

Keli`ikipikaneokaolohaka, and greatly expanded it with her 640-acre inheritance. Their descendants kept expanding.

Earlier this year, in honor of the Parker Ranch's 175th anniversary, their Pukalani Stables in Kamuela were gifted to the Paniolo Preservation Society. The society had been leasing the stables since it was founded in 1998 and developed a museum that welcomes visitors from all over the world, notes director Justina Wood.

Here people can see the whole history and accomplishments of the Paniolos.



Jana Bommersbach has earned recognition as Arizona's Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written three true crime books, a children's book and the historical novel *Cattle Kate*.

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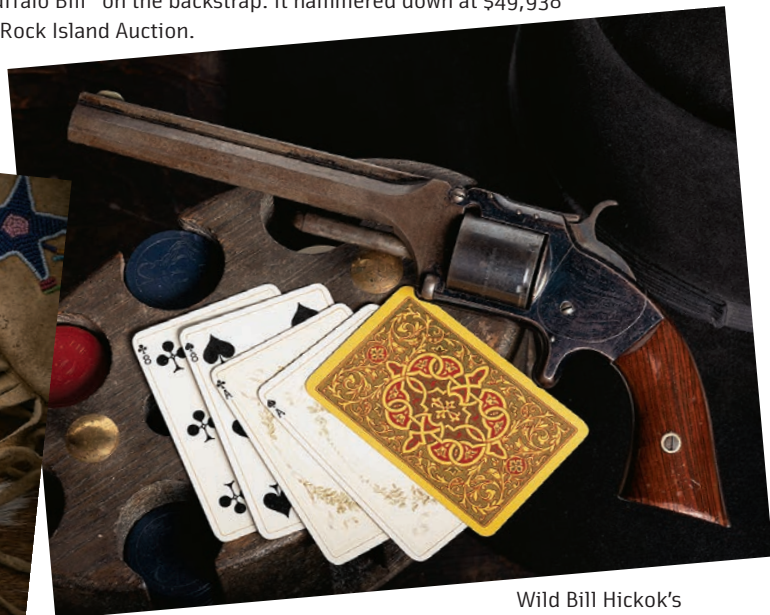
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BY STEVE FRIESEN

Western Legends

The Rock Island Auction hammers out Wild West shootists' sidearms.

This Remington "Improved New Model Navy," which belonged to Army scout Frank North, is exquisitely engraved and is inscribed "F. North from Buffalo Bill" on the backstrap. It hammered down at \$49,938 at the Rock Island Auction.



Wild Bill Hickok's Smith and Wesson revolver, which may have been on Hickok when he was shot, sold for \$235,000. The revolver rests on aces and eights, which legend says were the cards he was holding when he was shot.

The Rock Island "Premier Firearms" auction held August 26-28 included notable weapons from legendary characters of the Old West...and beyond. Among those characters were two staunch friends of William F. "Buffalo Bill" Cody. One was Wild Bill Hickok, who a teenaged Cody met on a wagon train along the Oregon Trail. Their lives intertwined from that moment until Hickok's death in 1876. The other was Frank North, a fellow scout with Cody during the Indian Wars. North later purchased a Nebraska ranch with Cody and helped him begin his Wild West show. Weapons from Hickok and North were represented in the auction.

James Butler "Wild Bill" Hickok's Smith and Wesson Model 2 Army revolver was presented at the auction with extensive provenance. That included information suggesting it was on him when he was

killed in 1876, just two years after he performed onstage with Cody in Buffalo Bill's Combination. The revolver brought \$235,000. Frank North's reputation was overshadowed by that of his friend Buffalo Bill, yet he too was an important scout during the Indian Wars. His Remington "Improved New Model Navy" revolver was manufactured between 1870 and 1875. It was inscribed and presented to him by Cody, probably while North was with Buffalo Bill's Wild West. Like the Hickok revolver, this firearm also had very strong provenance and sold for \$49,938.

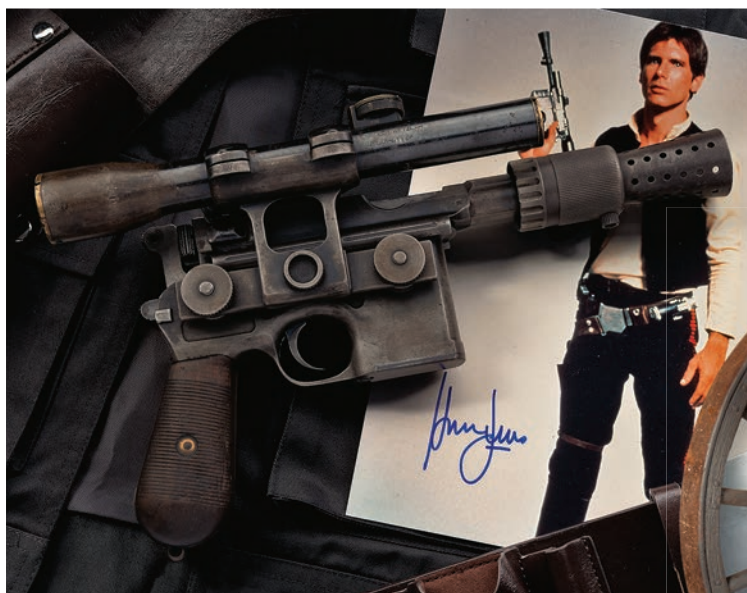
Buffalo Bill, Wild Bill Hickok and Frank North were all part of the "True West" but helped create the myth of the West. It was a myth that influenced Western movies and TV shows, even science fiction. The swashbuckling heroes of the *Star Wars* movies wore pistols on their hips and brandished

sabers. A Mauser C96, converted by the studio armorers to become a "DL-44 Heavy Blaster Pistol," was used by Harrison Ford as Han Solo in the first *Star Wars* movie. It sold for \$1,057,500 at the Rock Island Auction.

There were, of course, other handguns, rifles and accessories, including rare Winchesters and even a Colt Gatling Gun. Altogether the 2022 "Premier Firearms" auction, with 3,706 lots, brought in \$23,025,594. With the high prices realized by firearms associated with legends of the past and the future, the auction demonstrated that the myth of the West, even a West set "a long time ago in a galaxy far, far away," continues to fascinate collectors.

All images courtesy Rock Island Auction Co.

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.



Harrison Ford used this heavily modified Mauser as Han Solo in the first *Star Wars* movie. It had a closeup in the movie's famous cantina scene and sold at the Rock Island Auction for \$1,057,500. To paraphrase the famous line from *The Man Who Shot Liberty Valance*, "when the prop becomes fact, sell the prop!"



This Colt Gatling Gun, manufactured and shipped to the U.S. Army in 1887, went for \$188,000 with its field carriage and accessories. A Gatling Gun has played many fascinating but bloody roles in Westerns, ranging from *The Wild Bunch* to the 1971 movie named for it.

UPCOMING AUCTIONS

November 1, 2022

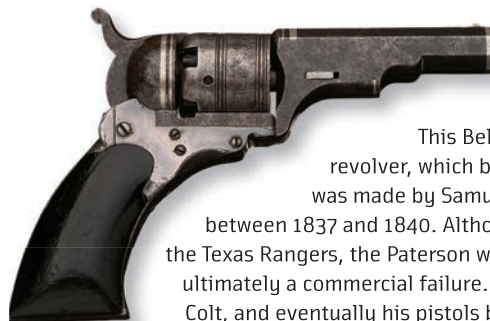
The Collection of G. Andrew Bjurman
Bonhams (Los Angeles, CA)
Bonhams.com • 760-567-1744

December 9-11, 2022

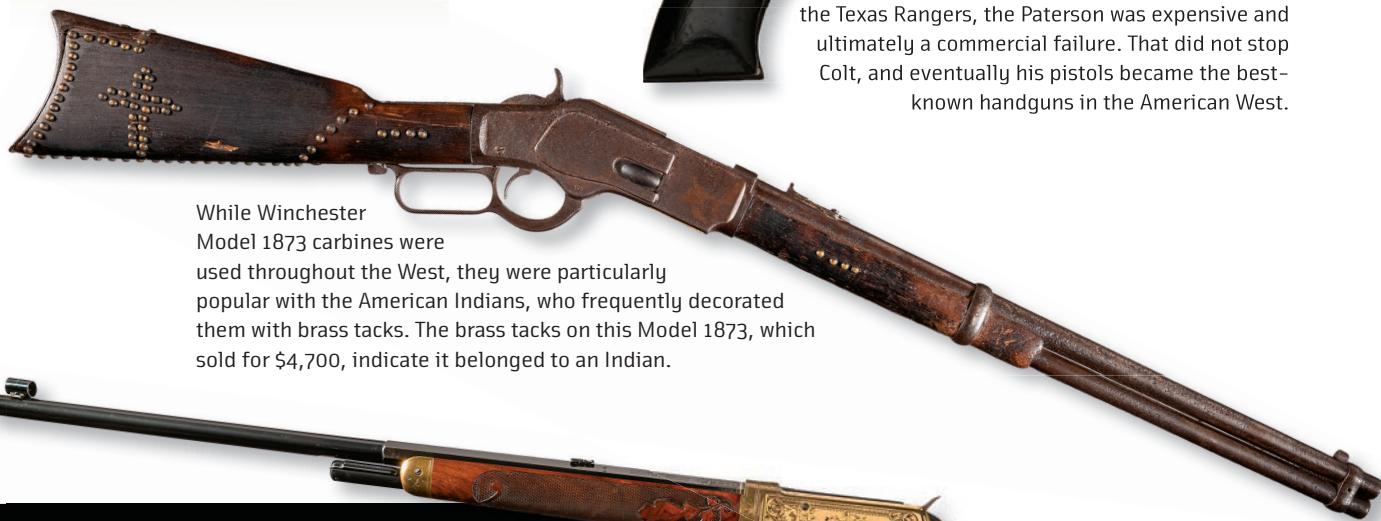
Premier Firearms Auction #87
Rock Island Auction Co. (Rock Island, IL)
RockIslandAuction.com • 309-797-1500

December 12, 2022

Antique Firearms, Armor, Militaria
& Civil War Memorabilia
Heritage Auctions (Dallas, TX)
HA.com • 307-587-5002



This Belt Model Paterson revolver, which brought \$129,250, was made by Samuel Colt sometime between 1837 and 1840. Although popular with the Texas Rangers, the Paterson was expensive and ultimately a commercial failure. That did not stop Colt, and eventually his pistols became the best-known handguns in the American West.



While Winchester Model 1873 carbines were used throughout the West, they were particularly popular with the American Indians, who frequently decorated them with brass tacks. The brass tacks on this Model 1873, which sold for \$4,700, indicate it belonged to an Indian.



Renowned engraver John Ulrich decorated this 1894 Winchester, which was presented to expert El Paso marksman George Rutledge in 1912. It sold for \$188,000.

BY JANA BOMMERSBACH AND BOB BOZE BELL

EXCERPTS AND ARTWORK FROM THE FORTHCOMING BOOK

HELLRAISERS & TRAILBLAZERS

THE REAL WOMEN OF THE WILD WEST

The Queen of the Colorado Red Light District

Jennie Rogers was a tall drink of water, as they used to say, standing at six feet tall.

She had gone through several names and marriages before she landed in Denver wearing her trademark pair of emerald earrings. She purchased her first “house” from Mattie Silks in 1880. At 1942 Market Street, she opened “The House of Mirrors,” which was known as the most opulent and infamous brothel in Denver. She became notorious and even better known when she caught



All Artwork by Bob Boze Bell

her husband in the arms of another woman, several months after their wedding in 1887. “I shot him because I love him, damn him!” she is quoted as telling the police. Her wounded husband persuaded the authorities to let her go.

**“I shot him
because
I love him,
damn
him!”**

—Jennie Rogers

DEATH ON THE LINE

Wyatt Earp arrived in Tombstone with his second wife, Mattie, who he later abandoned for the live-in girlfriend of Johnny Behan. Mattie returned to her former profession as a soiled dove and ended up in Pinal, Arizona, where she took an overdose of laudanum on July 3, 1888, per her grave marker. Before she died she confessed, “Wyatt Earp ruined my life!”

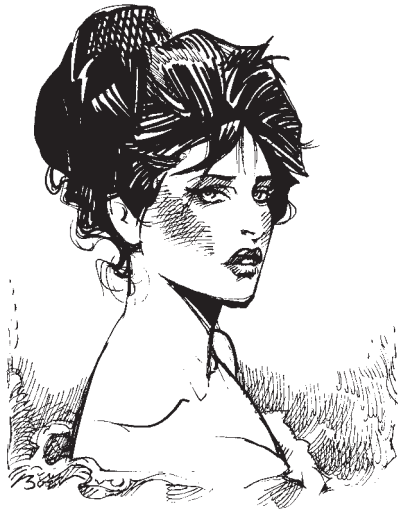
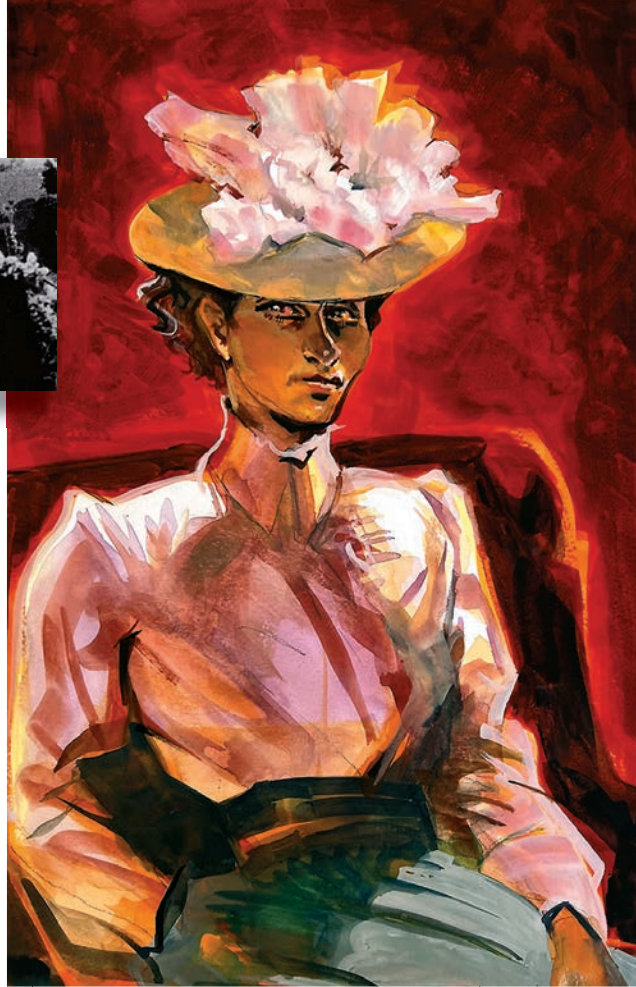


Kate, at age 80.



Did Big Nose Kate Have a Big Nose?

One of the enduring mysteries of Old West history is where did Doc Holliday's girlfriend, Kate Elder (real name Mary Katherine Haroney) get her nickname? Some say she got it because she couldn't keep her nose out of other people's business (she was nosey). The earliest mention of the nickname is found in Wyatt Earp's article in the *San Francisco Examiner*, August 2, 1896, "How Wyatt Earp Routed a Gang of Arizona



The Notorious Sadie Marcus

A teenage runaway, Sadie (real name Josephine) Marcus landed in Tombstone and "shacked up" with Cochise County Sheriff Johnny Behan. By 1881, that relationship was over, and she later consummated an affair with Behan's archrival, Wyatt Earp. She lived with Earp for 47 years as a common-law wife and outlived him by nearly 16 years. Much like Libbie Custer did for her famous husband, George Armstrong, Marcus fiercely protected Earp's reputation; she also tried to cover up her own infamous past in Tombstone. Historians still debate whether or not she had worked as a "soiled dove."



Outlaws." In the article it's plain that Wyatt had no use for Kate and the feeling was mutual. But here's the rub: no contemporary document or newspaper item has been found that described her as Big Nose Kate. Many historians have made the case that in the photographs of her in old age, she doesn't appear to have a big proboscis (see above). But if you look closely, that is not a button nose. At this late date, the verdict is still out, but if push comes to shove, we think you could make a good case that she, indeed, had a big honker.

Etta Place

Etta Place, the beautiful girlfriend of the Sundance Kid, followed the Kid and Butch Cassidy to South America. She appeared in the famous Tea Party photo taken at Cholila, Argentina, but she disappeared sometime before the boys met their doom in Bolivia. Some accounts state that she was a schoolteacher, but most historians now believe she actually was working in Fannie Porter's brothel in San Antonio when Harry Longabaugh met her in about 1899. Even her exotic name, Etta, is now thought to have been a typo on a Pinkerton rap sheet and perhaps a corruption of Ethyl. Either way, she is now a legendary Old West character.

When Sharlot Hall Pulled A Gun On Grover Cleveland

OK, it wasn't *that* Grover Cleveland.

It's August of 1911, and Sharlot Hall is again exploring Arizona Territory—this time in the Marsh Pass area near Tuba City. An Indian runner finds her and delivers a telegram that her beloved mother is in the Prescott Hospital. To get to her, Sharlot must intercept the Winslow train. She commandeers a buckboard and a Navajo guide named Grover Cleveland for an all-night dash across roadless terrain—and then was hindered by a violent storm that turned normally dry washes into raging torrents. When Grover refused to cross the swirling water—a most practical and responsible decision—Sharlot pulled a gun on him and demanded they go on.

She met the train and got to her mother's bedside. Later she told her good friend, Alice Hewins of Phoenix, she "did not know which he was most afraid of, the road or Sharlot."



Stagecoach Mary

She had "the temperament of a grizzly bear." She was tough (but not with children); she was bawdy; she was hard-drinking and quick shooting; and she loved her guns. Still, she was adored by the community who knew her as "Stagecoach Mary."

Biddy Mason

She was 29 years old, had already endured rape, had three daughters, and knew this was her life forever. And then she was forced to walk with the wagon train two thousand miles West, and everything changed.



Lozen

She was born into the Chihenne Chiricahua Apache band in their spiritual home of Ojo Caliente—between what's now Silver City and Socorro in New Mexico.

Like all Apache children, she was trained in the skills of survival, with girls as well as boys learning to fight, hunt and ride. But while most girls then went on to marry and raise families, Lozen rejected that role. Instead, she trained as a warrior like her older brother.



The Queen of the Santa Fe Tidbits

Las Tules won many a monte game because of her distracting beauty and her ability to read the minds of the men she played against.

“I’m a bulldog running along the feet of Jesus, barking at what he doesn’t like.”

CARRIE NATION
AKA “HATCHET GRANNY”





Soldaderas

Some went into battle wearing long peasant skirts, large straw hats and a cross-bullet belt.

Some dressed as men, knowing generals like Pancho Villa resented them. But that didn't stop these *Soldaderas*, these heroines of the Mexican Revolution. They are romanticized under the popular name of Adelita, from a favorite folk song of the revolution.

Petra "Pedro" Herrera, Angela "Angel" Jimenez, Amelia "Amelio" Robles Avila—these women stood out. They all dressed as men, and all rose through the ranks of the armies of Zapata, Venustiano Carranza and even Pancho Villa. Many other *Soldaderas* never saw battle, but played an even more crucial role, joining their men and providing the life support that kept the armies going: finding and cooking food, nursing the wounded.





Olive Oatman sheds a tear



Diltche

She started out her escape journey with two other captives, but they were soon captured.

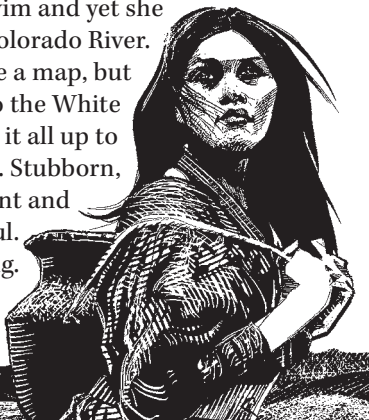
Her meager rations quickly ran out and she had to subsist on seeds and cactus fruit.

She couldn't swim and yet she got across the Colorado River.

She didn't have a map, but she made it to the White Mountains. Chalk it all up to being an Apache. Stubborn,

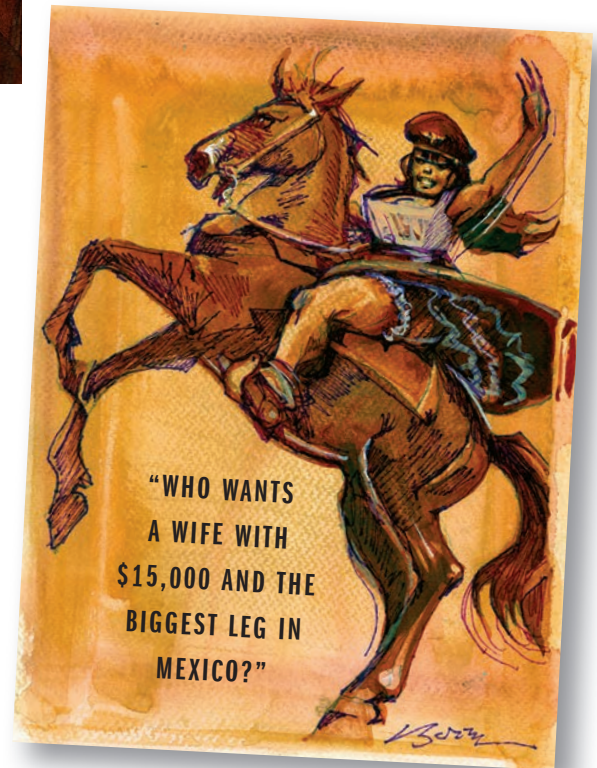
resilient and resourceful.

Amazing.



A Doomed Wagon Train

The Oatmans began their ill-fated journey on a wagon train that had some 93 members riding or walking beside 43 wagons bound for The Land of Bashan (today known as Yuma). Petty infighting, alternative visions and illness took their toll. So much so, that by the time they reached Socorro, New Mexico, their ranks had been cut in half. And by the time they reached the Gila River west of the big bend, in Arizona Territory, the wagons had been reduced to only one. The tragedy that ensued and the captivity of the Oatman girls is reexamined and new truths are revealed.



The Great Western

They called her "The Great Western," after the largest ship then on the sea. She went through a whole variety of names over a lifetime of multiple husbands.



A signature piece in the book is this cascading collage encapsulating and reflecting the real women of the Wild West experience. The book and the art show will premiere on November 4, 2022 at the Phippen Art Museum in Prescott, Arizona.



BY ART BURTON

THE SEMINOLE

DEPUTY U.S. MARSHAL BILL TILGHMAN'S COURAGEOUS

The largest and most sensational criminal trial that involved both the Oklahoma and Indian Territories prior to statehood in 1907, was known as the “Seminole Burnings.” Bill Tilghman, one of the most famous lawmen of the era, played a major role in the investigation and prosecution of the crime. The trial was held in Muskogee, and photos show the jury was racially integrated with Whites, Blacks and Indians. This case was the only one in the nation at that time in which men were found guilty of a racial lynching and sent to jail. It didn’t happen again until late in the 20th century. As great as his law enforcement career was, I feel this was the most important detective work Tilghman was ever involved in on the Western frontier.

The United States Congress, the Secretary of the War Department and the U.S. Attorney General took part in the effort to restore peace and bring members of the mob to trial. The Secretary of the Interior directed the work of investigating claims and making indemnity payments to the Seminole Indians.

