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Teddy Blue Abbott, John Burgess (standing) and John Bowen  
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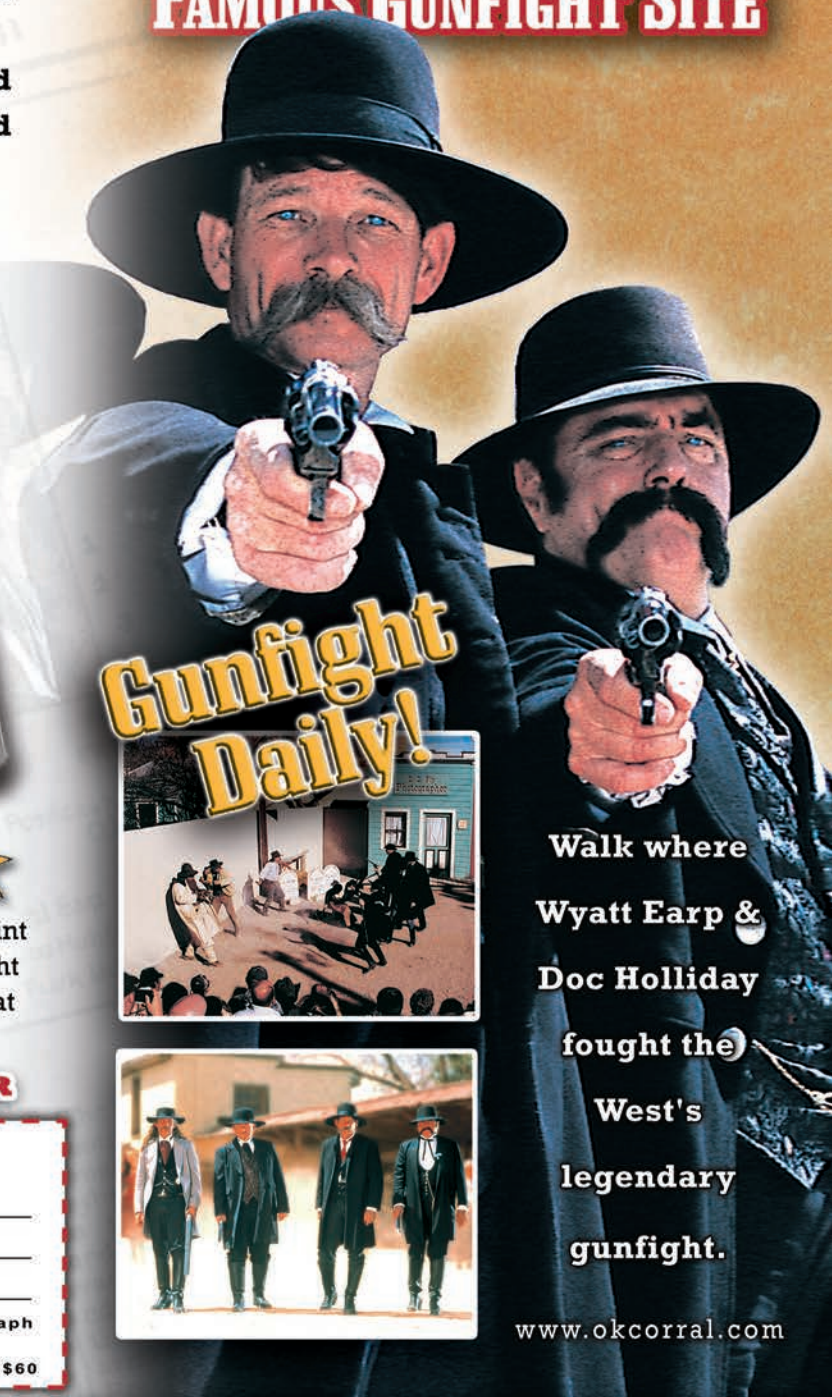
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WICKENBURG, ARIZONA



## LOVE THE WEST?

Images: (top row) Maura Allen, *Spring Fever*, acrylic on wood panel, 30" x 30"; Rebecca Tobey, *Nimbus*, bronze, ed. 50, 33.5" x 18" x 11"; both on view in *Cowgirl Up!* Joe Beeler, *Thanks for the Rain* in front of the Museum's Cultural Crossroads Learning Center. (2nd row) *Cowgirl Up!* installation in the main museum; Western jewelry, apparel, books and home goods available in the Museum Stores. The virtual shopkeeper greets visitors in our *Speaking of Wickenburg* exhibition on the lower level. *Mexican Folk Art* exhibition featuring *Saguaro Time Machine*, an installation by Lalo Cota.