Mystery Killer

On Thursday, December 30, 1897, a murder was committed near the western border of the Seminole Nation. Julius Leard and his family were tenant farmers in the Seminole Nation, leasing land from Thomas McGeisy, superintendent of Seminole Nation schools. The Leard house was three miles east of the Oklahoma Territory line and one mile west of the McGeisy home. Leard and his family, who lived in Pottawatomie County, had been involved in the illegal whiskey trade in the Indian Territory. Bass Reeves, the famous Black deputy U.S. marshal, whose beat included the Creek and Seminole Nations, described Julius Leard as a regular whiskey peddler who had been in business for “some time.”

On the morning of December 30, Julius Leard had gone to help his brother, Herschel, gather corn on his farm located three miles south of Maud, Oklahoma Territory, and six miles west of Julius’s farm. Mary Leard, Julius’s wife, stayed at their farm in the Seminole Nation with their four children, Frank, eight years old; Sudie, six years old; Nannie, five years old; and the baby, Cora. Julius had left his family alone at the house on other occasions. The surrounding country was quiet and peaceful, and the McGiesys lived only a mile away. The Leards were the only White family living in that part of the Seminole Nation but had many families and friends living around Maud, O.T. The Leard farm was about 18 miles southeast of Tecumseh, at that time the principal town in Pottawatomie County.

About an hour before sunset on December 30, 1897, an Indian on a bay pony with a roached mane rode up to the Leard farm. Mrs. Leard and her children did not recognize him. The stranger was well built, rather stocky and had a scar on one cheek. After entering the yard and approaching the house, the Indian told Mrs. Leard he needed to borrow a saddle, for he was riding without one. Mrs. Leard informed him that since she didn’t know him, she couldn’t loan him a saddle and her husband wasn’t home at the time.



BURNINGS

WORK WAS THE GREATEST OF HIS LEGENDARY CAREER.

Guthrie was a key center of law and order in Oklahoma Territory after its creation in 1890. During the Seminole Burnings case, deputy U.S. marshals used Guthrie as one of their bases of operations for their investigations.

True West Archives



Mary Leard allowed the stranger to get a drink of water. She became suspicious and turned her bulldog loose, but the dog went after some loose hogs in the yard instead of confronting the stranger. Mrs. Leard at that point went into the house and got a rifle. The Indian took note and hurriedly mounted his pony and rode west.

About half an hour later, as Mrs. Leard and children were preparing to eat dinner, the Indian reappeared. Frank saw him first and ran and told his mother the “Indian boy was back.” The Indian entered the house, and Mrs. Leard picked up the baby Cora and ran out the south door of the house. The Indian grabbed the rifle Mrs. Leard had used to threaten him with earlier. He tried to shoot her several times, but the rifle had no cartridges in it. The Indian chased Mrs. Leard around the yard, caught up with her and hit her over the head with the rifle butt. It was a killing blow. Mrs. Leard fell on top of her baby. The stranger moved Mrs. Leard’s lifeless body and grabbed the baby with one arm and threw her viciously onto the floor of the house’s porch. The Indian asked the children about money. Little Frank told him his father had all their money on his person. The Indian walked out of the yard and rode into the darkness.

The next morning, the Leard children with the seriously injured baby, went toward Maud for help. They arrived in town at about 10 a.m. Townspeople located Julius, who was on his way back home after spending a night with his brother. As Julius and a small party arrived at his farm, they found his wife’s body in the front yard. During the night the hogs in the yard had smelled the blood and nearly devoured Mrs. Leard’s head and neck.

Julius Leard and his friend at once began putting a together a posse to locate the killer or killers. Leard did not know a “big” Indian with a scar or one who rode a bay horse with a roached mane. The posse was made up of



Bill Tilghman was born on the edge of Iowa’s frontier in Fort Dodge in 1854. His life in the West is among the most storied of his law enforcement peers. By early January 1898, when the deputy U.S. marshal was made the lead federal investigator into the Seminole Burnings case in the Oklahoma and Indian territories, he was nationally famous for tracking and capturing outlaw Bill Doolin.

Courtesy University of Oklahoma Libraries Western History Collection

white men from Pottawatomie County, Oklahoma Territory.

The Posse Becomes a Mob

The leadership of the posse was given to Nelson M. Jones, a White deputy U.S. marshal of the Muskogee federal court who was stationed in the Seminole Nation by U.S. Marshal Leo E. Bennett. The week of December 31, 1897, to January 7, 1898, the posse arrested and detained just about every young Indian male they could find. The Leard children

couldn’t identify any of the Indians who were questioned. Some of the Indians who were picked up were tortured by the posse and re-arrested later. Several Seminole Lighthorse police officers were disarmed and detained by the posse. The posse became more and more angry as they became frustrated about not being able to find the guilty party. With plenty of alcohol for the posse, the men soon became a large, unruly mob. No official notification of the murder or of the posse’s activities was sent to the Seminole Nation officials.

The method of the mob was to ride along all roads near the border and take every Indian male they found to the Leard house for possible identification of the guilty person by the boy, Frank Leard.

The leader of the mob was Samuel V. Pryor. Born in Mississippi, he claimed to be a former Texas Ranger. His authority superseded Deputy U.S. Marshal Nelson M. Jones, who couldn’t control the mob. Jones, surprisingly, never attempted to contact his superior, Marshal Leo E. Bennett at Muskogee.

The mob set up headquarters at Leard’s farm in the Seminole Nation. Although they couldn’t find who the murderer was, they decided someone was going to die for the crime. Pryor had bragged about his expertise in lynching Blacks in Texas.

The mob chose Palmer Sampson, a fullblood Seminole who could not speak or understand English and Lincoln McGiesy, Thomas’s son, as their victims to be lynched.

The mob from Pottawatomie had grown to about 200 persons bent on revenge. The story now not only had Mrs. Leard being murdered but also raped, which was false. It was true though that her baby died from inflicted injuries.

With Sam Pryor in command, the mob took McGiesy and Sampson to a brush arbor known



Deputy U.S. Marshal Heck Thomas (lower left) regularly served justice across the Oklahoma and Indian territories with Bill Tilghman and was part of the federal marshal force that brought the Seminole Burnings mob to justice in 1898-99.

Heck Thomas Photo Courtesy True West Archives/News Clipping from January 28, 1898, "Daily Oklahoman" (Oklahoma City) Courtesy Newspapers.com

THE LYNCHERS OF THE SEMINOLES.
GUTHRIE, Ok., Jan. 27.—Deputy United States Marshal Tighlman returned last night from Pottawatomie county, where he has been for a week investigating the recent burning of the two Seminole Indians. He states that there is no truth in the report of the arrest of some of the lynchers. The names of a score or more of the mob have been obtained by the officers, however, together with strong evidence. A large number of warrants will be issued at once and wholesale arrests be made before the week is out. He says that almost every member of the mob is a resident of the Indian territory and that the arrests will first be made there on a charge of kidnaping and conspiracy, as the murder charge will hold only on this side of the line. United States Marshal Thompson has done everything possible to ferret out the guilty parties, and is daily expecting special instructions from the department of justice to assist the county authorities in prosecuting the members of the mob for murder.

between the Twin Territories. The trial would take place in Muskogee, Indian Territory, with Judge R. Thomas presiding. There were many deputy U.S. marshals assigned to the case which was given the highest priority by federal officials. Speed, being a former U.S. attorney for the Western District of Oklahoma, was highly thought of as being very capable. The United States Congress voted a special appropriation of \$40,000 to find and punish the mob murderers. Bill Tilghman was made the principal investigator for the federal government.

In 1889, a great crowd gathered to witness the laying of the cornerstone for the federal building in Muskogee, Indian Territory. Ten years later, federal prosecutors brought their case against the Seminole Burnings mob to justice.

True West Archives

as the "tabernacle" half a mile south of the Maud post office. This occurred on Friday night, January 7, 1898. At about 2 a.m. on January 8, the innocent Seminole boys were tied to trees with chains and burned alive. There were three White ministers present at the burning.

Initially all the newspapers in Pottawatomie County supported the mob and endorsed the notion that the real culprits had been punished. The United States government took a different view and decided to punish the members of the mob. At first things went rather slowly, but by April, a special prosecutor was named, Horace Speed, one of the most important Republicans in the Oklahoma Territory.

It was decided that the prosecution and trial would be a joint effort



Complicit in Crime

Deputy U.S. Marshal Bill Tilghman early on arrested Deputy U.S. Marshal Nelson M. Jones for complicity in the crime. Other veteran lawmen assigned to the case included Tilghman's close friend Heck Thomas, William Fossett, N. M. Douglass, W. F. Jones and Tilghman's longtime posseman Neal Brown, who had assisted Tilghman during his cowtown lawman days in Dodge City.

Tilghman's wife, Zoe, wrote about the case:

"For many days Bill rode through the rough blackjack hills and tangled bottoms of the North Canadian. He stopped at cabins, meeting sullen answers and glowering looks. If he asked for a meal, he was turned away. Twice a bullet zipped through the leaves above him or threw dirt up in the road."

Mrs. Tilghman stated also that while gathering evidence, Bill and Heck Thomas rode in a spring wagon with their own food and camp equipment. One of them always rode in the back of the wagon with his Winchester rifle ready, watching their backs. Zoe Tilghman wrote that this case was one of the most dangerous assignments Bill ever had in the territory. Tilghman and Thomas were successful in arresting 15 members of the mob.

Sixty-nine people were eventually indicted for mob action regarding the burning. Deputy U.S. Marshal Nelson M. Jones was convicted at Muskogee and sentenced to serve 21 years in the Missouri State Penitentiary. Andrew J. Mathias was sentenced to ten years in the federal penitentiary at Leavenworth, Kansas. Mont Ballard served seven years of a ten-year sentence at Leavenworth. George Bird Ivanhoe and Sam Pryor were sentenced to three-year



"Seminole Burnings" Trial, Prisoner could only be tried for "kidnapping and conspiracy" but received twenty-year sentence, for the possible murder of two innocent Seminoles.

SHOW NO MERCY.

The Lynchers of the Indians Must Be Prosecuted.

EXAMPLE TO BE MADE OF THEM.

The Secretary of the Interior is Determined to Secure the Identification of the Leaders—Murder Denounced.

From The State Capital Bureau, 614 1/2 St. Washington, Jan. 29.—The secretary of the interior and the attorney general are determined to secure the identification, prosecution and conviction of the leaders of the mob that committed the brutal murder of Lincoln McGee and Palmer Sampson, the two Indian youths, members of the Seminole tribe, who were accused of the murder of Mrs. Leard, postmistress of Maude, Oklahoma territory. Information being received daily indicates that the guilty parties have already been discovered and that they will be speedily brought to the bar of justice.

The Seminole Burnings trial in Muskogee's federal court received national attention from the press, with federal and territorial leaders pledged to prove justice could be served in Indian Territory.

Muskogee, O.T., Federal Court Photo Courtesy University of Tulsa Library/News Clippings from January 7, 1898, and January 29, 1898, "Oklahoma State Capital (Guthrie)" and February 8, 1898 "The Daily Oklahoman" (Oklahoma City) Courtesy Newspapers.com

INDIAN KILLS A WOMAN.

HER HEAD EATEN BY THE HOGS WHILE HER SON GOES TO ALARM THE NEIGHBORS.

Tecumseh, O. T., Jan. 7.—(Special)—One of the foulest murders ever committed in Oklahoma occurred near Maude postoffice, in Pottawatomie county, a few days ago. A family residing on a claim about eighteen miles southeast of Tecumseh on the Seminole line, consisting of a man, his wife and three children, was assailed in the absence of the man from home. The woman was foully murdered by a Seminole Indian. The Indian came to the house about three o'clock in the afternoon riding a horse bare back and demanded a saddle of the woman and she refused him the saddle and ordered him off of the premises. That night just after dark the woman was locking her smoke house and the little ten year old boy saw the Indian approaching his mother with a club. The boy



Witnesses in Seminole Burning Cases, Muskogee, Ind. Feb. 11, 1899

terms of imprisonment. Pryor began his time at Leavenworth but was transferred to Ohio State Penitentiary. This was the first time the federal government indicted, arrested and convicted parties for racial lynching in U.S. history.

Seminole Indians who suffered at the hands of the mob filed personal injury claims. Twenty-four members of the tribe received payments that varied from \$25, for those who were arrested and detained, to a sum over \$5,000 to the heirs of the Indians who were killed. Four members of the Seminole Lighthorse Police who had been detained were paid \$50 each.

The Real Killer

Regarding the actual murderer of Mrs. Leard, Bill Tilghman continued to follow up on leads in the case. A 23-year-old Seminole Indian named Keno Harjo had allegedly confessed to the crime in a letter to his sister, a student at Emahaka Mission School. Keno claimed he had killed Mrs. Leard and then fled. His sister informed authorities about the letter and where

Sixty-nine members of the mob were indicted—including Deputy U.S. Marshal Nelson Jones—and brought to trial from February to September 1899. The prosecution’s ability to prosecute the perpetrators of the violent killings of the two innocent Seminole men rested on the strength of witnesses testifying against the vigilantes.

Seminole Burnings’ Witness Photo Courtesy University of Tulsa Library/February 17, 1898, News Clipping from “Sylvan Grove News (Sylvan Grove, KS) Courtesy Newspapers.com

Keno was hiding out. Bill Tilghman and his posse spent 22 days hunting Keno down in the territory. They finally captured him in the Chickasaw Nation and placed him in the federal jail in Guthrie.

Keno Harjo’s father had traded the bay pony to a Seminole medicine man or “murder medicine,” that is, a charm against being haunted by the ghost of a victim. Bill Tilghman located several persons who had seen the Harjo pony, a bay pacer with a roached mane, in the vicinity of the Leard home on the day of the murder. Keno had traded his saddle for a jug of whiskey at Violet Springs then ridden to his

AIDED BY A MARSHAL.

Deputy Nelson Jones Accused of Helping Burn Seminole Indians.

SHAWNEE, Okla., Feb. 11.—At the continuation of the hearing of the persons charged with conspiracy to burn Indians this morning, the defendants surprised the prosecution by asking that no further evidence be introduced, and offering to give bond to the grand jury. Another batch of prisoners was brought to Tecumseh by Deputies Thomas, Tillman and Sisson. They are: R. W. Chever, G. Castle, Ed King, William Poff, Nelson Jones and James Jones. All gave bond for their appearance before the grand jury.

uncle’s house, which took him past the Leard farm. Young Harjo was given bond, and his case never came up for trial. The federal authorities eventually had to set him free for lack of evidence against him.

Deputy U.S. Marshal Bill Tilghman did an outstanding job in tracking down mob members and, apparently, the actual murderer, in this sensational Twin Territories criminal case.

Retired college history professor **Art T. Burton** is an author of four critically acclaimed books on African Americans and Indigenous Americans of the Western frontier.

BY DON CHAPUT AND DAVID D. DE HAAS

Tumbling Dice, Blind Pigs and Brothels

THE EARPS' LAST
STAND IN LOS
ANGELES WAS
MORE BUST THAN
BONANZA.

In 1866 the first home for disabled war veterans was opened in Togus, Maine, and not long thereafter, more veterans homes opened in various locations around the Midwest and Eastern United States. By the mid-1880s, the need for a comparable home on the West Coast was recognized, and the search was on. In 1875, Santa Monica, California, had been founded, and the first private residences were sold there. Future Tombstone, Arizona/Earp icon, the “silver-tongued orator,” and legendary Earp O.K. Corral defense attorney, Thomas Fitch, was on hand as the featured speaker at the July 1875 city launch party. In the 1890s, another Tombstone notable, *Tombstone Weekly Epitaph* newspaper owner/editor, and tourist promoter, S.C. Bagg, would become an active participant in the home sales there.

There was vast open space between the cities of Los Angeles and Santa Monica, and in 1888, after intense negotiations, a property deed was recorded, and construction initiated on a new “Pacific Branch (of the) National Home for Disabled Volunteer Soldiers, Los Angeles County, California” (aka the “Old Soldiers’ Home”) about three miles east of Santa Monica, and 12 miles west of Los Angeles. In 1897, the first lot was sold in the newly developing town of Sawtelle, which abutted the Soldiers’ Home. Many veterans and their families purchased land in Sawtelle to be near relatives living there. The problem was the sale of alcohol was prohibited by law within three miles of the Soldiers’ Home.

The Earps Invade

Enter the Earp family in the first decade of the 20th century, with their illicit gambling and alcohol sales (aka “Blind Pig”/bootlegging) scheme and lifelong experiences as law officers, saloon and brothel owners/operators and professional gamblers. It was their final attempt together, as a family, to

Pier Avenue in Santa Monica was a popular destination for locals as well as tourists. Beginning in 1900, local leaders, including anti-saloon activist Frederick Rindge, pushed for limited sale of alcohol in the seaside city, encouraging vice in Sawtelle adjacent to the Old Soldiers' Home.

Courtesy Library of Congress



obtain the big profits they had been pursuing about the country their entire lives. The newly emerging Santa Monica-Sawtelle area was to be their final shot at a major bonanza, and it would involve all the surviving members of the Earp family, including their patriarch, Nicholas.

Blind Pigs, Sunshine and Santa Monica

The local newspapers frequently stated that evil men were standing at the gates of the Soldiers' Home, taking advantage of these veterans, grabbing their pension money. The reality was that the veterans enjoyed going into Sawtelle and having a good time. Furthermore, many of the "villains" castigated by the press were veterans. Some of the leading "entertainment providers" in Sawtelle were James Earp, John Dupree and P. J. Flynn. All three were Civil War veterans, residents of Sawtelle, and in good standing with their Soldiers' Home buddies. Some, like James Earp, even had relatives living in the Home.

The Sawtelle area Soldiers' Home differed in many ways from other institutions for veterans. The population was huge, it was of recent origin and the community adjacent to it only

came into existence because of the Home. And, in an unusual development, those individuals most involved in organizing the card rooms, blind pigs and whorehouses were themselves veterans, residents either of the Home or of nearby Sawtelle.

The Soldiers' Home, Pacific Branch, became a tourist site, well positioned on the famous Balloon Route, the interurban that took passengers from Los Angeles locations to Santa Monica, with a stop along the way to pose with military-clothed veterans at various Home buildings.

In this era, the Soldiers' Home was well-known nationally, praised for its fine buildings, extensive grounds, gardens and farm, and for its efficient hospital and other facilities. A typical instance of the far-and-wide impact of the Home occurred in 1913, when the *Arizona Republican* reported that Civil War veteran Elias N. Pegg had just left Arizona for the Home in Sawtelle, for an eye operation, journeying the long distance due its reputation for exceptional medical care.

The Home was frequently featured in photographs carried in the local press as well as in regional and national magazines. This important institution, though, was adjacent to Sawtelle,

A large audience of veterans and family members gathered in front of the Los Angeles Old Soldiers' Home to greet Civil War veteran and President William McKinley on May 9, 1901. There is a very good possibility that Nicholas, Newton and James Earp were all in the crowd.

Courtesy USC Libraries



which led to the following assertion in the *California Journal of Assembly*:

“The most pitiful sight in all the southland today is not the soldiers’ home, a splendid series of fine mansions surrounded by a magnificent park and beautiful gardens, but the town of Sawtelle beside it, where many of the wives and daughters of the old, well-cared for veterans eke out a miserable existence in old shacks and tumble-down structures, taking in washing for a living, or running blind pigs and otherwise ministering to the animal desires of some of the male pigs, some of these same old favored wards of the nation.”

Tumbling Dice in Sawtelle

The “battle of Sawtelle” was not a street fight, nor a man-on-man duel with drawn revolvers. The newspapers, though, almost every time an Earp was mentioned, used words like “notorious” and “gunfighter,” and peppered most stories with references to Tombstone and other examples of frontier violence. The battle, for the Earps, was to see how big a slice of the huge federal pension fund could come their way. Many were in on the game, and the Earps hoped that their decades of prowling the mining boomtowns of the West, operating the card games, warehouses and saloons, as well as often being cloaked with authority as lawmen and justices, would give them an edge in the environment of Sawtelle, where thousands of veterans were bored and thirsty and had some spare pension money to take care of these problems.

As a reminder of what was at stake, in the fiscal year 1908, which had ended a few months previously, \$567,985 was distributed to Home veterans, most receiving between \$6 and \$20 a month. This was a lot of money, and certain operators in Sawtelle determined that it shouldn’t go farther than the card rooms and blind pigs of Fourth Street.

Nicholas was most likely the cause of the move to Sawtelle by the Earps. He and James had to have had that conversation, because shortly after James moved from San Francisco to Sawtelle, Nick was enrolled in the Soldiers’ Home. “Justice Earp” was probably one of the best known of the thousand-plus veterans in the Home, and his forceful, outgoing manner must have been important in shifting clientele toward the Fourth

Street card room of his son James.

James knew that he could count on Nicholas, and to a lesser extent, his older half-brother Newton, “on the inside,” to steer traffic toward his Fourth Street venue. For a year or so Virgil had lent his presence and his name toward the Sawtelle purse, but then he had moved on to Nevada, leaving James to head the Earp interests. Virgil’s death in 1905 was not only a blow to the Earp family but meant that there would be no return

to Sawtelle for him. Shortly after this, James was arrested as drunk and disorderly in downtown Los Angeles. The following year, in May 1906, he was arrested in a major raid on Sawtelle blind pigs.

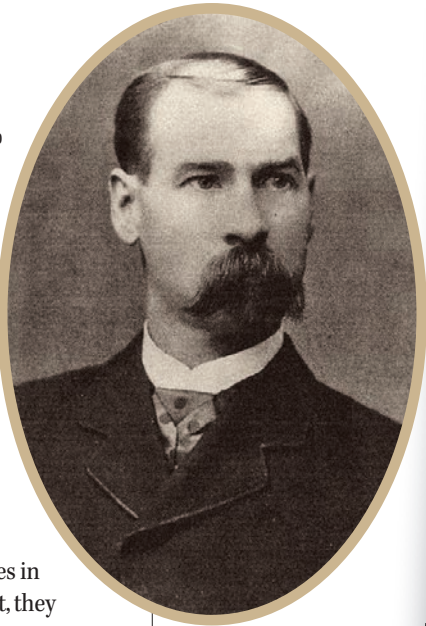
Further serious problems loomed. Inside the Home, Nicholas was deteriorating. The old fellow had been born in North Carolina in 1818 and was almost 90 years old. The letters to the Pioneer Society in San Bernardino had lessened, as did visits to the Home from his old contacts in Colton and San Bernardino. He was placed in the Home hospital. Judge Earp was “near death.”

The end came for Nicholas Porter Earp on February 12, when “arterial sclerosis” proved too much for the father of the Earp boys. There were quite a few obituaries or at least death notices for Nicholas P. Earp, especially in the press of California and Arizona. A typical report appeared in the *Santa Monica Outlook* of February 14, stating that he was considered an “esteemed exemplary member by his associates both in barrack and later in the hospital.” And, being polite and not mentioning blind pigs, the



James Earp, who actually lived adjacent to the Old Soldiers' Home, earned the most notorious reputation of the Earps for their illicit activities in Sawtelle. The older Earps' grandiose plans were thwarted by law enforcement, age and savvy competitors for the veterans' pension money.

James Earp Photo Courtesy True West Archives/May 30, 1906 "Los Angeles Times" News Clipping Courtesy Newspapers.com



Outlook mentioned that "one son, James Earp, lives in Sawtelle, near the home." Too bad that about Wyatt, they wrote, "another, Nathan, is in the Searchlight mining district."

Brother James's Last Stand

Seemingly, James Earp adjusted well to his new life in Sawtelle. After returning from Nome with Wyatt, he headed to San Francisco, while Wyatt opted to open a saloon in Tonopah, Nevada. In 1901, though, James shifted his pension payments to Sawtelle, as he had decided to throw in his lot with that

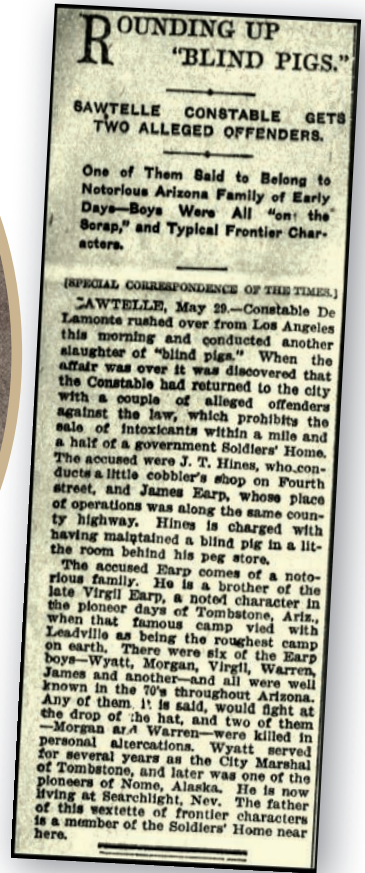
community, knowing his father Nicholas, and brother Newton, intended to move to the Soldiers' Home.

Although his specific location is not

known when Wyatt visited him in Sawtelle in 1903, James was declared "the veteran club man of North Fourth street." As maps of Sawtelle indicate, this was the "gaming" part of town. Those of us familiar with father Nicholas's personality don't need documentation to accept that Nick would encourage his fellow veterans to "stop in and say hello to Jimmie" on the way into town.

Nick and his boys were tight as glue, and the first few years he was in the Soldiers' Home, Nick was in his usual self-assertive role; he needed to be noticed. As soon as he was enrolled in the Home, he was appointed a delegate to the Los Angeles County Democratic Convention. His letters to the Pioneer Society were usually reprinted in the *San Bernardino Sun*; he was former president of the group. This is the kind of fellow on the Home "inside" that we can conclude was pushing Jim Earp's whiskey and card activities in Sawtelle.

Wyatt and Virgil visited Los Angeles with their wives several times during this era. Sometimes they were hosted by brother James, and a few newspaper notices indicated that they also went to the Hollenbeck Hotel. The Hollenbeck was owned and operated by their former Tombstone acquaintance and staunch ally, Albert Clay (A.C.; "Chris") Bilicke, who had owned Tombstone's Cosmopolitan Hotel along with his father Carl Gustave "Gus" Bilicke. Bilicke had backed the Earp brothers after their legendary O.K. Corral gunfight, testifying at the Spicer hearings that Tom McLaury appeared to have a gun



James Earp tried to convince Wyatt and Virgil to join him and their father, Nicholas, and half brother, Newton, to strike it rich in the vice trades in Sawtelle, but the plans for fast money from illegal whiskey, women and gambling never came to full fruition.

Western Faro Players Photo Courtesy USC Libraries/March 15, 1904 "Los Angeles Times" News Clipping Courtesy Newspapers.com

visible in his pants pocket just prior to the altercation.

Virgil spent a significant amount of time in Sawtelle in 1902 and 1903. The Earps had an especially fine reunion in Los Angeles in 1903, where Bilicke entertained many of the family members. He even made a special effort to go and collect Nicholas from the Home, so he could join Wyatt, James, Virgil and their wives, as well as sister Adelia and her husband. It is also most likely that Newton was part of the get-together. Adelia praised the doings of Bilicke, who had set aside “a comfortable green room” for the occasion. The tenor of the meeting can be gathered from Adelia’s report of Virgil’s booming voice, “Deelie, pour some coffee now, and put some of that there whiskey in.”

Where Was Wyatt?

On September 6, 1903, the *Herald* published a letter critical of the Earps, in particular of Wyatt Earp. The phrase “Bad Man of Other Days” was part of the headline, and the article included absurd Earp doings in Dawson and other Klondike places that no Earp had ever known. In response, in the *Herald* edition of September 9, George W. Parsons vigorously defended the Earps, ridiculing the “bad men” usage, and pointing out that the Earps had been peace officers “defending and enforcing the law in the face of death.” Parsons had known the Earps in Tombstone, had ridden in posses with them, and was still in contact with the family.

This incident was clarified in the Parsons diary entry of September 19, 1903, when he wrote that he had a “good swim at Santa Monica.” He also met with Wyatt Earp, who “thanked me for my defense of him. He has killed a few, but they ought to have been killed & he did a good job.” This information from Parsons suggests that Wyatt Earp was in the environs



Earp patriarch Nicholas P. Earp and Virginia Ann Cooksey were married for nearly 50 years before she died on January 14, 1893. The 80-year-old Earp remarried 50-year-old Annie Elizabeth Cadd that same year, but when he moved into the Old Soldiers’ Home in Los Angeles in 1900, she did not go with him and was not part of his schemes to dupe his fellow soldiers.

All Images Courtesy True West Archives Unless Otherwise Noted



of Santa Monica and Sawtelle on a visit to his dad and brothers James, Virgil and Newton.

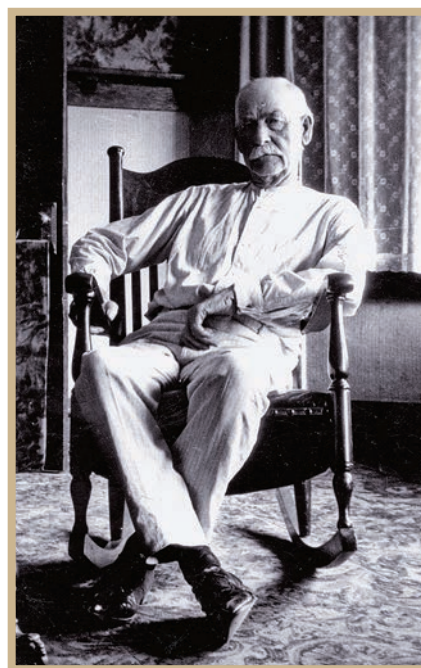
There was never any indication that Wyatt was interested in having any role in the Sawtelle operations. He and other investors had opened a Nevada saloon, the Northern, on February 8, 1902. He seemingly did everything right, brought in new bar equipment, and advertised in the appropriately named newspaper, the *Tonopah Bonanza*. The Northern was two buildings away from the Miners Exchange Hall. Wyatt’s hopes had been so high that he had even planned a stage line between Tonopah and Ray. Few things, though, worked out well for Wyatt and Josie in Tonopah. In fact, Josie spent most of her “Nevada time” visiting with her relatives in Oakland and San Francisco.

Wyatt not only failed in Tonopah, but he quit Nevada and shifted to Arizona Territory. He opted for the near-desert, and he was soon in Cibola in Yuma County, running a small ranch. This was some miles southwest of Quartzsite, Arizona, and in November 1904, Wyatt was elected the local constable with fewer than a dozen votes cast. Ranching was boring, and by mid-1905 Wyatt was in the Whipple Mountains working a copper claim in the fall, winter and spring months, living in various locations about Los Angeles in the summer. Mining would occupy most of his time until his death on January 13, 1929.

Wyatt and Josephine never fully believed in James and Nicholas’s schemes to fleece the veterans of their pensions through illegal liquor, gambling and prostitution. Instead, Wyatt and Josephine continued to pursue mining interests across the West, including along the Colorado River.



By Memorial Day in May 1905, Virgil Earp had left in pursuit of riches in Goldfield, Nevada, but Nicholas, Newton and James were still active in vice and hopeful their illegal pursuits would give them one last glorious vein of wealth to support their final years.



Wyatt Earp was the last of the Nicholas P. Earp family men when he died in Los Angeles at the age of 80 on January 13, 1929. Nicholas always believed California was the golden land, and while their final play for wealth failed in Sawtelle, the Earp legend struck gold in Hollywood.

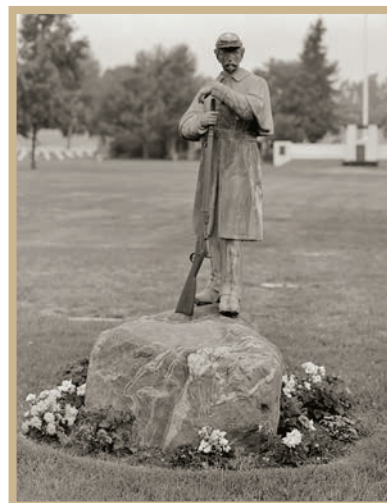
Civil War veteran Virgil Earp lived near his brother James in Sawtelle and his father Nicholas and brother Newton at the Old Soldiers' Home from October 1902 to April 1903. Despite the opportunities available in gambling and blind pigs in Sawtelle, as well as his short-lived trolley venture, he continued to seek opportunities elsewhere.



In 1906, while living at the Hampden Arms Hotel in Los Angeles, Wyatt met a young John H. Flood, who would become a loyal friend, and have a huge influence throughout rest of his life (and thereafter), and his wife Josie's, until her own death in 1944. Flood attempted to write Wyatt's biography for publication. The attempt failed but did eventually lead to Stuart Lake's seminal 1931 book *Wyatt Earp Frontier Marshal*, published shortly after Wyatt's death. Lake's book, along with Walter Noble Burns's 1927 classic *Tombstone: An Iliad of the Southwest*, were the basis for subsequent Hollywood Earp movies, including 1993's influential *Tombstone*. It was also John Flood (who died in 1958) who, in the early 1950s, was tracked down by tenacious historian/collector John Gilchriese, and subsequently passed on to him many firsthand stories of Wyatt and the Earps, and many of Wyatt and Josie's personal possessions and letters. Many of these are currently in the collection of author David De Haas.

Mexican War veteran Nicholas Earp is the only Earp war veteran buried in the Los Angeles National Cemetery adjacent to the veterans' complex in Sawtelle.

Courtesy Library of Congress



By 1905, 3,200 members were reportedly living in the Sawtelle Soldiers' Home. On October 19 of that same year, Virgil died of pneumonia in Goldfield, Nevada. On February 12, 1907, Nicholas Earp died in the Soldiers' Home hospital and was buried in the adjacent cemetery (currently known as the Los Angeles National Cemetery); and in 1908, James Earp appears to have been living once more in the San Bernardino area of Southern California. In 1909, brother Newton Earp moved to Oakland, (Northern) California, to live with his daughter Alice, effectively ending the legendary fighting Earp family's final endeavor together—bootlegging Los Angeles, Santa Monica and the Old Soldiers' Home.



Don Chaput is a well published author, including *Virgil Earp: Western Peace Officer*. **David D. De Haas, M.D.**, is a retired emergency medicine doctor who has published many medical and Wild West-related articles.

"Tumbling Dice, Blind Pigs and Brothels: The Earps' last stand in Los Angeles was more bust than bonanza" is an adapted excerpt from Don Chaput and David D. De Haas's *The Earps Invade Southern California: Bootlegging Los Angeles, Santa Monica and the Old Soldiers' Home* (University of North Texas Press, 2020).

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

LEGENDARY TILGHMAN GOES DOWN

WHEN THE LAW GOES BAD

THERE'S A FINE LINE
BETWEEN CATCHING AN
OUTLAW AND BECOMING ONE.

TWO DIFFERENT VERSIONS OF THE FIGHT



BILL TILGHMAN

All Images Courtesy True West Archives
Unless Otherwise Noted

BY BOB BOZE BELL

Based on the research of Glenn Shirley
and Nancy B. Samuelson

NOVEMBER 1, 1924

Most of his friends think Bill Tilghman has earned the right to retire from enforcing the law after a 54-year career, but, at the age of 71, Tilghman, known to his friends as "Uncle Billy," accepted the job as chief of police in the oil boomtown of Cromwell, Oklahoma. Up until Bill signed on, the town was out of control with no law in force with wall-to-wall brothels and illegal booze everywhere. On the night of November 1, Police Chief Tilghman is in "Pop" Murphy's Cromwell Dance Hall with a friend and Deputy Hugh Sawyer. All three notice a vehicle that haphazardly pulls up to the curb in front of the dance hall. The driver stumbles out, clearly intoxicated, and discharges his pistol in the street. In the car are two women, who turn out to be known prostitutes and a companion, a U.S. Army sergeant named Thompson. Tilghman quickly gets up and goes outside. He and deputy Deputy Sawyer confront the drunk, and Tilghman grabs his pistol



WILEY LYNN

Photo of Wiley Lynn Courtesy Nancy Samuelson

away. The drunk quickly produces another pistol hidden on his person and shoots Tilghman in the stomach and chest at close range. Tilghman slumps over and falls into the street. In the confusion, Wiley Lynn flees the scene and turns himself in at the Federal District Headquarters in Holdenville, Oklahoma, pleading self-defense.



In 1924, Cromwell, Oklahoma, was a wildcatters dream with wall to wall brothels and illegal booze everywhere. Thirty days after the killing of Tilghman, it was burned to the ground.

Or, Did the Shooting Go Down Like This?

Wiley Lynn had a spotless record before the shooting of Cromwell, Oklahoma, Police Chief Bill Tilghman. In fact, the prohibition agent was on his way—with a search warrant—to close down “Pop” Murphy’s Cromwell Dance Hall when Bill Tilghman attempted to block his entrance because Tilghman was on the take to keep the illegal dance hall open. In Lynn’s version, he parked the car across the street from the dance hall and when he got out, he inspected his gun and it misfired. Tilghman then came out of the dance hall with his gun drawn and immediately accosted Lynn, who claimed, at his subsequent trial, that he identified himself as an officer of the law. Tilghman backed Lynn against a wall with his hand at his throat, but Lynn got his little finger between the trigger guard and prevented him from shooting. The deputy took Lynn’s pistol, but he managed to push Tilghman’s gun barrel down and retrieved another pistol “he had on his left side and shot Tilghman three times.” Lynn then walked over to Deputy Sawyer and demanded his gun back, which Sawyer complied with, and he got back in his car and drove to Holdenville, the county seat and turned himself in.

Author and researcher, Nancy B. Samuelson turned the Bill Tilghman story upside down with the publication of her 1998 book, *Shoot from the Lip: The Lives, Legends and Lies of the Three Guardsmen of Oklahoma and U.S. Marshal Nix*.

The Bank Robbery, 1908

Cache, Oklahoma, was all abuzz in August of 1908 as the Oklahoma Mutoscope Company began filming a mock robbery at the local bank. The film company allegedly was organized with capital stock of \$50,000 and W.E. Curtis of Kansas City had “the most perfect picture machine in the world.” But, as is the case even today, money and a good camera doesn’t make a good movie. However, numerous legendary lawmen and outlaws show up in the picture: Chief Quanah Parker, Al Jennings, Bill Tilghman, Heck Thomas, Chris Madsen and possibly Frank Canton can be seen in the movie.



Shoot 'em Up

Although Tilghman (*above*) had the right idea with his movies, the production quality of the surviving footage is quite weak. There are no closeups or jump cuts and most of the action is filmed from a distance. His posters (*below*) were decent and seem to have been done by professionals. A partial copy of *Passing of the Oklahoma Outlaws* is also in the Library of Congress.

Photo and Posters Courtesy Western History Collections, University of Oklahoma Library



Al Jennings and Bill Tilghman

Courtesy Jeff Morey Collection

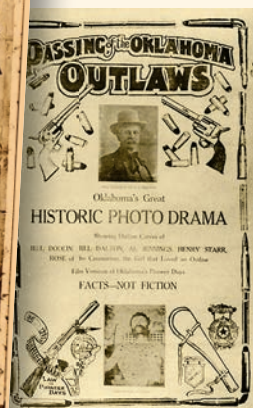
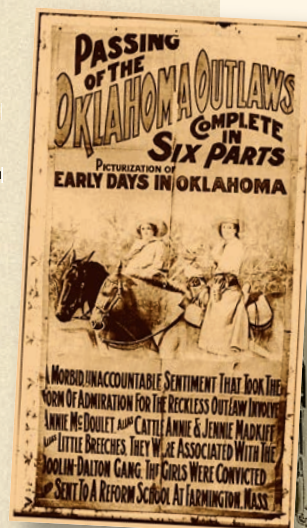
Aftermath: Odds & Ends

Incredibly, the killer, Wiley Lynn, turned out to be a prohibition agent and he was acquitted after a trial with two key witnesses failing to appear. Deputy Hugh Sawyer made matters worse when he testified; he could not see clearly what happened.

A month after the murder, the town of Cromwell was burned to the ground with every single brothel and saloon torched. Many have speculated that friends of Tilghman burned down the town in retaliation for the murder of their friend.

Agent Wiley Lynn continued to work as a prohibition agent, although he eventually lost his job. He was arrested several times in Wewoka and Shawnee, Oklahoma, for drinking and other minor offenses. In 1932, he was living in Madill, Oklahoma, when, on the night of July 17, he came into a drugstore intoxicated and pulled a pistol. Agent Crockett Long of the Oklahoma State Bureau of Investigation happened to be in the store. He confronted Lynn and stated, “Put that gun down, Lynn.” When Wiley refused, Long calmly pulled his own pistol and they both fired simultaneously. Several bystanders were hit and both men continued firing until their guns were empty. Both men were hit five times each at close range. Both men died at a local hospital.

Recommended: *Shoot from the Lip: The Lives, Legends and Lies of the Three Guardsmen of Oklahoma and U.S. Marshal Nix* by Nancy B. Samuelson (Shooting Star Press, 1998) and *Guardian of the Law, The Life and Times of William Matthew Tilghman 1854-1924* by Glenn Shirley (Eakin Press, 1988).





CLASSIC TRUE WEST

FROM THE TRUE WEST ARCHIVES

Editor's Note: Pulitzer prize-winner and National Medal of Arts recipient N. Scott Momaday contributed this unique piece to *True West* magazine on his "Billy the Kid" pistol in October 2012. If you'd like to read more of Momaday's articles, please go to TrueWestMagazine.com and subscribe for full access to more than 67 years' worth of exciting issues of *True West*.

BY N. SCOTT MOMADAY

MOMADAY'S BILLY THE KID PISTOLA

The famed Pulitzer Prize-winning writer shares his obsession for Billy the Kid in his tale of a gun he believes the outlaw owned.

This is the story of a gun, a handgun that appears to have belonged to Billy the Kid. I have been deeply interested in the life and times of Billy the Kid for many years, and I have written widely on that subject in poetry, fact and fiction.

I purchased the gun from my friend Will Channing of Santa Fe, New Mexico, with whom it had been placed for auction. Knowing of my interest in Billy the Kid, Channing informed me by telephone that the gun was available.

I was dubious. Immediately I asked, "Is it a .41 caliber Colt Thunderer?"

Channing answered, "Yes."

I became excited; I knew that particular model was the Kid's weapon of choice. As I recall, I obtained the gun in or about 1983. It has been in my possession ever since.

With the gun, as an item of provenance, came a notarized statement as follows:

This original document bears the signatures of William H. Bonney II and Janice (Bolinger) Blevins, notary of the state of New Mexico, in their respective hands. It is dated August 7, 1982. Blevins, on the same document, swore and affirmed that she had witnessed the purchase by Bob Ward of the gun on June 9, 1976, at the Original Trading Post that Ward owned in Santa Fe. At that time she examined the identification card presented by William H. Bonney II and found it to be genuine.

I am not so naïve as to believe that "William H. Bonney II" is the real name of a real person. If it were, he would surely be visible, even conspicuously so, on account of his name. Here, one is bound to conclude, is an imposture, a ruse concocted perhaps to facilitate the sale of the gun. Be that as it may, the fact is that someone, a real person, signed that name to a bill of sale before a notary public in 1982. Who was that man?

From the time of Billy the Kid's escape from the Lincoln County Courthouse on April 28, 1881, to the time of his death on July 14, 1881, almost nothing is

To whom it may concern:

This particular piece has been in my family, at least to my knowledge, for over 90 years. The 41 cal. Colt is believed to have been used by William H. Bonney alias Billy the Kid for whom I am named.

This is supposedly the gun that was hidden in a juniper tree after his famous escape from Lincoln County April 28, 1881. He had given the gun to Teresa Guerro who was my great great grandmother and has been passed down to the eldest son in each generation until now.

Signed.

William H. Bonney II



known of him. Between Lincoln and Fort Sumner, in the last 78 days of his life, he became a legend and a virtual ghost. In this period the Momaday gun takes on a mantle of special importance. During this obscure interval, was this .41 Colt Thunderer in the hands of Billy the Kid?

In a letter dated February 16, 2012, Beverly Jean Haynes, historian at the Colt Manufacturing Company of Hartford, Connecticut, authenticated the Momaday gun:

"The .41 Colt double-action revolver of 1877 bears the serial number 26048. It has a barrel length of 2½ inches and is finished in nickel with rubber stocks. It was shipped to N. Curry & Brother of San Francisco, California,

on May 11, 1881. Ten guns of the same type were sent in the shipment. It is significant that the gun was shipped to San Francisco instead of a distribution center in the East. Ordinarily, guns going to the West were sent to St. Louis, Missouri. Remarkably, Billy the Kid and the gun were both in New Mexico Territory at the same time.

“We do not know to whom the gun was sent or carried from San Francisco, but we know that it ended up in New Mexico. Traders enjoyed a considerable commerce in handguns in El Paso, Las Cruces, Roswell, Albuquerque, Santa Fe, Las Vegas, Fort Sumner and other settlements.”

Now we come again to the William H. Bonney II document and the name Guererro. Guererro is a common name of Spanish origin in New Mexico, and it is entirely possible that the Kid knew one or more persons of that name. We know that the Kid spoke Spanish fluently and that the Spanish-speaking people of his time and place held him fast in their affection, even protecting him from those who were hunting him down.

I have not yet been able to identify Teresa Guererro. Was she too a fiction, or was she perhaps a great-great grandparent of the man *sin nombre*, as Bonney II claims she was? I can easily imagine she was one of the numerous *senoritas* who shared a romantic bond with Billy the Kid. Did she or her family offer succor to him? Did he give her the gun to demonstrate his affection or gratitude toward her? It would have been a grand gesture—the young, dashing, famous outlaw gifting her with the valuable hardware, the very tool of his trade.

The Kid could well afford to be generous. He is known to have left Lincoln with several guns from the courthouse armory, though not this one. The Momaday gun, given the information provided by the Colt Manufacturing Company, must have been acquired closer to the time of his death. He surely jettisoned one or more guns in order to travel with less of a burden.

From the middle of May to the time of the Kid’s death is a critical window

of opportunity. In those final days of his life, he might have bought, stolen or traded for the gun—this gun. Clifford R. Caldwell, in his book, *Guns of the Lincoln County War*, reports, “Legend has it that a man named Cherokee Davis, who worked as a cook for John Chisum, was given a new .41 Caliber Thunderer by Chisum on 4 July 1881. When Billy rode into Chisum’s cow camp along the Pecos he saw Davis’s Thunderer and took an immediate liking to it. Billy proposed a ...trade with Davis....”