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# COME FACE TO FACE WITH THE WEST'S MOST DEADLY GUNFIGHTER

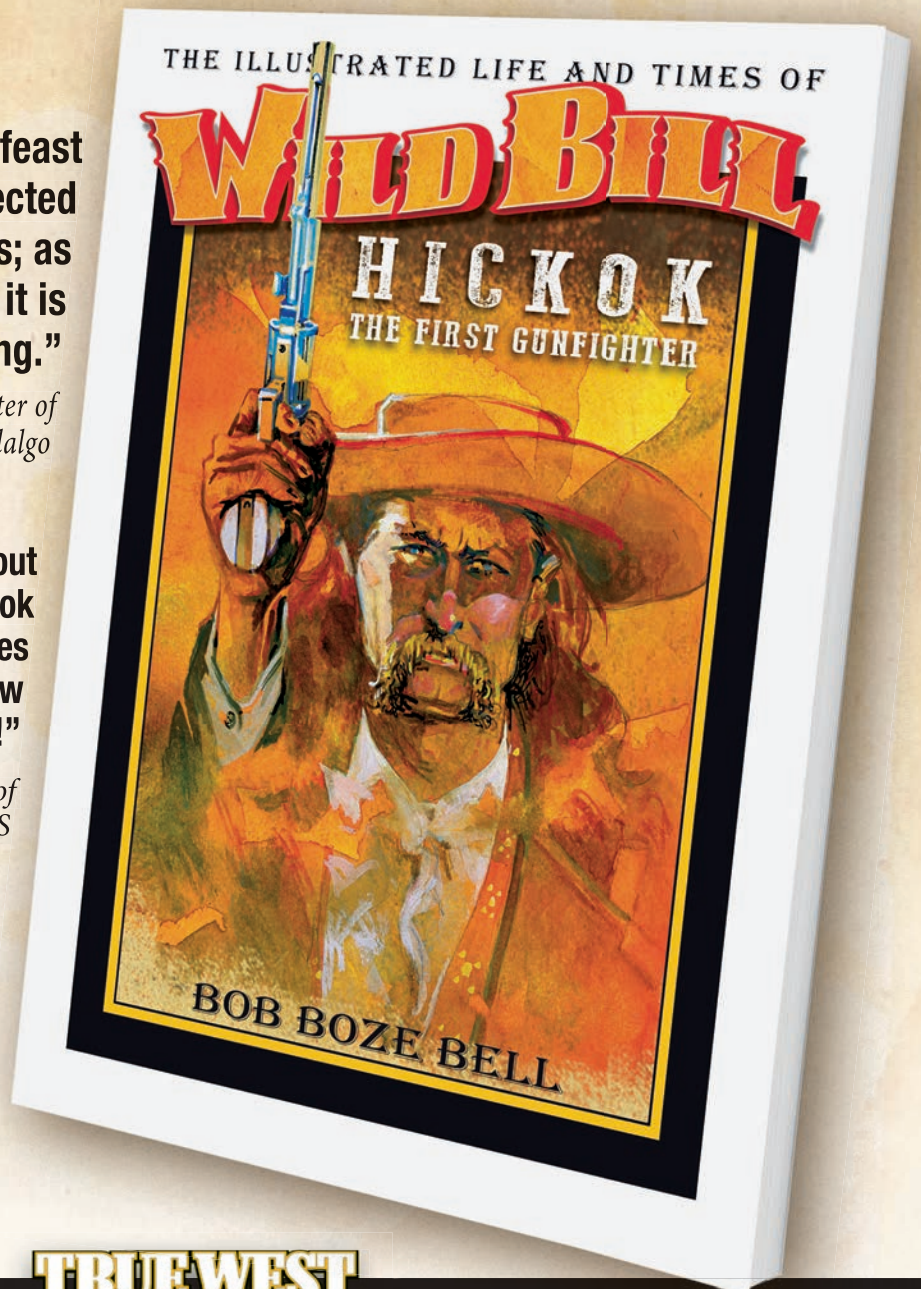
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*—John Fusco, Screenwriter of  
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*—Ted Simons, host of  
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Scott T. Baxter, 1957. Spring works lunch, Sierra Bonita Ranch, Graham County, Arizona, 2011. Archival pigment print. Collection of the Artist