This was only 10 days before the Kid’s death, but for the sake of possibility, Caldwell’s statement ought to be taken into account. Was the Momaday gun sent by N. Curry & Brother of San Francisco to John Chisum?

The Bonney II statement and the Colt Manufacturing Company letter of authenticity provide convincing information. The fact that Billy and the gun were in the same place at the same time, together with the fact that the 1877 .41 caliber Colt Thunderer was Billy’s favorite weapon, notably support the argument that the Momaday gun belonged to Billy the Kid. The preponderance of all available evidence is positive.

Bob Ward is deceased. William H. Bonney II and Janice Bolinger Blevins have vanished and are presumed dead. Teresa Guererro is lost somewhere in the mists of history. Yet each of these souls has affirmed, in one way or another, that the Momaday gun was once in the possession of Billy the Kid.

I am all but convinced. I find the evidence, in its totality, compelling.

Finally, let me set forth what, to me, is the most important and indisputable consideration of all. The Momaday gun is a real and essential artifact of the Wild West, that dimension of history and lore that has so largely shaped the American imagination. When you look at the Momaday gun, when you hold it in your hand as Billy the Kid seems so likely to have done, you enter into a sphere of instinct that truly defines the American experience. Here is a whole and true story in itself, and the story will forever involve Billy



N. SCOTT MOMADAY

Pulitzer Prize-winning writer N. Scott Momaday holds the Colt 1877 Thunderer he believes was once owned by Billy the Kid. The outlaw was carrying a Thunderer (opposite page) when he was killed by Sheriff Pat Garrett in July 1881.

— PHOTO COURTESY N. SCOTT MOMADAY;
ILLUSTRATION BY BOB BOZE BELL —

the Kid and his gun. The gun belongs to Billy, and Billy belongs to us.

In a dream Billy the Kid comes to me, and we confer:

—Well, Scott, I see you’ve got my gun.

—How do I know it’s yours?

—Take my word for it. Have I ever lied to you?

—They say no one can prove that it’s yours.

—Well, sure as shootin’, no one can prove that it ain’t.

—I like the odds, Billy.

—You bet, amigo.



N. Scott Momaday has earned the Pulitzer Prize for fiction, the Academy of American Poets Prize and the Premio Letterario Internazionale “Mondello,” Italy’s highest literary award. His works include *The Man Made of Words*, *House Made of Dawn* and *In the Presence of the Sun*. He lives in Jemez Springs, New Mexico.

TRUE WEST ARCHIVES

For the first time ever, every issue of *True West* magazine is now online, including N. Scott Momaday’s original, unabridged article as it appeared in the October 2012 issue. To learn more about how you can read all of Momaday’s articles and subscribe to *True West Archives*, go to TrueWestMagazine.com.
Our past awaits you!

BY JOHNNY D. BOGGS

Zane Grey's Arizona and New Mexico

A backroads tour of the Western author's two favorite states leads to small towns, historic sites and awe-inspiring natural wonders.



In 2005, a reproduction of Zane Grey's cabin in which he wrote *Under the Tonto Rim* and *To the Last Man* opened adjacent to Payson's Rim Country Museum.

Courtesy Carol M. Highsmith Archive, Library of Congress/Zane Grey portrait 1925, Courtesy True West Archives

The feud wasn't as bloody as the one Zane Grey wrote about in *To the Last Man*, but one thing is certain: Grey could carry a grudge.

If you believe some media reports, the vendetta started in 1929 when Grey appealed to Arizona's game warden to hunt bears that were "hugging many of his delectable pigs to death" near his cabin along Tonto Creek below the Mogollon Rim east of Payson—two weeks before bear season began. Another, more believable, report said he arrived two weeks early, unaware that the state had moved back bear-hunting season. Either way, the warden

refused to issue Grey a hunting license.

Grey was an avid hunter and angler. In 1924, Winchester Repeating Arms Company presented him an 1895 sporting rifle (which now is part of the Cody Firearms Collection at the Buffalo Bill Center of the West in Cody, Wyoming). He had visited Arizona often and painted that state's landscape in prose that was a deeper shade of purple than his Utah sage.

He and his wife, Dolly, honeymooned at the Grand Canyon's El Tovar Hotel in 1906. He once told Flagstaff's *The Coconino Sun* that "no place in the west calls to me as does the broad and magnificent stretches of open country....

The vastness, the color and magnificence of Arizona is incomparable." He had built his cabin in 1920-21 in his beloved Tonto Basin with views of the Mogollon Rim, the setting for many of his novels.

Many film adaptations of Grey's novels had been shot on location across the state.

Insulted? That was just part of it. Grey said he had spent \$30,000 in Arizona just to write *To the Last Man*. In 1930, *Time* magazine reported Grey as saying: "But this is not the only reason I shall not write any more about Arizona.... The Game Commission and the Forest Service have gone over to the commercial interests.... The Grand

Canyon on the North Rim is a tin-can gasoline joint, and the hunting season is a shambles.”

Seeing an opportunity, New Mexico Governor Richard C. Dillon extended Grey this offer: “I want to suggest that you move bag and baggage over to New Mexico,” the *Santa Fe New Mexican* reported, “where you will find a rich field for your marvelous genius, where our Game Department will treat you fair and square, where you will find a powerful landscape and a local history teeming with thrilling and brilliant romance—and in readiness for your masterly pen. Also, where you will find a warm welcome from our people. Think it over.”

New Mexico didn’t replace Arizona as Grey’s mecca, but he never returned to Arizona.



When touring Arizona’s Zane Grey country near Payson, don’t miss an opportunity to visit the spectacular Tonto Natural Bridge State Park.

Courtesy Carol M. Highsmith Archive, Library of Congress



Zane Grey was one of the original contributors to help build Flagstaff’s Hotel Monte Vista. The room named after him, No. 210, is said to be haunted—by a phantom bellboy, not Grey.

All Images By Johnny D. Boggs Unless Otherwise Noted

The First Chapter

Born in 1872 in Zanesville, Ohio (check out the National Road-Zane Grey Museum), Pearl Zane Grey grew up to become a baseball player and dentist.

“As a dentist, he entertained his patients with stories of his prowess as a fisherman,” *The Albuquerque Tribune* wrote after Grey’s death in 1939. “One of them encouraged him to write those tales, and thus began the career of Zane Grey.”

His first novel, *Betty Zane* (1903), was set in frontier West Virginia. His first success was *The Heritage of the Desert* (1910), set between the Grand Canyon and the Utah border. He later settled in Altadena, California, but traveled to the locations he would write about. *Riders of the Purple Sage* (1912), set along the Arizona-Utah border, launched him to superstardom. He didn’t always wow critics, but as scholar Charles G. Pfeiffer wrote in 1989: “at one time in the United States he ranked only behind the Bible and McGuffey’s Readers in sales.”

Of Grey’s 58 adult Western novels, Pfeiffer cites 23 that are at least partially set in Arizona. Second place is New Mexico with seven. But Grey wrote fiction. He moved things around to fit his story.

Arizona

Most of the Arizona novels were set in the Rim Country, which he first visited in 1918. From 1921 to 1929, he came to hunt, fish and write, including *To the Last Man* (1922), based on the Tewksbury-Graham Feud in the Pleasant Valley, and *Under the Tonto Rim* (1926). Though he had disowned Arizona by the time the books were published as novels, Grey’s *Arizona Ames* (1932), *Code of the West* (1934) and *Arizona Clan* (1958) also were set in the region.

The Tonto Basin cabin burned in the massive 1990 Dude wildfire that killed nine firefighters, but a replica was built and dedicated in 2005 as part of Payson’s Rim Country Museum.

Grey wrote part of *Riders of the Purple Sage* at Flagstaff’s Weatherford Hotel. He also contributed funds for Flagstaff’s Hotel Monte Vista, which opened in 1927.

The Call of the Canyon (1924) took place around Oak Creek Canyon; *30,000 on the Hoof* (1940) on the Mogollon Rim; and *The Deer Stalker* (1949) around the Grand Canyon. *The Rainbow Trail* (1915), *Lost Pueblo* (1954) and *The Vanishing American* (1925) were set on the Navajo Nation. The 1925 silent film adaptation of the latter is arguably the best movie made from a Grey novel.

"Far across and leagues away showed the dark patch that was Fort Union," Zane Grey wrote in *Knights of the Range*, set along the Santa Fe Trail in northern New Mexico.

Ruts can still be seen near Fort Union National Historic Site.



He visited Southern Arizona, too. *Desert Gold* (1911) is in the "silken seep of sifting sand" near the Mexican border. Grey's 1923 short story "Tappan's Burro" mentions the Lost Dutchman's Mine near Apache Junction (Superstition Mountains Museum).

New Mexico

The Lost Wagon Train (1936) is set in northeastern New Mexico along the Santa Fe Trail, while *Knights of the Range* (1939), loosely based on the Maxwell Ranch, is set in Cimarron (Aztec Mill Museum).

The village of Magdalena pops up in *Valley of Wild Horses* (1947), while the Peloncillo Mountains near New Mexico's

Boot Heel appear in *The Light of Western Stars* (1914). One of Grey's most interesting novels, *The Shepherd of Guadalupe* (1930), takes place around Las Vegas, New Mexico (City of Las Vegas Museum), and is set immediately after World War I.

While his New Mexico writings weren't as numerous as Arizona, Grey played an important part in New Mexico tourism. As Kevin S. Blake wrote for *Geographical Review* in 1995: "In *The Vanishing American*, he further popularized the desert by calling it a 'land of enchantment,' a phrase New Mexico adopted as its slogan in the 1930s."

Epilogue

Zane Grey died of a heart attack at his Altadena home on October 23, 1939. In the 1960s, Arizona eventually called a truce by attempting to name a stretch of Highway 260 the Zane Grey Highway. That didn't sell nearly as well as *The Rainbow Trail* (1915), though, and today the road is more often known as General Crook's Trail.

And New Mexico? Well, it discovered Tony Hillerman.



Actually, **Johnny D. Boggs** would rather read B.M. Bower than Zane Grey.

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A WIDE SPOT IN THE ROAD

RED ROCK PARK

The Navajo Nation has Monument Valley, Arizona has Old Tucson and Sedona, but an often-overlooked Western film setting is Red Rock Park, just east of Gallup, New Mexico.

While filmmakers discovered Gallup as early as 1915 (*The Great Divide*), the park's red cliffs, Pyramid Peak, Church Rock and other sites might be familiar to fans of 1940s-50s Westerns. *Pursued* (1947), *Four Faces West* (1948), *Colorado Territory* (1949), *Ambush* (1950), *Rocky Mountain* (1950), *Raton Pass* (1951), *Escape from Fort Bravo* (1953) and *Fort Massacre* (1958) are among the Westerns filmed there.

The park includes a campground (reservations required) and trails. It is also site of the Gallup Intertribal Ceremonial each August. In 1922, Zane Grey attended the inaugural Indian Pageant and Celebration and called it a great success. GallupNM.gov

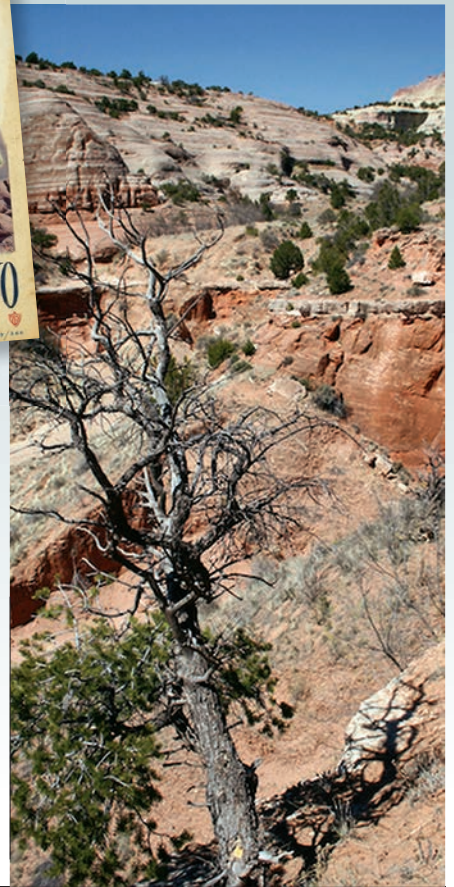


Among the Western films filmed at the Red Rocks Park location near Gallup, New Mexico, are *Colorado Territory* and *Rocky Mountain*.

Poster Courtesy Warner Bros.

GOOD EATS & SLEEPS

GOOD GRUB: *The Grill at Hacienda Del Sol*, Tucson, AZ; *Buffalo Bar & Grill*, Payson, AZ; *La Posta De Mesilla*, Mesilla, NM; *Magdalena Café*, Magdalena, NM
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Coors Beer and Candy?

Well, sort of...



Miners and cowboys lined up to enjoy freshly brewed Coors in bottles in saloons in 10 Western states beginning in the 1880s. Coors would not expand its distribution until 1976.

Courtesy Molson-Coors

When Adolph Coors decided to start his brewery, he partnered with a fellow German named Jacob Schueler in 1873. Coors ran the brewery while Schueler kept making his confections and baking. He later went on to open a soda water business. Their partnership ended in 1880 when Coors bought out Schueler and became the sole owner of the brewery. Around that time Schueler moved to Manitou to operate his soda and mineral water business.

By mid-1881, the Golden Brewery had made many improvements by adding new machinery, erecting a bottling and packing plant and two ice houses in Golden, while maintaining offices in Denver. Most of their beer was bottled and shipped for sale in Colorado and 10 other Western states. The average output was about a thousand gallons per day, and they produced \$40,000 worth of the “amber fluid” in 1881.

Their beer had gained popularity, and in 1887 farmers gathered in Golden to have a market day, and Coors supplied the beer. The newspaper noted, “Another thing, the beer drank was the famous Golden Brewery, which makes beer equal, and by some considered superior, to Budweiser.”

In 1899 Coors introduced a special brew called Salvator Select. According

to the *Denver Post*, it was “brewed according to the process employed in the manufacturing of the Salvator beer of Munich. Identically the same material is used and the product invites comparison with the original. This brand is only sold in bottles and will be found in first-class saloons, hotels, cafes and clubs.” Select Salvator cost \$1.20 for two dozen pint bottles.

Drinking too much caused many a pioneer to stumble and get into trouble. Julius Schwabe was one of them. He was a foreman at Coors in 1900 and was inebriated beyond control when he tried to cross a swing bridge near Clear Creek. The Lee footbridge proved too much for him, and he lost his balance and fell in. Seven years later, after attending a nearby German picnic, Coors employee George Didel was feared to be dead after crossing the same bridge.

In addition to beer, Coors made a malt extract, and in 1904 advertised the health benefits of it. In part, the ad read:

“The Malt That Makes You Strong. Of course you know what early summer weather is going to do to you—unless your general condition be wholly right—There’s no other way on earth to make it right—so quickly—as this 100 per cent Malt Extract provides—Digestive Organs, Muscles, Nerves, Brains—all respond to the dynamo

of health and strength—that's enchain'd in COORS' Golden Malt Extract'—made in COORS' Golden Brewery—a mile and more above sea level."

By 1908 Coors was producing 90,000 barrels of beer annually.

In 1916, when Prohibition forced Coors to dump its beer, Adolph started a porcelain factory and also began making Mannah nonalcoholic beer, malted milk and beefed up his malt extract production to survive. The company recommended that people drink Mannah because it was a good "build up" for the sick and very good for those convalescing. It advertised:

"For a cool, refreshing, thirst-quenching beverage for the summer, men will find it studying and pleasant. Coors Mannah is the best of the non-alcoholic beer, and far ahead of the dark colored malt extracts with their large alcohol contents." They suggested the unfermented extract because it was healthful, invigorating and non-intoxicating... It has all the good qualities of 'lager' and only a trace of alcohol."

The milk, a powder-based product made of malted barley and wheat, was promoted as an alternative to "mother's milk" and infant supplement. When Prohibition was repealed in 1933, Coors began shipping beer again but continued making the milk until the 1950s.

Coors offered this recipe in 1920 and suggested it be sprinkled on ice cream, breakfast foods or anything else as a sugar substitute.



MALTED MILK DRINK

1 cup cold milk or water

¼ cup malted milk powder

Sweet cocoa powder, sweet shaved chocolate, cinnamon, nutmeg, vanilla, etc., optional

Combine the milk, powder and flavoring of your choice. The original recipe suggested you put it in a bowl and whip with an eggbeater (non-motorized hand mixer) or lemonade shaker to blend. Feel free to use a blender or other means to blend it together. Serve cold or warmed over low heat.



Recipe adapted from the *Denver Post*, January 8, 1920

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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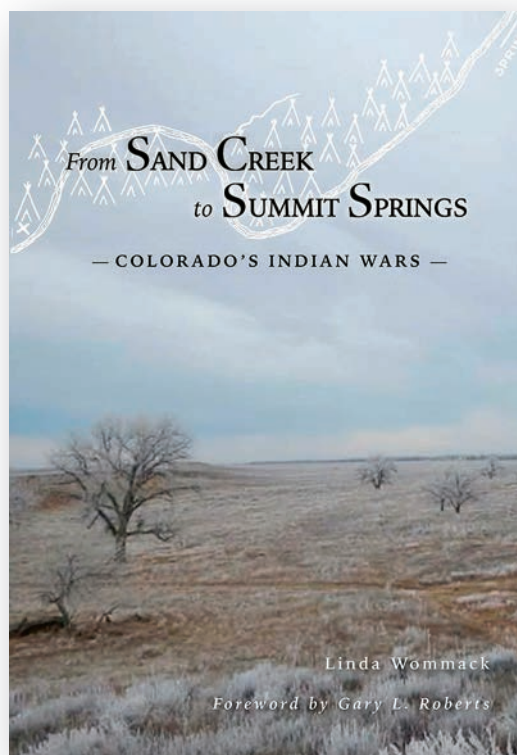
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War and Peace

Linda Wommack's new history of Colorado's Indian Wars, a collection of essays on the Silver State, a tale of a Cheyenne hero, a classic Western from Michael Zimmer and a Biblical tale of the Old West.

American historians over the past half-century have grappled with the complexities of writing local, state, regional and national history. Most will choose to do one or two when writing as intricate a book as *From Sand Creek to Summit Springs: Colorado's Indian Wars* (Caxton Press, \$25.95) by award-winning author Linda Wommack. But because Wommack has lived her life in Colorado, writing about its people, places, history, legend and lore for decades, she could do it all, and she does with style and insight, balancing both sides of a violent, tragic era into a poignant reminder to all who seek the truth from the past that they can find new and balanced ways to tell all facets of a story. As lauded Western historian Gary Roberts says in the foreword to the book, "Wommack's account is personal. It is about individuals, White and Red, and their ways of seeing. Hers is a story of the 'war in the dooryard' that characterized much of the history of the Indian Wars."

For those who read Wommack's *From Sand Creek to Summit Springs*, it may or may not be the first time they have read about the battles and wars between the United States Army and settlers with the Cheyenne, Arapaho, Kiowa, Sioux, Pawnee or Ute people. But, guaranteed, after finishing Wommack's masterpiece, the reader will have a greater appreciation and understanding of Colorado's oft-overlooked role (as compared to



neighboring states and territories) in the brutal conflict between the state's Indian people and the settlers during and after the Civil War.

Students and historians of Western Native history will find Wommack's focus on the Indian Wars in Colorado a model for authors looking for a new way to write regional history. Very few of her peers before or since have done such a comprehensive job examining how the 19th-century Indian wars shaped one state. She expertly places the Rocky Mountain State in the context of the national stories of expansion into the traditional Indian territories of the Great

Plains, Rocky Mountains and Great Basin, the Civil War, racism, violence, Indian resettlement policy and corruption. Wommack, who is no stranger to writing biography (this is her 16th book), tells the story from the bottom up, bringing to life the voices of the lesser known, the survivors, the victors and the defeated. She meticulously weaves primary sources, including diaries from settlers and Indians, into her story, with images of many of those barely known or long forgotten. As a native Coloradan, her knowledge of the state offers readers a great understanding of the state from the ground up through her prose. It is clear that she has walked many a mile—and shed more than a few tears—in her subjects' footsteps to tell their stories.

Wommack, a longtime contributing editor to *True West*, has dedicated most of her career as a historian to her beloved home state of Colorado. Her latest, *From Sand Creek to Summit Springs*, will stand alone for many years as one of the finest examinations of the Indian wars in a Western state. Extremely well researched, with detailed chapter end-notes, the book provides her peers with a life's work that expertly synthesizes never before used primary Indigenous source material, federal and state records, oral histories and previously published materials into one of the finest Indian Wars histories published in the past decade.

—Stuart Rosebrook



Photo by Robert Ray

Since COVID struck the world in 2020, the number of books I receive directly from publishers has been reduced from about 600 a year to between 100 and 150. Does this mean fewer books are being published in the 19th-century Western fiction and nonfiction categories? You bet it does. In addition, Western fiction outpaces Western history at least 2-1, more like 5-1. But Five Star is shuttering its traditional Old West fiction division as of March 2023 (see page 53 for an interview with Five Star Editor Tiffany Schofield), and the major New York and university publishers are reducing their annual history and biography releases focused on the century of Manifest Destiny. We are now in our third decade of the 21st century, and publishers are focusing more and more on the past 100 years versus the prior hundred.

I am worried about the marketplace for authors and historians writing and researching about our beloved Old West. That said, if you love the subject matter of Old West history and enjoy reading Western fiction, please support the authors and publishers who still believe there is a viability in the demographics to support the genres.

In Old West fiction, Wolfpack Publishing of Las Vegas, Nevada, and Kensington of New York, New York, are really the last two houses standing that can be considered major publishers of traditional Westerns. In nonfiction, don't hold your breath for a long list coming out of New York. Support the catalogs from university houses and independents and keep buying new titles and letting publishers know that you want more published on your favorite subjects. Without support, the genre may soon be relegated to used bookstores, nostalgia conferences and back-list catalogs

—Stuart Rosebrook

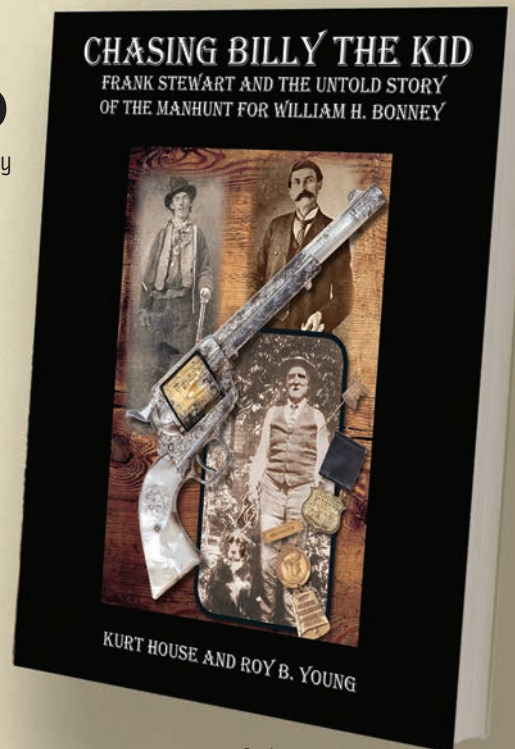
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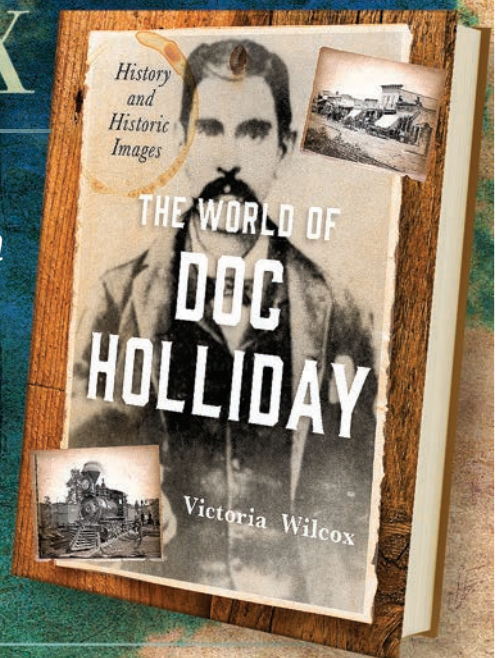


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TWODOT

Wide Open Spaces

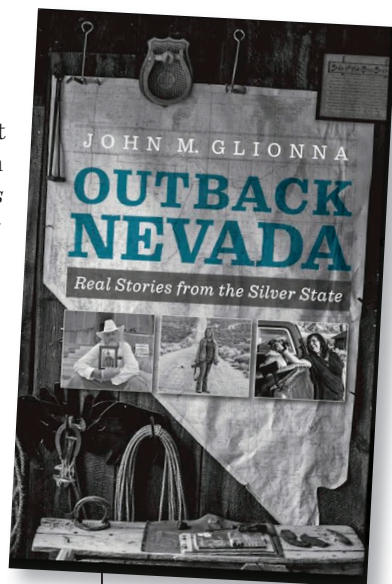
Los Angeles Times journalist John M. Glionna presents in *Outback Nevada: Real Stories from the Silver State* (University of Nevada Press, \$27.95) a spirited collection of stories about the people from one of America's last true frontiers. Glionna's essays introduce readers to the hearty characters of the rugged and often misunderstood state of Nevada while shedding new light on what it means to be a resident in the new Wild West. Nevada is more than just Las Vegas and Reno as Glionna quickly asserts and his stories profile cowboys, ranchers, antique dealers, politicians, and vagabonds. What the reader is left with is a tapestry of the type of resilient individual who makes rugged and remote places like Nevada home.

—Erik J. Wright, assistant editor of *The Tombstone Epitaph*

Two Fisted Western

Justice Warrior: The Adventures of Fox Running and John Dooley (Five Star, \$25.95) by Rusty Davis is a fast-paced, two-gun action adventure about friendships and love affairs initiated, broken and renewed. A Cheyenne man, his sidekick his sidekick and his high-spirited sweetheart wend their way through a valley of death strewn with obstacles and enemies earning the Northern Cheyennes the Tongue River Valley as their reservation. Along the way they are assisted by Cheyenne *spirit helpers* in the form of wolves, miraculous horses, and a powerful medicine woman. Loosely based on the struggle of the Northern Cheyennes to win land of their own choosing for a reservation, something only they and the Jicarilla Apaches managed to accomplish.

—Doug Hocking, author of *Terror on the Santa Fe Trail: Kit Carson and the Jicarilla Apache*

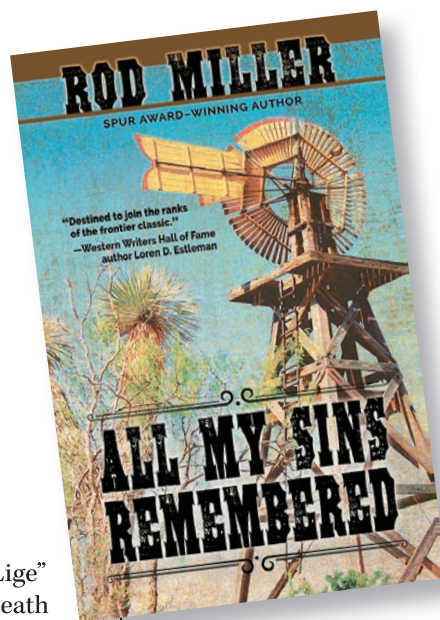


Classic Western

Sixteen-year-old Elijah "Lige" Two Buck escapes certain death when his mother, fighting off a gang of killers, insists he find older brother Jason "Jace." Lige does, and rides with the Kid Jace gang as they seek revenge for the massacre. Non-stop action, characters to love, to hate and to care about, crash into each other in this beautifully written end of 19th-century story.

The Oklahoma Jace gang robs stages and banks hoping to bring the killer to his knees and pay for the suffering his vindictiveness caused. Jace leads a band of cutthroats, along with Milly Bolton, a woman found as a captive. As close to a perfect Western as one can get, *The Devil by His Horns* by Michael Zimmer (Five Star, \$26.95) will keep you reading late into the night.

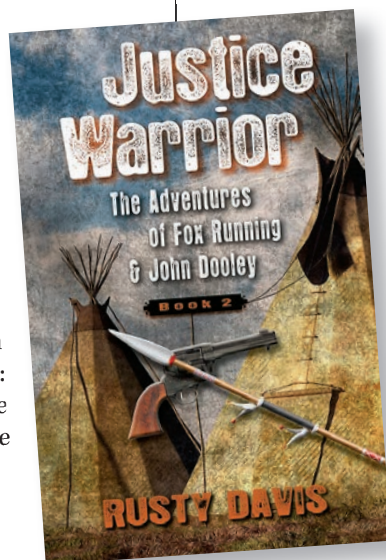
—Melody Groves, author of *Before Billy the Kid: The Boy Behind the Legendary Outlaw*



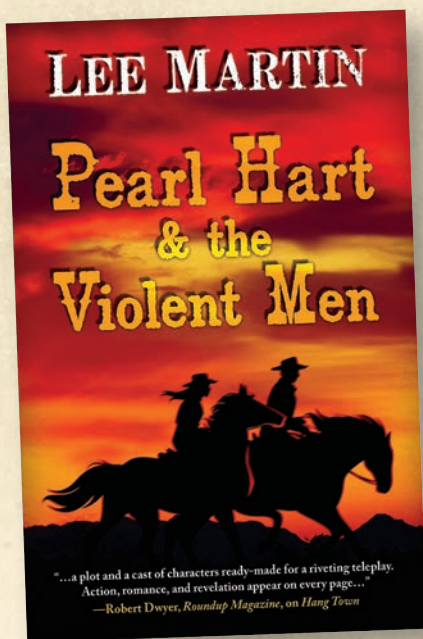
Biblical Madness

It is not by chance that Rod Miller has taken his title, *All My Sins Remembered* (Five Star, \$25.95) from Shakespeare's *Hamlet* for his latest novel. Comparable to the Bard, his book is about madness—with Biblical dimensions. The story takes place at a roadhouse, a Western-style Bates Motel. A windmill furnishes life-giving water, but wayfarers are charged exorbitantly for it. The roadhouse operator, who narrates the tale, is an evil, violent man. The Indian woman who lives with him is silent. But like Hamlet, he is complicated. He can be both cruel and kind. Want to or not, we identify with him. Told with verve and knowing detail, characters without names and distinct faces come clearly to life. The action is swift, the Western scene spare and tense, the whole a haunting tale of good and evil. This is superb Western fiction.

—Charles E. Rankin, editor of *Legacy: New Perspectives on the Battle of the Little Bighorn*



LEE MARTIN



NEW! Martin's latest novel, **Pearl Hart & The Violent Men**, which is well researched and also written as a screenplay:

"Chance Donovan, a U.S. Deputy Marshal and former Texas Ranger, having to deal with his own secret past as well as the vengeful and deadly Boxer gang among others, has a yen for Pearl Hart, a feisty suffragette with an abusive husband. When it all comes together, only a few will survive the deadly climax."

Two new western films, written by Lee Martin and based on Martin's novels, were produced and directed by Michael Feifer and have been released to select theaters, online streaming and movies on demand, as well as DVD.

THE DESPERATE RIDERS, Lee Martin's latest novel, is now a motion picture and stars Drew Waters, Vanessa Evigan, Sam Ashby, Cowboy Troy, Victoria Pratt, Rob Mayes, and with Trace Adkins and Tom Berenger.

Kansas Red, a mysterious gunfighter-preacher, leads a small party of rescuers, including a teen-age boy, a rancher, and a young Texas woman with a deadly aim, on a wild ride through high mountains to save kidnapped women from escaped convicts and their unstoppable leader, moving to a violent climax with secrets revealed.

LAST SHOOT OUT, written by Lee Martin and based on Martin's novel *The Siege at Rhyker's Station*, was produced and directed by Michael Feifer. *Variety* and others gave fine reviews. Martin's screenplay has won the coveted **SPUR AWARD** for best western drama script as given by *Western Writers of America*. Stars include Brock Harris, Skylar Witte, Peter Sherayko, Jay Pickett, David Deluise, Michael Welch, Brock Burnett, Gaia Coley, Keikilani Grune, Cam Gigandet, Jerry Bestpitch 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."

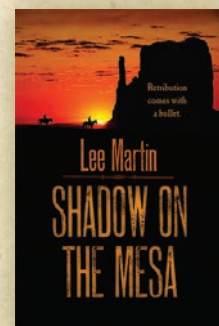
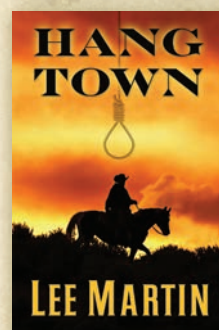
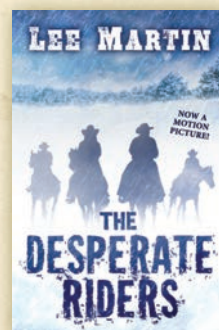
HANG TOWN is also a screenplay, now under option. *"Joey, a boy of 12, drowns in the swollen South Platte River after being thrown out of house and home by his father, strong man and shootist, Harry Lassiter. On the other side of that river emerges a new man, Ben Cross, determined to make something of himself, to learn a trade, to fear no man."*

"Hang Town follows Ben's journey in discovering his true origins and in righting the wrongs of the past, of his parents' generation - stolen birthrights, false imprisonments, infidelities and a chain of retributive violence. Lee Martin gives the reader a plot and a cast of characters ready-made for a riveting teleplay. Action, romance, and revelation appear on every page."

— Robert Dwyer, Author Hugh Glass, The Revenant

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 28 Westerns at **AMAZON** or wherever books are sold.

Many are on audio with **BOOKS IN MOTION**.

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Photo Courtesy Jana Bommersbach

**ARIZONA HISTORIAN
TOUTS BEST OF WESTERN
WOMEN'S HISTORY**

Jana Bommersbach has been writing for *True West* since 2002, often focusing on women who have been shortchanged by history. For five years, she wrote a monthly column profiling these women—that led to a five-year investigation into the truth behind the Wyoming legend of the only woman ever lynched as a cattle rustler. The result was her historical novel, *Cattle Kate*. With Bob Boze Bell, she's coauthored the upcoming *Hell-raiders and Trailblazers: The Real Women of the Old West*. Her recommended books about Western women are:

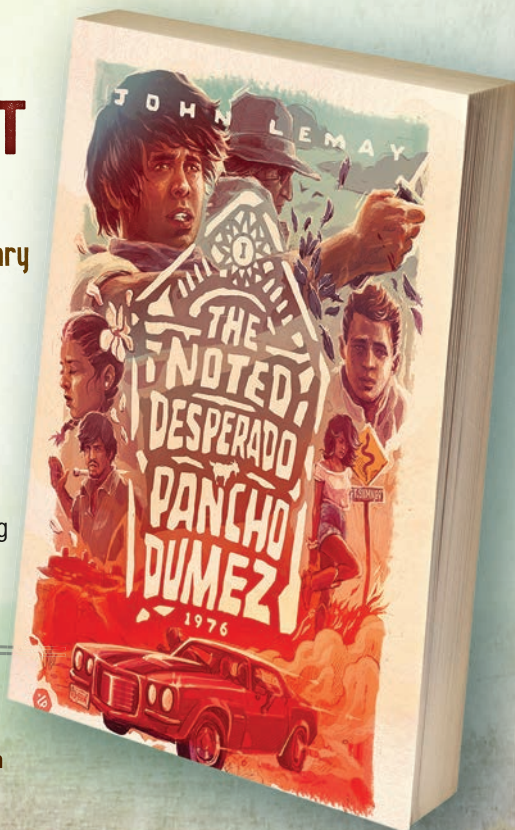
- ❶ **Westward the Women** by Nancy Wilson Ross (North Point Press): In 1944, Ross's work was the first time the women's side of the story of pioneering was told and is a must for any Western library.
- ❷ **Women of the West** by Dorothy Gray (University of Nebraska Press): This book profiled remarkable women who should be in every history book.
- ❸ **More Than Petticoats** (Morris Book Publishing and Globe Pequot Press): This series, published since the mid-1990s, profiles outstanding Western women, state by state.
- ❹ **A Passion for Freedom: The Life of Sharlot Hall** by Margaret F. Maxwell (University of Arizona Press): This is the definitive work on the woman who saved Arizona.
- ❺ **Winning their Place: Arizona Women in Politics, 1883-1950** by Heidi J. Osselaer (University of Arizona Press): This book takes readers inside Western women's amazing right-to-vote campaigns which were successful decades before the 19th Amendment.

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IT SEEMS:**

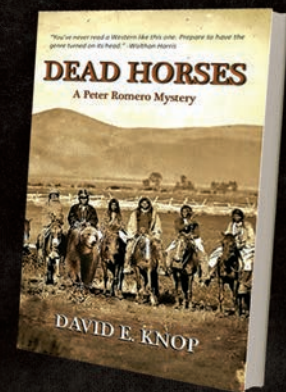
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Dead Horses keeps readers thoroughly engaged as tribal police officer Peter Romero tracks a murderer and unravels a surreal plan to start a race war between local Ute and Navajo tribes. Once lured to this battleground of real and surreal forces, Romero finds he can no longer distinguish between allies and enemies, the living, or the dead.

Available on
amazon



Courtesy Tiffany Schofield

A Q&A with Five Star Editor Tiffany Schofield

In early August 2022, Gale/Cengage announced the closure of its traditional Western/Frontier book division. Senior acquisitions editor Tiffany Schofield, who has been overseeing the Waterville, Maine-based Old West genre for two decades, will transfer into the publisher's Thorndike Press and continue to acquire large-print Westerns for its standing order program. She also will be the product leader and acquisitions editor for the company's Youth Large Print division.

How long have you served as editor of Western and Frontier novels at Five Star?

I have had the honor to serve Five Star and its talented authors for 20 years.

Have libraries stopped buying standard, classic Western and Frontier novels vs. large print versions?

Thorndike Press is seeing a growing interest in Large Print Westerns in the library market. COVID interrupted the Five Star release schedule, and since then, we have not seen the rebound in regular print edition sales that existed prior to that time.

How many Western and Frontier genre novels does Five Star currently publish a year?

Five Star currently publishes 48 regular print novels annually and will continue doing so until the final releases in March 2023.

What is the viability of the Western novel in 2022?

The Western genre is uniquely American and will likely remain popular for decades to come. As time and technology changes, so can the manner (and format) in which readers seek literature. Paperback and e-book formats are currently popular in the retail market, while the large-print format continues to grow in popularity in the library market.

When will Five Star close its Western/Frontier publishing division?

Five Star will release its final novels in March 2023 and continue to promote and sell active product for the duration of its demand in retail and library markets.

Where will fans of Five Star Western and Frontier novels be able to purchase them?

Fans will still be able to ask for Five Star novels at their local library or purchase their own copies through online booksellers.

Will Thorndike continue to release large-print Western and Frontier novels?

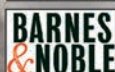
Yes, Thorndike Press currently publishes 84 large-print Western novels annually and will continue to do so.

THE IRISH SINGER

by Chuck Pinnell



Composer Chuck Pinnell makes his literary debut with *The Irish Singer*, inspired by his West Texas childhood and family trips to southern New Mexico—the stomping grounds of “boy bandit” Henry McCarty, better known as Billy the Kid. Set during the 1870s in territorial Arizona and New Mexico, *The Irish Singer* is a deeply researched story about McCarty's brilliant but hardscrabble existence as an orphaned Irish runaway and his later involvement in the violent complexities of the Lincoln County War. Mining decades of historical investigation guided by Lincoln County historian Nora Henn, Pinnell creates a vivid fictional world steeped in the authentic diversity of McCarty's 19th century experience. *The Irish Singer* is a timely tale of ambition and identity: one that reveals McCarty's profound devotion to Hispanic customs, sheds light on the origins of gun culture in America, and chronicles the astonishing rise of a uniquely misunderstood icon.



“(Pinnell’s) treatment of the ‘Kid’ is spot-on, intriguing, and leaves the reader wanting more....”

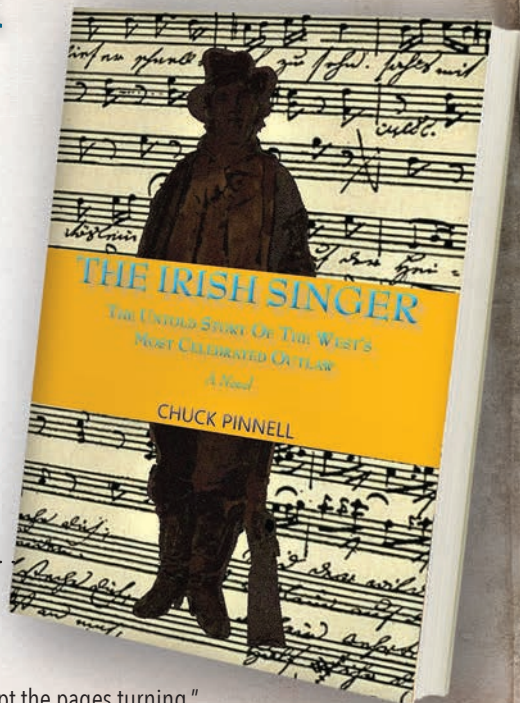
– Roy B. Young, Wild West History Association

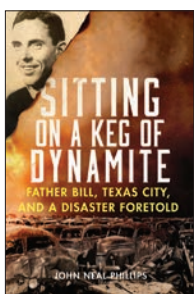
“An innovative origin story of Billy the Kid...with a humanity that kept the pages turning.”

–Tom Carpenter, Western Writers of America

“A well-crafted novel, with an incredible story to tell.”

– Richard Linklater, Academy Award-nominated writer-director



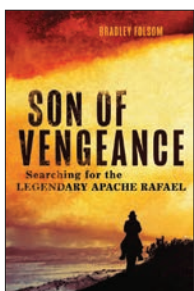


Sitting on a Keg of Dynamite

Father Bill, Texas City, and a Disaster Foretold

By John Neal Phillips

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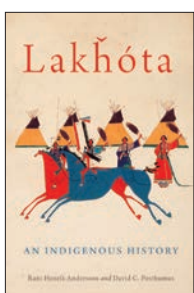


Son of Vengeance

Searching for the Legendary Apache Rafael

By Bradley Folsom

\$55.00 HARDCOVER 9780806190679



Lakḥóta

An Indigenous History

By Rani-Henrik Andersson and David C. Posthumus

\$34.95 HARDCOVER 9780806190754

Vol. 281 *The Civilization of the American Indian Series*

Will the Western Survive?

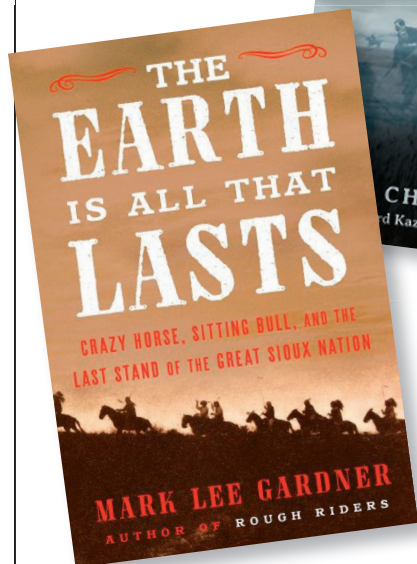
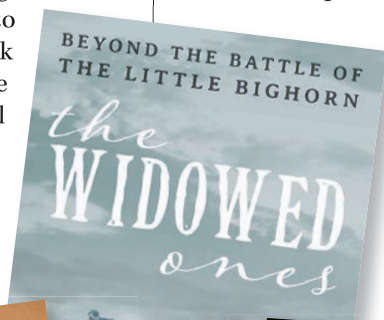
FOR A YEAR OF PROMISE IN WESTERN PUBLISHING, 2022 HAS REVEALED VULNERABILITIES IN THE GENRES OF OLD WEST FICTION AND HISTORY.

I grew up in the West and have been enjoying reading about it in every format for as long as I can remember. I still love the genres of Western history and fiction and have had the pleasure the last decade to be the book editor at *True West* and follow the cyclical nature of the industry. So where are we as we look back at the past year?

First, where is Western fiction? An original American genre of literature with roots in the dime novels of the mid-19th century, fueled by Owen Wister's stand-alone classic *The Virginian* (1902) and the early 20th-century writings of Jack London, Zane Grey and Clarence Mulford, the Old West novel has been a cornerstone of popular fiction publishing for 120 years. Yet, with the shuttering of Five Star's Western division (see page 53), we must look to Kensington and Wolfpack to carry the load of the mass-market Western until another imprint decides to expand or add the genre to their current catalog.

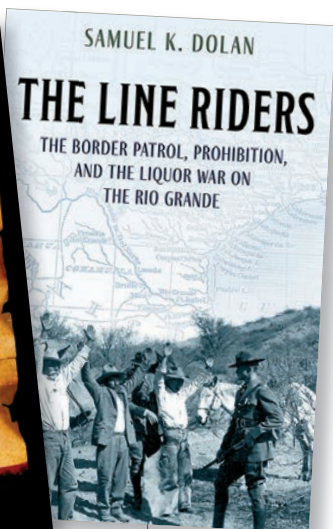
In Western history, the once ever-popular 19th-century Old West and frontier genres have really taken a beating in the past few years. New York houses are extremely selective in publishing about the era, and biography is their top genre, as reflected in recent releases by John Boessenecker and Mark Lee Gardner. University houses have cut their annual titles on the era, while regional and popular presses are keeping the Western history genre alive, while many authors are turning to self-publishing.

With that said, I believe the past year has produced some outstanding works, and I believe *True West's* readers will discover that the quality of writing in Western fiction and nonfiction is as good as it has ever been. So, keep reading, buying and supporting the genres. The End credit is still a long way off for Old West publishing.



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Billy the Kid: El Bandido Simpático (University of North Texas Press, \$34.95) by first-time Australian author James B. Mills, has set the new standard for biographies of the Western outlaw. It is an instant classic.

Historian Chris Enss is at the top of her craft with **The Widowed Ones: Beyond the Battle of the Little Bighorn**

(TwoDot, \$26.95), one of the most poignant biographies published in 2022.

Journalist/historian Steve Wiegand's **1876: Year of the Gun, The Year Bat, Wyatt, Custer, Jesse, and the Two Bills (Buffalo and Wild) Created the Wild West and Why It's Still With Us** (Bancroft Press, \$33) is one of the most ambitious Western history books of the year.

Montana-based writer and documentary producer Samuel K. Dolan's newest book, **The Line Riders: The Border Patrol, Prohibition, and the Liquor War on the Rio Grande** (TwoDot, \$29.95), explores the Wild West of bootleggers on the Texas borderlands of the early 20th-century.