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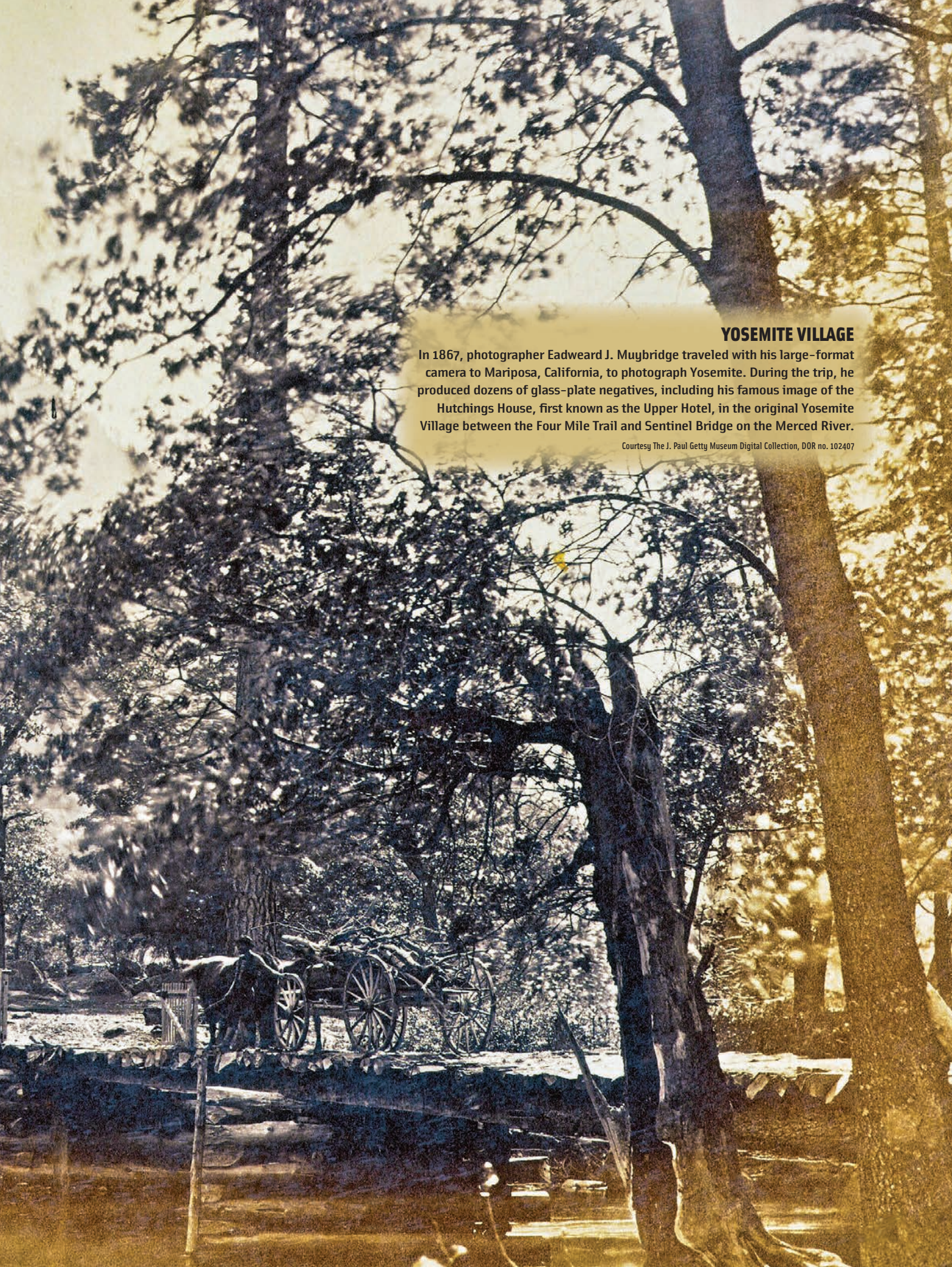
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# OPENING SHOT

WE TAKE YOU THERE





## YOSEMITE VILLAGE

In 1867, photographer Eadweard J. Muybridge traveled with his large-format camera to Mariposa, California, to photograph Yosemite. During the trip, he produced dozens of glass-plate negatives, including his famous image of the Hutchings House, first known as the Upper Hotel, in the original Yosemite Village between the Four Mile Trail and Sentinel Bridge on the Merced River.

Courtesy The J. Paul Getty Museum Digital Collection, DOR no. 102407



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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- |           |                              |           |                                   |
|-----------|------------------------------|-----------|-----------------------------------|
| <b>6</b>  | <b>OPENING SHOT</b>          | <b>50</b> | <b>RENEGADE ROADS</b>             |
| <b>10</b> | <b>TRUTH BE KNOWN</b>        | <b>54</b> | <b>FRONTIER FARE</b>              |
| <b>11</b> | <b>TO THE POINT</b>          | <b>56</b> | <b>WESTERN BOOKS</b>              |
| <b>12</b> | <b>SHOOTING BACK</b>         | <b>60</b> | <b>WESTERN MOVIES</b>             |
| <b>14</b> | <b>INVESTIGATING HISTORY</b> | <b>68</b> | <b>WESTERN TOWNS</b>              |
| <b>16</b> | <b>OLD WEST SAVIORS</b>      | <b>93</b> | <b>WESTERN ROUNDUP</b>            |
| <b>18</b> | <b>COLLECTING THE WEST</b>   | <b>94</b> | <b>ASK THE MARSHALL</b>           |
| <b>42</b> | <b>CLASSIC GUNFIGHT</b>      | <b>96</b> | <b>WHAT HISTORY HAS TAUGHT ME</b> |
| <b>46</b> | <b>CLASSIC TRUE WEST</b>     |           |                                   |



# 20

### 20 COWBOYS RULE!

Working cowboys and cattle drives have dominated the covers of *True West* for 70 years.