Indigenous Continent: The Epic Contest for North America (Liveright, \$40) by Rhodes Professor of American History at the University of Oxford Pekka Hämäläinen sets a new baseline for scholars and educators who write and teach Indian history.

HERE ARE 14 FAVORITES FROM THIS PAST YEAR:

Nonfiction

With the 150th anniversary of Yellowstone National Park in 2022, Megan Kate Nelson's **Saving Yellowstone: Exploration and Preservation in Reconstruction America** (Simon & Schuster, \$28.99) was an inspiring book to kick off the year.

Mark Lee Gardner has been one of top Western American historians in recent years and his well-researched dual-biography **The Earth Is All That Lasts: Crazy Horse, Sitting Bull, and the Last Stand of the Great Sioux Nation** (Mariner Books, \$28.99) is one of the finest books—in all genres—of the year.

True West's editors love inspiring travel in the Western United States and Lynn Downey's well-written and insightful **American Dude Ranch: A Touch of the Cowboy and the Thrill of the West** (University of Oklahoma Press, \$24.95) does just that.

Fiction

I am a big fan of W. Michael Farmer's writings on the Apache people, and his highly researched historic novels are some of the best being produced today, including **The Iliad of Geronimo: A Song of Blood and Fire** (Five Star, \$25.95).

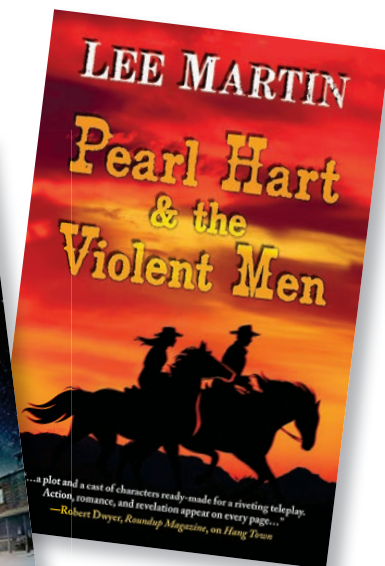
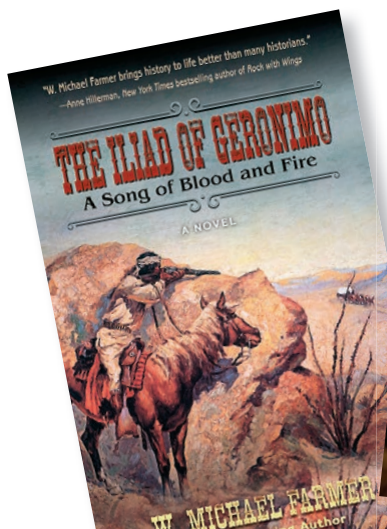
The Southern Plains have a great literary tradition, and Kansas author and farmer John Mort, well-known for his short stories, has produced a great one in **Oklahoma Odyssey** (University of Nebraska Press, \$24.95)

Award-winning author Terrance McCauley's **The Revengers** (Pinnacle/Kensington, \$8.99), the third entry in the Jeremiah Halstead series, is a classic and why we love reading Westerns.

Ashley Sweeney's **Hardland: A Novel** (She Writes Press, \$17.95) has received great reviews from peers and press alike and appears to be one of the top standalone Westerns in 2022.

Spur Award-winner C.K. Crigger is a grand storyteller and her latest from Wolfpack Publishing, **The Woman Who Beat the Odds** (\$10.99) is a perfect read by the hearth on a cold winter night.

Independent writer Lee Martin has been writing screenplays and novels for decades and she knows how to spin a great story. Her latest, **Pearl Hart & the Violent Men** (Vaca Mountain Press, \$17.99), promises to be a page-turner... and maybe another movie! ✨



Ulzana's Raid

Fifty years after its release, Robert Aldrich's Western stands out as a classic in an era when the genre is waning.



Burt Lancaster (left) starred as McIntosh with Bruce Davison (center) as Lt. Garnett DeBuin and Jorge Luke as Ke-Ni-Tay, the Apache Army scout, in *Ulzana's Raid*. Released 50 years ago, the film is one of director Robert Aldrich's best efforts as both a Western and war film.

All Images Courtesy Universal Pictures Unless Otherwise Noted

In 1972's *Ulzana's Raid*, the title character is an Apache war chief who escapes the San Carlos Indian Reservation with a handful of men and horses and wages a brutal war against White civilians. He's pursued by a cavalry unit, led by a green lieutenant (Bruce Davison), who slowly learns from an experienced but aging scout (Burt Lancaster). It may be the first Hollywood movie—certainly the first Western—to be openly critical of the United States' involvement in the Vietnam War.

It's not what you'd expect from Robert Aldrich, the tough-guy director of *The Dirty Dozen*, but Aldrich was not who

he seemed at first glance. He was born of the wealthy Rhode Island Aldriches, a cousin to Nelson Rockefeller, but the Great Depression turned Aldrich into a liberal Democrat; he was disowned by his family.

The script was by a Scot, Alan Sharp, who had just written *The Hired Hand*. Bruce Davison tells *True West*, "Alan Sharp [said] he wanted to make an allegory using all of John Ford's characters, where everybody gets deeper and deeper into the big muddy, and everybody gets killed."

Davison, the rat-fancier from *Willard*, was not an obvious choice for a Western.

But in fact, he says, "I was a stable boy in Pennsylvania for a day camp, so I grew up around horses." At his audition, the "first thing I said was, 'Mr. Aldrich, *The Sand Pebbles* is one of my all-time favorite movies.' And he said, 'Well, that's my friend Robert Wise's film, son.' He later told me, when we were friends, that he thought I was so stupid that I was perfect for the part." Looking 19, rail-thin, blond and blue-eyed, with an unlined face, he was the spitting image of Claude Jarman, Jr., John Wayne's trooper son in *Rio Grande*, but with the sheltered arrogance of Henry Fonda's Lieutenant Thursday in *Fort Apache*.



Director Robert Aldrich's decision to cast Bruce Davison as Lt. Garnett DeBuin opposite leading man Burt Lancaster's McIntosh was a major break in the young Davison's acting career, which in 2022 is now in its sixth decade.

Burt Lancaster had been a star since the late 1940s and starred in Western classics like *Gunfight at the O.K. Corral* and *The Unforgiven*. He'd already done two important Westerns with Robert Aldrich, *Vera Cruz* and *Apache*, playing the escaped Apache chief, Massai. But *Apache* was the story of a man trying to adapt to a foreign society. Ulzana, played almost silently by Joaquín Martínez, was a man at war.

When Ulzana first escapes, Lancaster's McIntosh tells the brass what to expect from him: rape, torture and murder. And there's method to his cruelty. When, after killing all his victims, why is a woman raped and tortured, but not killed? To split up the soldiers, because Ulzana knows the woman will be sent with an escort back to the fort; they're stalked and killed along the way.

Davison remembers, "There was one scene in particular. A soldier's bringing a woman and her son to the safety of the fort. Apaches jump up, and he rides off. The woman screams, 'Don't leave me!' He rides back, shoots her in the head," so she won't be raped, "gets tripped off his horse, then shoots himself in the mouth, so he won't be tortured. And they cut his heart out and start playing catch with it. Never seen anything like that before."

While subsequent Westerns would become heavy-handed anti-Vietnam diatribes, Davison says *Ulzana's Raid*, "holds up today better than most, because it's not a preachy film. It's



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Mexican actor Joaquín Martínez (center, standing) was cast in the title role of the Apache chief who led his band in a violent war of vengeance against the Americans in *Ulzana's Raid*.

about human conflict, and what happens to winners and losers in a battle in which they have no alternative but to fight to the end." Davison's character goes from hating the Apaches to trying to understand them, through their Apache tracker, concluding that the soldiers are doomed.

Despite the grim plot, Davison remembers, "I loved it. The first scene I had with Burt, the desert was behind

us, and we had 30 seconds to get the shot. And I saw he was pulling his horse back; he was upstaging me," forcing Davison to turn away from camera to face Lancaster. "Instinctively, I did the same thing, and he said, 'Well, the young lieutenant is not as innocent as he seems, you little son of a bitch.' While Robert Aldrich said, 'What are you two guys doing off your marks? We're losing the light!'"

"I really liked [Lancaster], and he gave me some of the best acting advice, as a young kid starting out. I thought I was acting him off the screen—all the stuff I'm doing, and he's just standing there like a fireplug. Then I look at the rushes, and there's this little Chihuahua bouncing around a bulldog. 'You shouldn't do too much, son. Stick for the closeups, so the camera can see what you got. I've got this marvelous head of hair, the baby blues, the pearly whites. I work with them.' It was like that every day; there was always something to learn."

Still an extremely busy actor, Davison says, "I look back on *Ulzana's Raid* over all these years, and it was probably the most fun I ever had, because I got to live my childhood fantasies."

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Robert Aldrich publicly acknowledged the influence of John Ford's cavalry trilogy on his direction of *Ulzana's Raid*, but his anti-war stance and brutal violence on film were a far cry from Ford's popular John Wayne Westerns.

BLU-RAY REVIEW

BUCK AND THE PREACHER

(Criterion – Blu-ray, \$39.95) Post-Civil War Buffalo Soldier-turned-wagon master Buck (Sidney Poitier) leads freed slaves West, but Deshay (Cameron Mitchell) and his men, paid by Louisiana farmers, are killing and burning, trying to drive them back to farm work in the South. Buck reluctantly joins up with hustling Preacher (Harry Belafonte), who killed his master and took over his scam. An entertaining and thought-provoking mix of humor, determination and desperation, the Durango-lensed

film is probably the first mainstream Western in which all the principals, as well as director Poitier, are Black. The uneasy alliance between Blacks and Indians is unusually convincing. While all the performances are strong, Ruby Dee is most affecting as a woman who wants children with Buck, but only when they reach a place where she'll feel free. ❏

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



Courtesy Columbia Pictures

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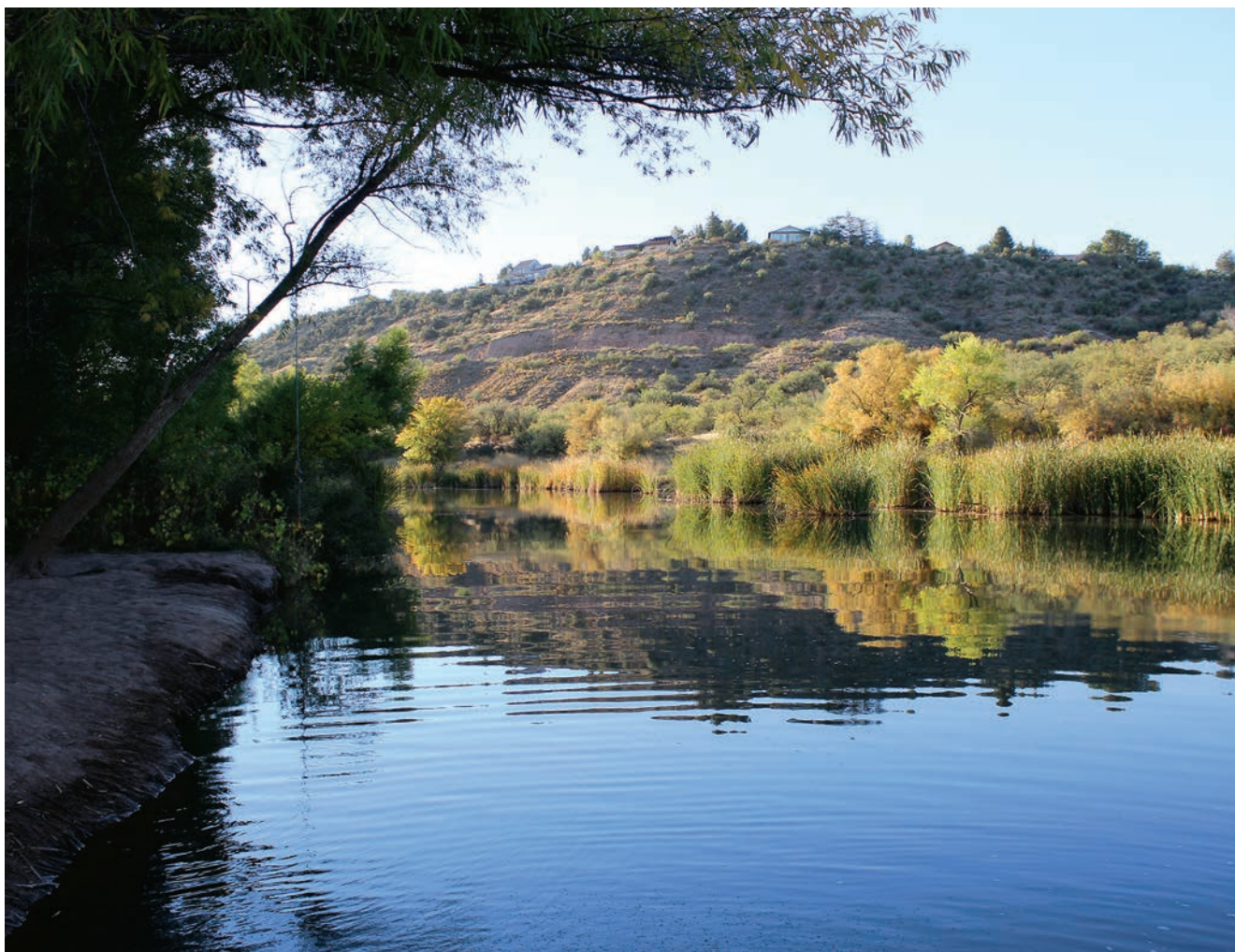
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BY PETER CORBETT

Cottonwood, Arizona

A river runs through it...and Western spirit too.



The town of Cottonwood's name was inspired by the majestic cottonwoods lining the banks of the Verde River that passes through the Verde Valley's commercial hub.

All photos by Peter Corbett Unless Otherwise Noted

Thirteen years ago, a bobcat attacked unlucky patrons in Cottonwood's Chaparral Bar. They reacted by jumping on a pool table and the bar. A few got scratched before the angry cat fled.

Cottonwood certainly is no longer the wild, wild West, but it maintains its Western spirit, cultivated 130 years ago when it was a farming and ranching community supporting the rowdy mining camp of nearby Jerome.

"You're not going to see cowboys walking along the street too much, but Cottonwood is definitely becoming a beautiful town for visitors," said Ryan Glass, co-owner of the Blazin' M Ranch, one of the Verde Valley's top Western attractions for many years.

The 8.8-acre ranch along the Verde River features a country music dinner theater serving barbecue chicken and ribs. It has a saloon and photo studio where guests dress up as lawmen,

dance hall girls and gunslingers. The music for the dinner show is everything from Bob Wills to Chris Stapleton.

"We're bringing the joy of the wild West to our visitors," Glass said.

Cottonwood is roughly 100 miles north of Phoenix, 20 miles from the red rocks of Sedona and half that distance from Jerome. Cottonwood is the often-overlooked gem between those two popular destinations. Make time to visit all three.



From high atop Cleopatra Hill, the mining town of Jerome provides a panoramic view of the spectacular Verde Valley, the communities of Cottonwood, Clarkdale and Camp Verde and the distant Mogollon Rim.

Courtesy Library of Congress

The town's namesake cottonwood trees provide a leafy canopy along the Verde River that runs through the northern and eastern flanks of Cottonwood. A Jail Trail River Walk is an easy stroll along the Verde. It starts at an historic graybar hotel at the north end of Main Street in Old Town Cottonwood.

Largely built in the 1920s and '30s, Old Town is a walkable three-block stretch that's a hub of Verde Valley tourism with eight wine-tasting rooms, unique shops, two inns, restaurants and a brewery in a former Baptist church with a new bell in its belfry.

Tavern Grille occupies the former Rialto Theater that opened in 1923. The

adjacent Tavern Hotel was converted from a 1925 grocery store. Iron Horse Inn is a 1930s motor court that's been modernized and now features a courtyard where Ford deuce coupes parked 90 years ago.

Larry's Antiques, in an old feed store at the Main Street curve, has a vast trove of Old West collectibles and more recent Americana keepsakes.



The first American residents of the Verde Valley were stationed at Fort Verde, and early on, soldiers and their families discovered the ancient ruins of the Valley's earliest residents. Today, much of the 1,000-year-old, 110-room village is preserved at Tuzigoot National Monument.

Courtesy the Carol M. Highsmith Archive, Courtesy Library of Congress



The Verde Canyon Railroad is headquartered in nearby Clarkdale and offers guests a relaxing rail adventure through the red rock canyon of the Verde River.

Courtesy the Carol M. Highsmith Archive, Library of Congress

Other popular attractions in Cottonwood and the Verde Valley are Dead Horse Ranch State Park and Verde Canyon Railroad.

Trail Horse Adventures offers trail rides in the state park and along the river. The park is also popular for camping with 106 RV sites, 17 non-electric spots for tents and bathrooms with showers.

The scenic railway departs from a depot in Clarkdale four miles from Cottonwood. The train runs daily along the Verde River past Sycamore Canyon. Eagle sightings are not uncommon, and it passes through some of the prettiest riparian and canyon landscapes in Arizona.

The train runs 20 miles northwest to Perkinsville before heading back to Clarkdale. The depot at Perkinsville, which sadly is dilapidated, had a cameo role in the 1962 film *How the West Was Won*.

Verde Valley was also the setting for a Western filmed in 1967 called *Stay Away, Joe*, starring Elvis Presley, Burgess Meredith and Joan Blondell. Elvis played a mixed-race Native bull-riding champ

who came home to save the family ranch.

Reviewers called it one of Elvis's worst movies and noted that viewers stayed away from *Stay Away, Joe*. But it did get high marks for showing the scenery around Cottonwood and

Sedona, where dozens of Westerns were filmed. ✦

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.



A century-old Baptist church in Cottonwood has been converted into the popular Belfry Brewery.

WHERE HISTORY MEETS THE HIGHWAY



Mural at Verde Lea Market, 516 N. Main St. Cottonwood, Arizona

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VWineTrail.com

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Get aboard Verde Canyon Railroad in neighboring Clarkdale for a scenic ride up the Verde River to Perkinsville, a tiny ranching hamlet where MGM filmed scenes from *How the West Was Won*.
VerdeCanyonRR.com

END OF THE TRAIL LODGING

Iron Horse Inn is a vintage motor court, built with river rock. A comfy courtyard for guests has replaced the enclosed parking area.
IronHorseOldTown.com

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Cowboy Hats and

The two most recognizable fashion icons of the American West are selling out worldwide.



In 2021, Paramount+ launched Taylor Sheridan's streaming series *1883*, starring Isabel May as Elsa Dutton. Her distressed Plainsman style cowboy hat has become a popular request at custom hat stores across the United States, including Ugly Outlaw Hats in South Pasadena, California.

Courtesy Paramount+

Born out of necessity

in the post-Civil War West, the American cowboy hat and Western boot have defined their wearers for over 150 years. Corporate American hatmakers and bootmakers in business since the 19th and early 20th centuries and local, modern, custom hatmakers and entrepreneurial boot (and now hat) makers such as Tecovas are all seeing a resurgence in the popularity of fashionable and practical headgear and footwear around the world.

What is driving sales of Western hats and cowboy boots? For over a century, popular culture has inspired millions to add hats and boots to their wardrobes. Taylor Sheridan's recent *Yellowstone* and *1883* and the classic Westerns such as *Tombstone* and *Lonesome Dove* have driven fans of the custom hats and boots shown on-screen to seek out their own to wear and enjoy. Western ranching, farming, culture, music and rodeo also have influenced the sale of hats and boots domestically and internationally.

Want to learn more about the history of the cowboy, cowgirl and the gear that won the West? From Oklahoma City to Los Angeles, Western museums have new and ongoing exhibitions that feature the evolution of the iconic gear from the 1860s to the present. Most of our favorite Western museums (see the September 2022 issue) feature exhibits on the history of the cowboy, buckaroo

and vaquero. Recently, *True West's* top museum for 2022, The National Cowboy & Western Heritage Museum, debuted "Sombreros, Texas and Bosses of the Plains," an exhibition on cowboy hats and their popularity from the Old West to Hollywood.

In honor of the hats and boots that won the West, here are some of our favorites, past and present. So, get out there, cowboy and cowgirl up, and get yourself outfitted. Wear them proudly, no matter where you call home!



Cowboy hats are as individual as the cowboys who wear them, as demonstrated by this hungry group of hands sitting down for an evening meal around their chuckwagon.

Courtesy Library of Congress

Western Boots

BY THE
EDITORS OF
TRUE WEST

Tecovas, including the Josie, a two-tone suede Western boot, can be ordered online or in person at one of the custom boot company's retail stores found in 12 states. The company has recently also started selling cowboy hats for men and women.

By Kayla Kubiata, Courtesy Tecovas Boots



Thirty years ago, *Tombstone's* costumers doubled down on the popularity of the Western hats and gear in *Lonesome Dove* (1989), and the Western style of the ensemble film remains popular with fans and reenactors alike.


Courtesy Buena Vista Pictures




Not to be outdone by the men in her family, this early 20th-century Montana cowgirl is ready to ride in her best hat, boots and riding dress.

Courtesy Library of Congress

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Bootmakers show off their craftsmanship in their Alpine, Texas, boot shop in 1939.

Russell Lee, Courtesy Library of Congress

The Open Road

An all-time classic is back on top!

Stetson's Open Road made its debut in 1937 and has been a mainstay of the American hat company's repertoire ever since. After World War II, the Philadelphia hatmaker advertised the Western fedora nationwide with slogans including "East or West, the Stetson is Part of the Man..." and "Almost as popular on the Avenue as they are on the Open Road." The versatile 4.25-inch crowned, 2.75-inch short-brimmed felt hats with a cattleman's crease are worn anywhere, anytime by everyone from presidents to ranchers and country stars to cowgirls. Today, the iconic Stetsons have become popular again, from Austin to New York, and are all handmade at the company's headquarters in Garland, Texas.



Michael Dorman has renewed the popularity of Stetson's Open Road 6x cowboy hat as the title character in the Paramount+ streaming series *Joe Pickett*.

Courtesy Paramount+

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Robert Duvall and Tommy Lee Jones made their respective hats, the Gus and the Captain Woodrow Cal, famous worldwide. Still popular 33 years after the series aired on CBS, the hats are made by most custom hatmakers, including the creators of the hats, Manny Gammage's Texas Hatters, in Lockhart, Texas.

Courtesy CBS Television



Catalena Hatters in Bryan, Texas, is renowned worldwide for custom felt and straw hats for men and women. Founded in 1983, the company is well-known for custom Gus felt hats, the style Robert Duvall made famous in *Lonesome Dove*.

Courtesy Catalena Hatters



Like the first bootmakers on the Western frontier of Kansas and Texas, Tecovas bootmakers in León, Guanajuato, Mexico, make every pair of boots by hand.

By Brie Benson, Courtesy Tecovas

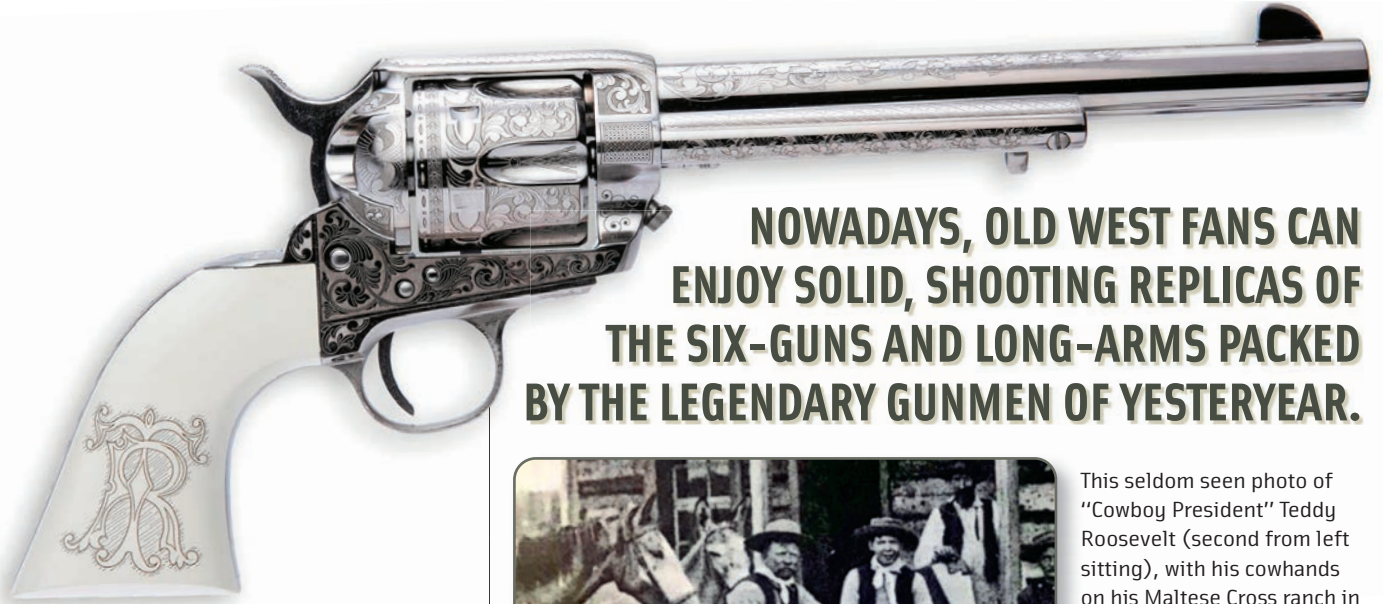


A champion rodeo star in the 1920s and early 1930s, Vera McGinnis (front, center) and two of her rodeo circuit friends sport their favorite hats, boots and Western wear, all of which are back in fashion today.

Courtesy True West Archives

BY PHIL SPANGENBERGER

GUNSLINGER GUNS ^{FOR} TODAY'S "SHOOTISTS"



NOWADAYS, OLD WEST FANS CAN ENJOY SOLID, SHOOTING REPLICAS OF THE SIX-GUNS AND LONG-ARMS PACKED BY THE LEGENDARY GUNMEN OF YESTERYEAR.

While many of the well-known good and bad men of the American frontier have been associated with one or two firearms, most of them used a variety of handguns, rifles and shotguns throughout their colorful careers. For example, although we often think of J. B. "Wild Bill" Hickok with his 1851 Navy Colt revolvers, he was known to have used a variety of arms during his reign as the "Prince of Pistoleers." One photo shows him with a brace of 1860 Army Colts, and there are period accounts from those who knew Hickok, of other handguns and shoulder arms he was supposed to have owned or used. For example, last year, Bonhams of Los Angeles auctioned off a well-documented Springfield Sporting Rifle that had been owned by Wild Bill, and more recently Rock Island Auction Company sold the Smith & Wesson No. 2 Old Model Army revolver that Hickok was known to have carried in Deadwood, where he was murdered in August of 1876. Interestingly these historic firearms brought an astounding \$425,312 and \$235,000 respectively, showing that purchasing an actual gun owned by a notable



This seldom seen photo of "Cowboy President" Teddy Roosevelt (second from left sitting), with his cowhands on his Maltese Cross ranch in North Dakota, reveals his ivory stocked Colt Single Action revolver, holstered at his side. Cimarron Firearms produces a beautiful laser-engraved (with hand-detailing) replica of Roosevelt's six-gun, complete with his distinctive "TR" monogrammed initials on the faux ivory grips.

Revolver photo courtesy Cimarron Firearms, historical photo courtesy True West Archives

Wild West figure like Wild Bill, is prohibitive for most of us.

However, thanks to the replica firearms industry, both foreign-import and American-made reproductions of six-guns, rifles and shotguns, like those packed by the legendary gunslingers of the American frontier and in the movies, can be had at affordable prices. Depending on one's budget, a complete collection—or several replicas of Western gunfighter guns can be accumulated. Think about it. These clones of the famous and infamous gunslingers of the past look and operate exactly like the incredibly costly originals, but they fire modern factory smokeless ammunition, so they can be used and enjoyed like any other modern firearm.

Regular readers of *True West* may recall that in the November 2021 issue, we offered a roundup of Old West replicas made famous by the law-abiding and the hard cases of our Western past. Well, in this issue we're continuing our coverage of such shooting irons by giving our readers information on some different Western guns that emulate some of history's and the silver screen's lawmen and lawbreakers.

Several firearms companies list frontier firearms among their offerings. Colt's Single Action Army (SAA), the legendary and original Peacemaker, is still being produced by Colt's Manufacturing Company, LLC (now owned by CZG). These classic American-manufactured Colts are available in .45 Colt chambering

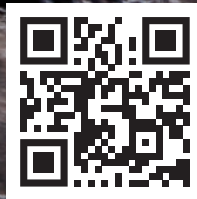
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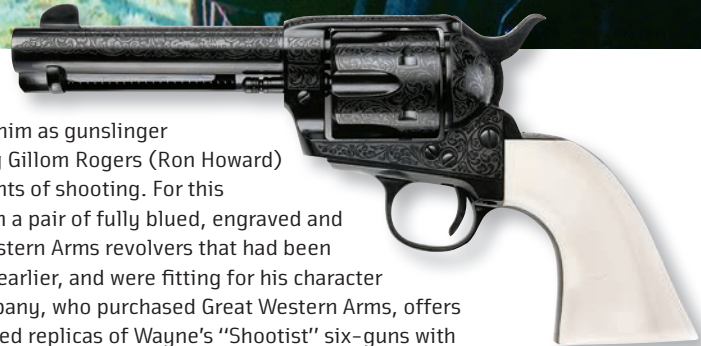
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This photo from John Wayne's last film, *The Shootist* (1976), shows him as gunslinger J.B. Books, giving young Gillom Rogers (Ron Howard) a lesson in the finer points of shooting. For this oater, the Duke relied on a pair of fully blued, engraved and ivory-stocked Great Western Arms revolvers that had been presented to him years earlier, and were fitting for his character in this movie. EMF Company, who purchased Great Western Arms, offers handsome laser-engraved replicas of Wayne's "Shootist" six-guns with one-piece ultra-ivory grips that will turn darker like tusk ivory.

Revolver photo courtesy EMF Co., movie still courtesy *A Word on Westerns*.



only, and in their standard barrel lengths of 4¾ inches, 5½ inches and 7½ inches. Other old gun-making firms like Winchester (now owned by Browning), have reintroduced new versions of their classic firearms. Winchester is advertising its 1873, 1886, 1892, 1894 and 1895 lever-action rifles, made by Miroku of Japan, a quality company. Marlin Firearms, now part of Sturm, Ruger & Co., continues to turn out the Marlin's popular 1894 and 1895 lever rifles, while Ruger is keeping Cowboy Action competitors and Cowboy Mounted shooters blazing away with their ever-popular Vaquero "peacemaker"-styled revolvers. All Ruger and Marlin firearms are American made.

Rather than a specific arm used by a historic figure, many replica houses carry reproductions of a type or model of weapon, such as any of the many historical flintlock, percussion, and metallic cartridge handguns and shoulder arms. Dixie Gun Works offers a host of frontier-era replica firearms, along with parts and accessories.

Among their offerings is their Pedersoli-made, Italian-import "Rocky Mountain Hawken" rifle. This handsome, .54 caliber, percussion muzzleloader sports an authentic browned, 34¹/₁₆-inch octagonal barrel with double-phase set triggers and is rifled for round ball shooting. This is one heckuva cool smokepole!

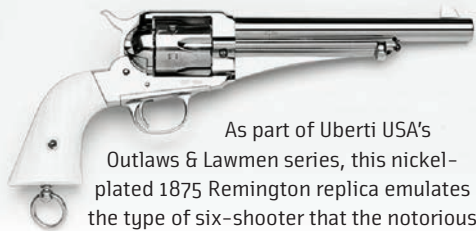
Chiappa Firearms carries an assortment of Old West guns, including replicas of Steve McQueen's "Mare's Leg," cut-down 1892 Winchester, shown in the 1958-1961 TV series *Wanted, Dead or Alive*. Besides Taylor's & Company's array of spiffy frontier copies, they carry a military-stamped, 7½-inch barreled, U.S. Cavalry Colt repro. Taylor's 20-inch round tubed, "Rio Bravo" 1892 carbine, with that iconic lever gun's extra-large ring lever is just like the one the Duke carried in the 1959 oater by the same name. They also offer cartridge conversion cylinders for their Colt, Remington and other cap and ball replica revolvers.

Two fine outfits—both located in Big Timber, Montana—manufacture top



Among Dixie Gun Works' vast selection of handguns and longarms, both metallic cartridge and black powder, is this handsome and authentic-looking Pedersoli-made, "Rocky Mountain Hawken" muzzle-loading rifle. Offered in .54 caliber percussion, with a 34¹/₁₆-inch, browned octagon barrel, and in either a satin-finished maple (shown) or walnut half stock, it's a spitting image of the smokepoles carried by the explorers and trappers who opened the early West.

Hawken replica courtesy Dixie Gun Works



As part of Uberti USA's Outlaws & Lawmen series, this nickel-plated 1875 Remington replica emulates the type of six-shooter that the notorious Frank James carried throughout his lawless career. Available in the original 7½-inch round barrel and in .45 Colt caliber, the "Frank" is fitted with simulated ivory grips.

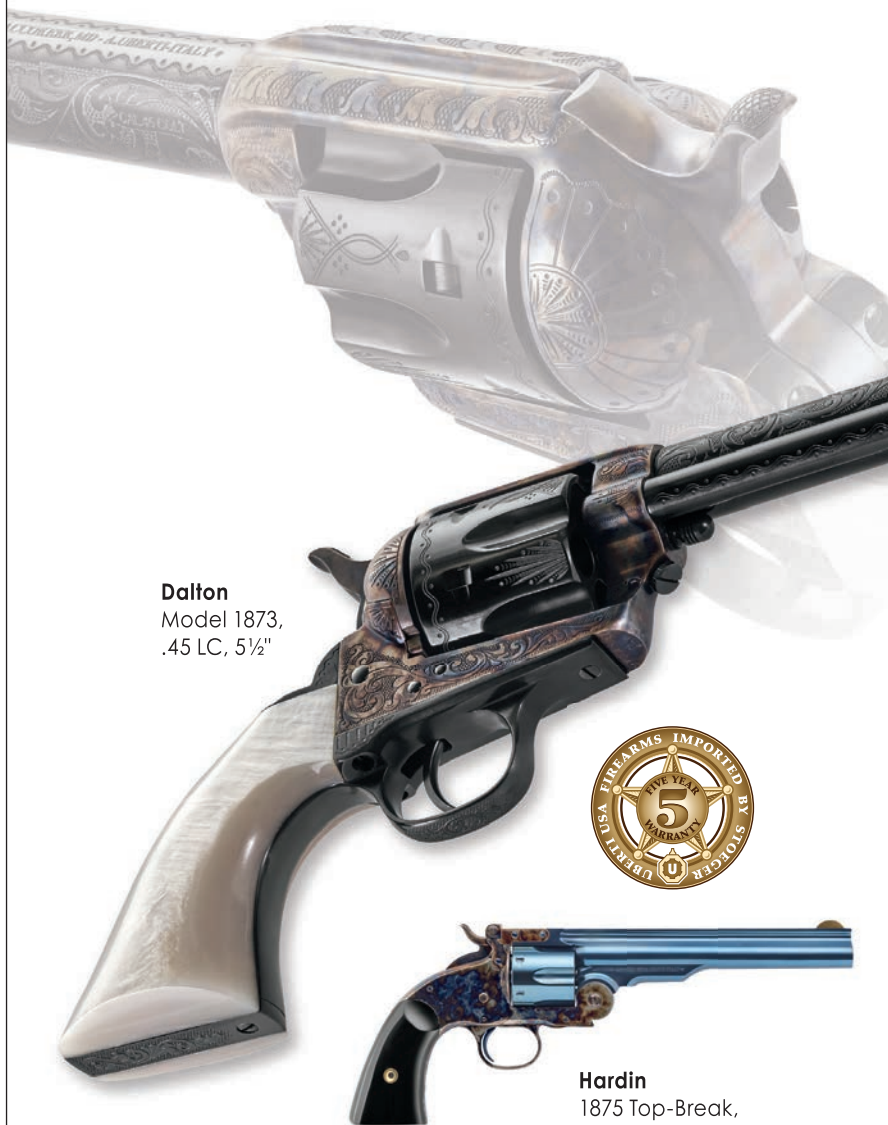
Revolver Courtesy Uberti USA

quality copies of Sharps single-shot rifles. Shiloh Rifle Manufacturing Company produces 1862 (Confederate Robinson copy) and 1863 percussion rifles and carbines, along with their 1874 Sharps buffalo guns and Creedmoor target rifles. Shiloh is well known for producing the "Quigley Model" rifle that duplicates the .45-110 Shiloh Sharps they produced for actor Tom Selleck in the 1990 Australian/Western *Quigley Down Under*. Shiloh can custom build one of their Sharps reproductions (including a copy of the Quigley Model) to emulate just about any original frontiersman's personal firearm. C. Sharps Arms Co. custom manufactures the 1874, 1875 and 1877 Sharps reproductions, and turns out first-quality reproductions of the 1885 High Wall Winchester and Remington's Hepburn single-shot rifles.

Although Henry Repeating Arms is best known for its American-made, modern-designed, yet traditionally inspired lever-action rifles, it does offer a beautiful selection of authentic-looking 1860 Henry rifles. Made with brass or color case-hardened iron receivers, and 24½-inch blued, octagon barrels, or a 20½-inch tube carbine version, these lever guns can be had in .44-40 or .45 Colt (originals were .44 Henry Flat—a rimfire round). Henry is also a big supporter of our military veterans through the company's \$1,000,000 Silver Anniversary pledge, in memory of those who sacrificed their lives in service to the country. This past August 30, Henry Repeating Arms' President Andy Wickstrom presented a \$50,000 check to The American Legion at their national convention in Milwaukee, Wisconsin.

EMF Co, Inc. carries a hefty selection of the well-made Pietta, Italian-import single-action six-guns like its

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OUTLAWS & LAWMEN SERIES

The Outlaws & Lawmen series pays homage to the most legendary names in the Wild West. Each piece in this collection is inspired after revolvers actually carried by famous heroes and villains, undying characters in the riveting drama of American history. Stunning to look at, fantastic to shoot, available in limited quantities through your Uberti USA dealer.

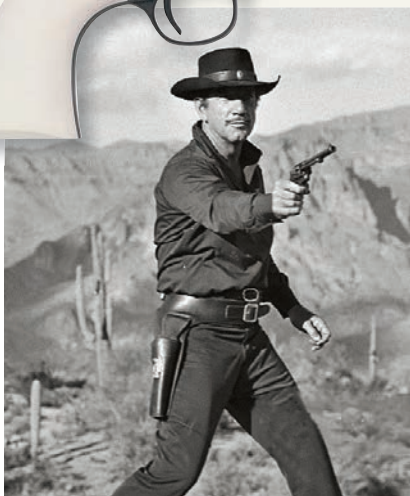
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 **Uberti USA.**
HISTORY REPEATS ITSELF



Cimarron's WWI 1911, .45 ACP semi-auto pistol is a near exact copy of those "genuine" 1911s that were packed in Mexico by Gen. John J. "Black Jack" Pershing's troops during the Punitive Expedition in 1916, marking the last mounted combat in North America by the U.S. Cavalry. Finished in a polished blue, and furnished with an eight-round magazine, this semi-auto is ideal for reenactors and serious shooters alike.

Pistol photo courtesy Cimarron Firearms, Historical photo from author's collection



Fans of TV's western *Have Gun Will Travel*, which ran from 1957-63, and starred Richard Boone, will enjoy EMF Co.'s "Paladin." This 7½-inch, all blued .45 Colt-chambered single-action wears imitation ivory grips and are a fitting sidearm for, as the show's theme song says, "a knight without armor in a savage land"

Revolver courtesy EMF Co., Paladin photo courtesy *A Word on Westerns*



.45 Colt copy of Paladin's *Have Gun Will Travel*, 7½-inch barreled, blued single-action with faux ivory-type grips. It's a version of the revolver actor Richard Boone packed in the popular Hollywood TV series that ran from 1957-1963 and is still thrilling Western fans through reruns. EMF also offers handsome rec-

reations of gunman J.B. Books' Great Western smoke wagons, as toted by none other than John Wayne in his last film, *The Shootist* (1976). They're laser engraved and full blued with ultra-ivory grips. The Duke carried a pair of 'em. You can too!

Cimarron Firearms has a corral full of reproductions of Old West and movie

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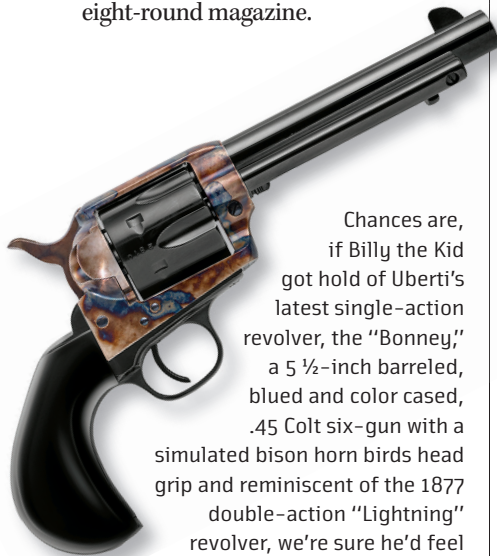
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West guns. Cimarron's offerings include a beautiful laser-engraved and nickel-plated Old Model (pre-1896-style frame) copy of Theodore Roosevelt's six-shooter from his 1880s ranching days. Fitted with a poly ivory grip that bears the distinguished "TR" monogram, just like cowboy president Teddy Roosevelt's. (His original Colt is on display at the Autry Western Heritage Museum in Los Angeles.) If you're chomping at the bit for a Custer-era sidearm, then check out Cimarron's 7th Cavalry limited edition reproduction. It's a handsome 7½-inch barreled, blue and color cased Colt-type SAA with one-piece walnut stocks, complete with appropriate inspector's stamps and 1876-era martial markings.

Replicating the early 20th century and the last combat action of the U.S. Cavalry in North America, Cimarron's offers a copy of the 1911 semi-auto pistol. This slab-sided sidearm is a replica of the sidearms used by the khaki-clad horse soldiers during the 1916 Punitive Expedition in Mexico, when General John "Black Jack" Pershing and his American cavalrymen rode after Mexican revolutionary bandit Francisco "Pancho" Villa. Dubbed the "Wild Bunch," 1911 semi-auto pistol, this 5-inch barreled, .45 ACP features a high polished blue, or the later "Parkerized" blackened finish (also available in nickel plating), with the authentic double diamond checkered wood grip panels. It's also Colt parts-compliant and comes with an eight-round magazine.



Chances are, if Billy the Kid got hold of Uberti's latest single-action revolver, the "Bonney," a 5½-inch barreled, blued and color cased, .45 Colt six-gun with a simulated bison horn birds head grip and reminiscent of the 1877 double-action "Lightning" revolver, we're sure he'd feel well heeled!

Revolver photo courtesy Uberti USA



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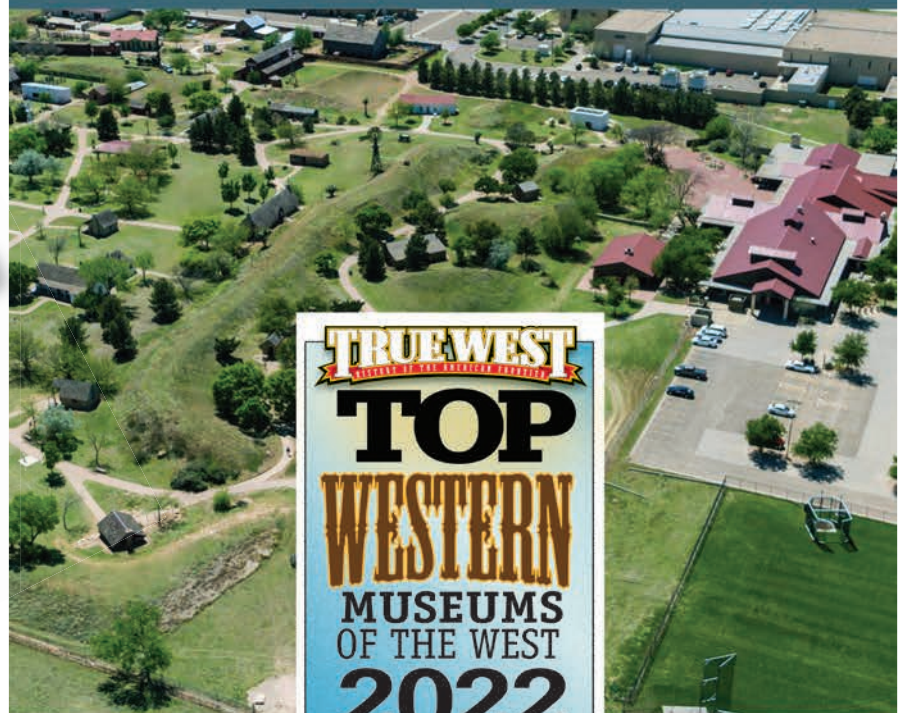
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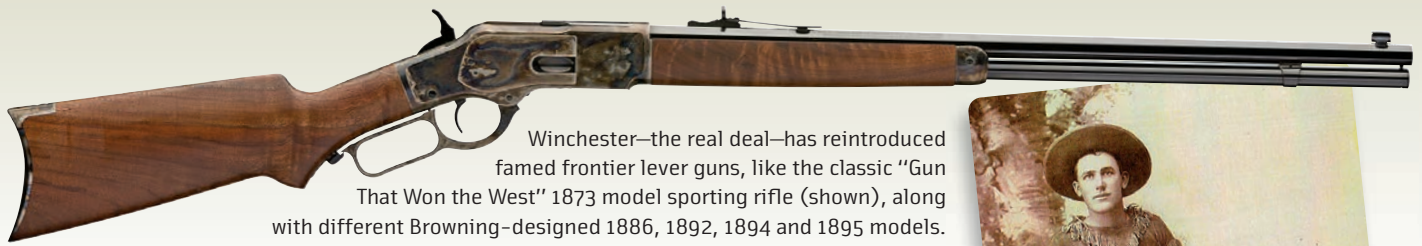
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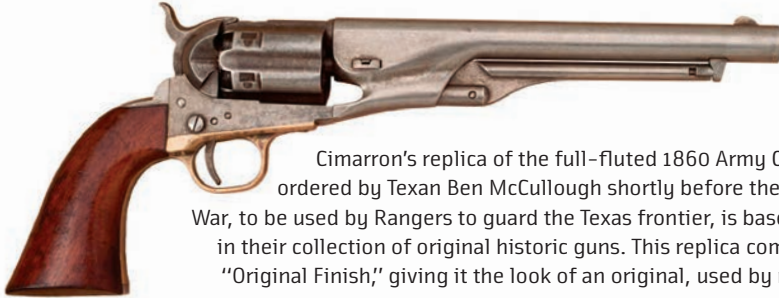
TRUE WEST
LEGACY OF THE AMERICAN WEST
**TOP
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MUSEUMS
OF THE WEST
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Winchester—the real deal—has reintroduced famed frontier lever guns, like the classic “Gun That Won the West” 1873 model sporting rifle (shown), along with different Browning–designed 1886, 1892, 1894 and 1895 models.

Produced under contract to Browning–Winchester by Miroku of Japan, these high-quality rifles fit the bill for reenactors, leisure shooters and hunters alike. The ever-popular ‘73 lever-action was a favorite with plainsmen of all stripes, like this buckskin-clad, late 19th-century Westerner with his 1873 Winchester carbine.

Rifle photo courtesy Browning–Winchester, Period photo courtesy Erich Baumann collection



Cimarron's replica of the full-fluted 1860 Army Colt .44 revolvers ordered by Texan Ben McCullough shortly before the start of the Civil War, to be used by Rangers to guard the Texas frontier, is based on an original in their collection of original historic guns. This replica comes in Cimarron's “Original Finish,” giving it the look of an original, used by men in the field!

Photo courtesy Cimarron Firearms

I'd be remiss if I didn't at least mention Cimarron's detail-perfect copies of two unique percussion six-shooters. One is a clone of the full-fluted 1860 Army Colt .44 revolvers ordered by Texan Ben McCullough shortly before the start of the Civil War to be used by Rangers to guard the Texas frontier. The other worth mentioning here is an exact reproduction of Capt. Sam Walker's 1847 Walker .44 revolver. Only 1,100 of these arms will be produced honoring 200 years of the Texas Rangers. One thousand of them will feature company (A, B, C, D, E) and issue number stampings, as found on original Walker Colts, plus 100 civilian models. Both historic revolvers are offered in Cimarron's “Original Finish,” giving them the look of actual guns used by men in the field.

Cimarron's Pedersoli long arms, such as a .50 caliber, half-stock “Santa Fe Hawken,” looks just like the muzzleloading Plains Rifles carried by Kit Carson, Jim Bridger and other frontiersmen of the pre-Civil War period. They also offer a wide selection of Pedersoli's Sharps and other single-shot buffalo rifles.

These include a “Big Fifty” (.50-90 caliber), a “Billy Dixon” model in .45-70 chambering, and a .45-70 “Adobe Walls” Remington Rolling Block rifle, like one of the rifles of choice of famed hide hunter Billy Dixon.

This Fredericksburg, Texas-based outfit's lineup of “reel west” guns include Cimarron's “The Hand of God” revolver as seen in the flick *3:10 to Yuma*, the spaghetti Western favorite “Man With No Name” '51 Navy conversion and a single action dubbed “Rooster Shooter,” modeled after Marshal Rooster Cogburn's iconic sidearm. Shotgunners will like their “Doc Holliday” 12-gauge, 20-inch barreled “Street Howitzer,” reminiscent of the double-barreled, sidehammer scattergun used by the notorious gambler/gunfighter. They also list the “Tom Horn” 1876 rifle, duplicating the big .45-60 lever-action Winchester (with a specially made tang sight) used by Steve McQueen in that so-named 1980 Western.

Uberti USA's Outlaws & Lawmen series offers close copies of the actual firearms packed by some of the West's best-known characters. Models like “Frank,” a copy of the 1875 Remington

six-shooters James-Younger gang's Frank James used throughout his outlaw career. Nickel-plated with ivory-like two-piece grips—while Frank's original guns were .44-40s—this attractive Uberti repro is offered in .45 Colt or .357 Magnum. Billy the Kid fans will surely like Uberti USA's “Bonney,” a close facsimile to the birds' head-style gripped, 1877 Colts that that the young gunslinger favored. Although the “Kid's” six-guns were double-action revolvers, Uberti offers a single-action, much stronger version of “Little Casino's” sidearms. They too come in either .45 Colt or .357 Magnum. One of Teddy Roosevelt's peacemakers, a nicked 5½-inch .45 Colt revolver, much like the hoglegs toted by so many peacekeepers, is another newer addition to that series. The Outlaws & Lawmen series also includes lookalike smoke wagons representing gunmen Wild Bill Hickok, Jesse James, Bob Dalton, John Wesley Hardin and others. It's a colorful series of historic handguns that are well worth a look-see.

Several companies are producing fodder for these Old West replicas. Now



Fans of the 1876 Winchester, in rifle or carbine form, including a reproduction of the .45-60 “Centennial Model” used by Steve McQueen in the 1980 horse opera *Tom Horn*, are sure to take to Cimarron's replica of this big lever-action rifle. The Tom Horn replica features a specially reproduced tang sight, like the one in the film. Interestingly, when filming this Western, the smaller 1873 Winchester doubled for the 1876 model for the horseback scenes, since the big '76 was too bulky to handle comfortably at a gallop.

Rifle photo courtesy Cimarron Firearms

that ammo is getting a bit easier to come by, compared to the last couple of years, you can choose from several makers of cowboy loads in a healthy variety of calibers and bullet weights (depending on manufacturer), from .32 caliber through .38, .44 and .45 handgun, and longarm loadings from .32-40 to .45-70 rifle ammo. Check out the Cowboy Action offerings from ammunition companies like Aguila, Atomic, Black Hills Ammunition, Cowboy Choice, Fiochi, Hornady, HSM, Magtech, Remington, Sellier & Bellot and Winchester.

If you've been shooting replicas for quite a while, you may have the need for replacement parts. VTI Replica Gun Parts has been a major supplier of more than 10,000 gun parts for decades, handling components for Uberti, Pietta, Pedersoli, Armi San Marcos, IAB and more. Whether you need a tiny screw or a major internal or external firearm part (no frames are offered), new owner Michael Duffy, who has over 50 years in the firearms industry, can accommodate your needs. Having worked for over 10 years as shop manager for Numrich Gun Parts, he's got the experience in finding needed parts. I've used VTI several times and have always been well pleased with the service.

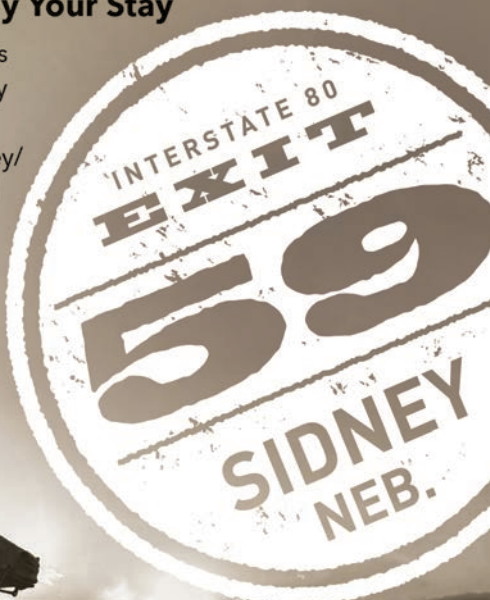
Reenacting history and/or shooting the smoke irons that famous and infamous gunslingers used in the heyday of the Wild West can be loads of fun. Check out the replicas from the various companies mentioned, and I'll bet you'll find a gunfighter's gun you'll want. The quality of reproduction firearms has come a long way in the past decades, and I'm sure you'll find a quality replica of your favorite Old West firearm.



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. He's also *True West's* "True West Westerner of 2022."

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WESTERN ROUNDUP

FOR NOVEMBER 2022

HELL-RAISERS & TRAILBLAZERS

Prescott, AZ, November 5, 2022-January 22, 2023: See the extraordinary works of Bob Boze Bell in a truly unique exhibit of original paintings and etchings from the critically acclaimed new book cowritten with *True West's* Jana Bommersbach, *Hell-Raisers & Trailblazers: The Real Women of the Wild West*. 928-778-1385 • PhippenArtMuseum.org



Sue Ridin' High

By Bob Boze Bell



THE POLAR EXPRESS

Durango, CO, November 18, 2022-January 1, 2023: 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



Courtesy Durango Silverton Railroad

ART SHOWS

ARTWALK ALPINE

Alpine, TX, November 18-19: 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 2, 2022-January 16, 2023: Participating artists paint "en plein air" (outside on location) 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. 928-638-2481 • GrandCanyon.org

HERITAGE FESTIVALS

COWBOYS ON MAIN

Bandera, TX, November 5-26: Enjoy live music and storytelling at the Frontier Times Museum with Kenny James. 830-796-3864 • BanderaCowboyCapital.com

EMPIRE RANCH COWBOY FESTIVAL

Sonoita, AZ, November 5-6: Celebrating Arizona's history and culture, the festival offers Western heritage demonstrations, livestock exhibits, cowboy cooking and entertainment. 888-364-2829 • EmpireRanchFoundation.org

ANNUAL DEATH VALLEY '49ERS ENCAMPMENT

Furnace Creek, Death Valley National Park, CA, November 5-12: A fun-filled Western heritage festival includes old-time and Western-style music, reenactments, history presentations, an art show, crafts, golf tournament, wheelbarrow race, a pioneer costume contest, 4X4 tours, wagon train and horse parades. 866-683-2948 • DeathValley49ers.org

43RD ANNUAL WICKENBURG BLUEGRASS FESTIVAL

Wickenburg, AZ, November 11-13: 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. Bring the whole family and enjoy good food and drink, arts and crafts, and a designated Kids Zone 928-684-5479 • WickenburgChamber.com

ANNUAL CHANDLER CHUCK WAGON COOK-OFF

Chandler, AZ, November 11-12: The cook-off is held at Tumbleweed Ranch. Musical entertainment, merchandise vendors and a Junior Camp Cooking Clinic are all part of the fun. Wagon teams can camp on-site if desired. 480-782-2751 • PardnersOfTumbleweedRanch.org

HOLIDAY TRAINS & CELEBRATIONS

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

STARLIGHT PARADE

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

NORTH POLE FLYER

Austin, TX, November 26-December 17: Ride from Cedar Park to Bertram in train cars decorated for the winter holiday season. 512-477-8468 • AustinSteamTrain.org

RODEOS

WRCA WORLD CHAMPIONSHIP RANCH RODEO

Amarillo, TX, November 9-12: 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.



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.

Garbage, Bowie Knives and Captain Jack

What did American Indians do with captives?

John O'Connor
Phoenix, Arizona

The taking of captives varied with the various tribes, but generally, all adult and older males were killed. Sometimes young children were killed, and oftentimes young males and females were adopted and raised in the tribe. Some were assimilated. Others were enslaved or sold to other tribes or held for ransom.



Cynthia Ann Parker was nine years old when the Comanche tribe raided her family's Texas ranch, killed most of her family, kidnapped her and raised her as one of their own. Married to Peta Nocona, she would become the mother of Quanah Parker, considered the last great leader of the Southern Plains people.

Courtesy DeGolyer Library, SMU

Who created the first Bowie knife?

Chris Cariato
Murrieta, California

It's believed that the original Bowie was made by Rezin Bowie and then given to his brother Jim. Just what happened to it is unclear. According to Bowie family legend, Jim returned the knife to his brother and one of his grandchildren lost it. A different account says the knife was reported lost in a storm at Grindstone Ford, on the Black River near Port Gibson in Mississippi.

Another possibility: the Mexicans took it from Jim's body after the Alamo battle.

You can see a replica of the Rezin Bowie knife at the Museum of Mississippi History in Jackson.

How did the Old Westerners deal with their garbage?

Rob Evanston
Portland, Oregon

Much of their garbage was biodegradable, so at homes and farms, people threw their garbage in the yard and let nature take care of it. Farm animals disposed of some of it, but there was also the problem of animal waste (often used for fertilizer).

Around the mid-1800s people began to dispose of their garbage in a more discreet way by digging pits in remote areas. They also threw a lot of their used household items into their privies, which have proven treasure troves for archaeologists.



James Bowie's use of a knife like this Bowie knife (attributed to the frontiersman) made the weapon famous after journalists sensationalized James' use of it to defend himself at the Sandbar Fight near Natchez, Mississippi, on September 19, 1827.

Images Courtesy True West Archives

What happened to Modoc leader Captain Jack?

Bill Hooper
Minden, Nevada

In 1870, an insurgent band of Modocs, upset by White settlement of the Indians' land, left the reservation. They were under the leadership of Kintpuash, a sub-chief known to the American military as Captain Jack. Federal efforts to force this group's return precipitated the Modoc War of 1872-73, in which about 80 warriors and their families retreated to the California Lava Beds, a land of complex ravines and caves; there they mounted an effective resistance.

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After their defeat and federal imprisonment, Captain Jack (center) and his fellow Modocs, who fought the U.S. Army in the 1872–73 Modoc War in the rugged lava beds in California just south of the Oregon state line, were photographed by Carleton Watkins and sensationally illustrated on the front page of the July 12, 1873, edition of *Frank Leslie's Illustrated Newspaper*.

Courtesy Library of Congress

During peace talks on April 11, 1873, Captain Jack committed an unforgivable act, even to his own people, by striking down unarmed men during negotiations. They murdered Gen. Edward Canby, a distinguished Civil War veteran, and two peace commissioners.

Betrayed by four of his followers, Captain Jack surrendered. He and three other Modoc leaders—Boston Charley, Black Jim and Schonchin John—were tried, convicted and hanged by the Army at Fork Klamath in southeastern Oregon on October 3, 1873.

The remaining Modoc people were escorted to land purchased from the Eastern Shawnee in the Indian Territory (Oklahoma). They were settled at Seneca Springs at the Quapaw Agency almost a year after the war began.



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Black-Hills.com p. 72

Blackhawk Museum

BlackhawkMuseum.org p. 47

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BuffaloArms.com p. 46

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What HISTORY HAS TAUGHT ME

I was fortunate to grow up in the West Texas town of Sterling City, which had only 700 residents. Everyone knew everyone else, and when difficulties struck a family, the entire town turned out to support and uplift.

I was blessed with parents who provided a nurturing home and taught me Christian values. When my mother gave me Edgar Rice Burroughs' *Tarzan of the Apes* at age 10, it set me on course to become a writer. "You're a man of words," my father once told me.

When I was 14, my English teacher, Bob Bass, returned a book report to me with a note that suggested I consider writing as a career. He gave me what everyone needs: a dream.

My six years as a reporter gave me a foundation for my books. Two of my novels, *When Cowboys Die* and *The Illegal Man*, grew directly out of my newspaper work.

Nothing beats a good meal in the wilderness. I remember a Thanksgiving meal in the backcountry of Big Bend National Park, where a can of corn and a pear surpassed any turkey dinner I ever had.

I write because I have to in order to feel right about myself. But whatever I may or may not achieve as a writer, the important thing is to leave a legacy of integrity, honor and faith.

I've been fortunate to live near a world-class research facility, the Haley Memorial Library & History Center in Midland, Texas. The Haley has provided material for 11 of my books.

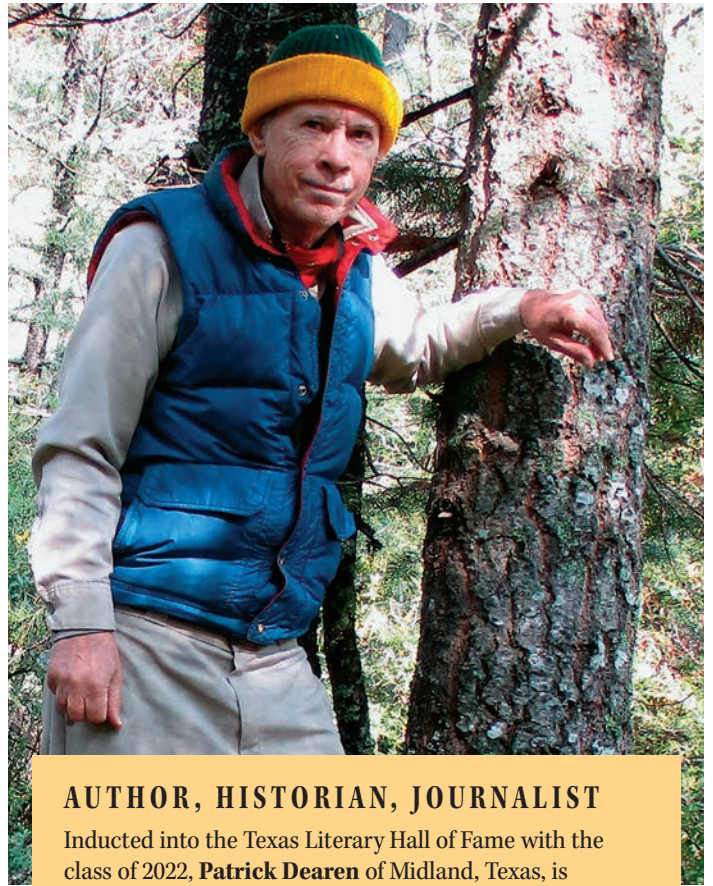
At age 16, I dreamed of winning the Spur Award of Western Writers of America, as had one of my writing idols, Leigh Brackett. It took 48 years, but I finally achieved my dream in 2015 for *The Big Drift*.

No one was more dedicated to his job than a cowboy. Indeed, a herd's owner would abandon the cattle and retreat to the wagon long before a cowboy would even consider it.

Barbecue is fine, but the beans are better. I can still taste my grandmother's pinto beans from decades ago in Sterling City.

The Western is a uniquely American genre, and the cowboy may be, as some have said, our only authentic myth.

Although I've written 10 books about the Pecos, I know enough about the river to realize that I don't know anything about it.



Courtesy Patrick Dearen

AUTHOR, HISTORIAN, JOURNALIST

Inducted into the Texas Literary Hall of Fame with the class of 2022, **Patrick Dearen** of Midland, Texas, is the author of 16 novels and 10 nonfiction books. His nonfiction has focused on the Pecos and Devils rivers, while his books drawn from his 76 interviews with pre-1932 cowboys document the last generation of cowhands before mechanization. In 2015, he received the Spur Award of Western Writers of America for his novel *The Big Drift*.

Few places are more beautiful—or have as violent a history—as the Devils River, a Texas tributary of the Rio Grande. I devoted years to my history work, *Devils River: Treacherous Twin to the Pecos, 1535-1900*. Ultimately, the Devils provided the background for my novel *The Big Drift*.

West Texas is home! When a stranger asked why some stretches of West Texas are so void of traffic, a longtime resident explained that, "Everybody's already where he wants to be."

Many readers would never pick up a documented history work. Historical fiction, however, holds the promise of engaging a reader through a character or characters.

Twice, I've hiked the 14 miles between two legendary points on the Goodnight-Loving Trail—Castle Gap and Horsehead Crossing. An understanding of geography is vital to an understanding of history.

I write my novels on my daily walks and during my wilderness hikes. I average 35 WPM, or words per mile. For *The Big Drift*, I put in 1,850 miles.

What history has taught me... Did anything really happen? Or did *everything* really happen? Considering how sources invariably contradict one another, sorting out truth is a fascinating journey.



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True West magazine has inspired travelers to take the road less traveled and explore the historic sites and towns of the American West. The Third Edition of the *True West* Ultimate Historic Travel Guide has been carefully updated with recommendations on the essential museums of the Old West. Anyone who wants to discover a region from the ground up—and immerse in its local history—will be inspired to visit a Western museum and experience the dynamic, enthralling history of the American West.

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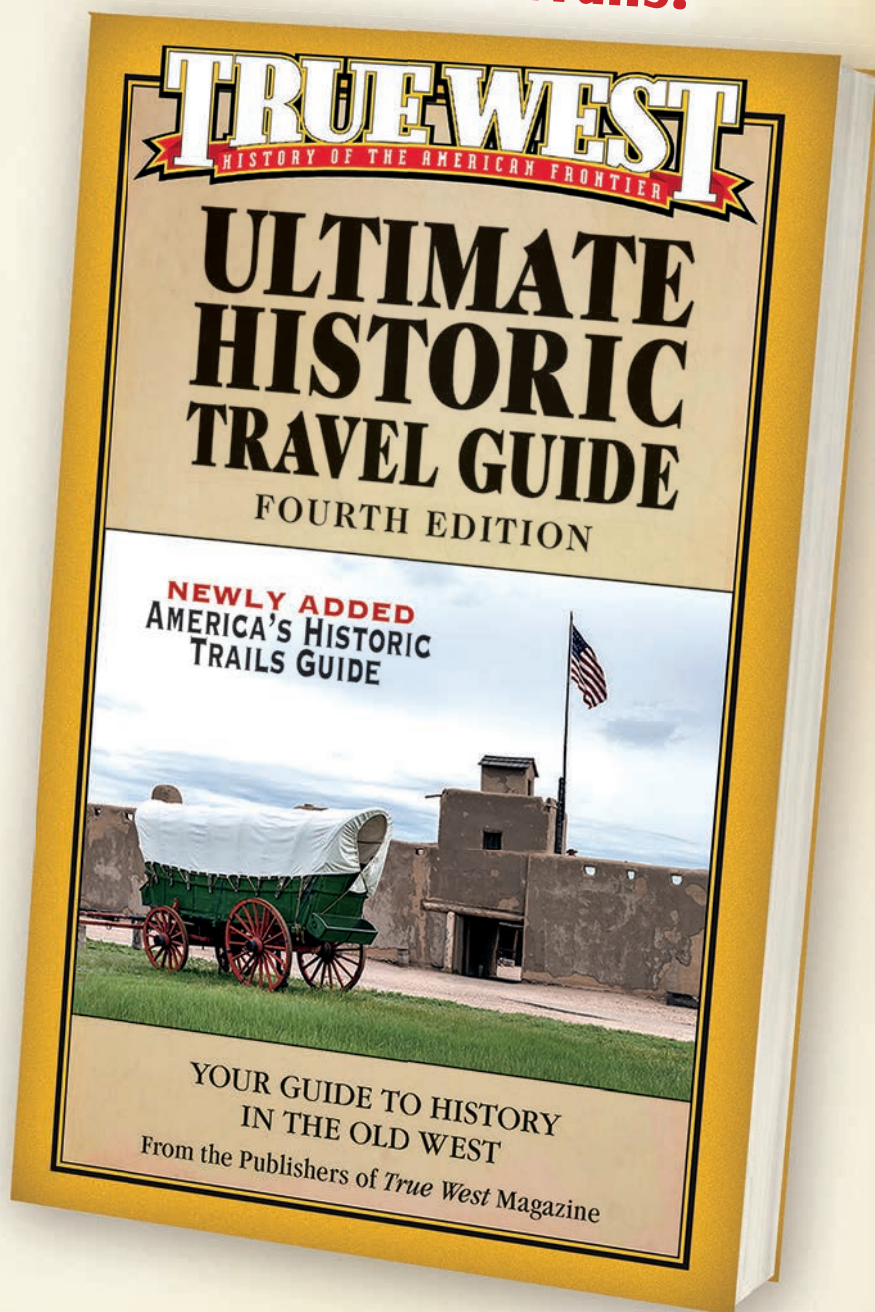
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