—By *The Editors of True West*



# 22

### 22 YELLOWSTONE COWBOYS

The real story of Teddy Blue and how he became Montana's greatest cowboy.

—By *Thomas E. Minckler*



# 28

### 28 THE LEGENDARY FOUR SIXES

The ranch was founded 155 years ago by men and women who are as mythical as they are real.

—By *Johnny D. Boggs*



# 34

### 34 CHARLIE RUSSELL THE HUMORIST

The legendary Montana cowboy is well known for his cowboy art, but he was also quite funny and sometimes ribald.

—By *Bob Boze Bell*



# 36

### 36 IN THE LENS OF HISTORY

The real history behind producer Taylor Sheridan's *1923* puts the spotlight on the complexities of Montana's past.

—By *Stuart Rosebrook*

### 72 DISCOVER THE WEST

Museums from coast to coast celebrate our Western heritage for all generations.

—By *Candy Moulton and True West's Editors*



Photo Courtesy Thomas E. Minckler  
Cover Design by Dan Harshberger

# 72

### 88 WESTERN ART MUSEUMS OF THE YEAR

Visionary museums showcase the West's best artists and artwork.

—By *Johnny D. Boggs and True West's Editors*



# 88



## Old Vaquero Sayings

*“Before you give up, think of the reason you held on so long.”*



### Quotes

“My favorite state has not yet been invented. It will be called Montana, and it will be perfect.”

—Abraham Lincoln

“It’s funny, leaving a place, ain’t it?” he said. “You never do know when you’ll get back.”

—Larry McMurtry, *Lonesome Dove*

**“I have said that Texas is a state of mind, but I think it is more than that. It is a mystique closely approximating a religion.”**

—John Steinbeck, *Travels with Charley: In Search of America*

“The lessons of impermanence taught me this: loss constitutes an odd kind of fullness; despair empties out into an unquenchable appetite for life.”

—Gretel Ehrlich, *The Solace of Open Spaces*

**“God has cared for these trees, saved them from drought, disease, avalanches, and a thousand tempests and floods. Even so, God cannot save them from fools.”**

—John Muir



John Muir (1838–1914) is considered one of America’s—and the world’s—greatest conservationists.

Courtesy of Library of Congress

“Only the mountain has lived long enough to listen objectively to the howl of the wolf.”

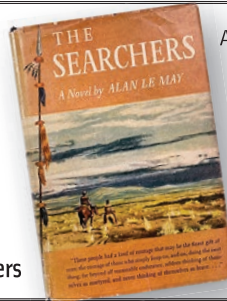
—Aldo Leopold

“There are some things you don’t ask a man. Not if you respect him. He’s entitled to stake his claim to what he considers private to himself alone.”

—Jack Schaefer, *Shane*

“There is a great independence, and a confident immunity to risk, in all drinks made out of cactus”

—Alan Le May, *The Searchers*



Alan Le May’s 1954 novel *The Searchers* was adapted for the big screen, and the John Ford-directed film starring John Wayne is considered one of the greatest Westerns ever produced.

“The Searchers: A Novel” Cover Courtesy Harper & Brothers

“The world is little, people are little, human life is little. There is only one big thing—desire.”

—Willa Cather, *The Song of the Lark*

“Another fall, another turned page: there was something of jubilee in that annual autumnal beginning, as if last year’s mistakes had been wiped clean by summer.”

—Wallace Stegner, *Angle of Repose*

“Live in each season as it passes; breathe the air, drink the drink, taste the fruit, and resign yourself to the influence of the earth.”

—Henry David Thoreau, *Walden*



*“I’m sorry—this is literally my first rodeo.”*

CartoonStock.com

# They Showed Me a Good Time

*My adventures on the Jesse James Trail in The Show Me State*

**L**ast May I had the privilege of visiting a whole slew of Jesse James history sites in the great state of Missouri. Thanks to the knowledge and generosity of my guide, Mark Lee Gardner, we hit the high spots, from the Jesse James Farm to the Jesse James Home in Saint Joe (I saw the mythical bullet hole!) and many graveyards in between.

Besides the rich history I discovered (I never knew the Santa Fe Trail started in Franklin, Missouri!), we encountered great people and great food, from fantastic BBQ in Jeff City to Boudreaux's Louisiana Seafood and Steaks, catty-corner from the Buchanan County Courthouse in Saint Joe where Bob and Charley Ford pleaded guilty to Jesse's murder.

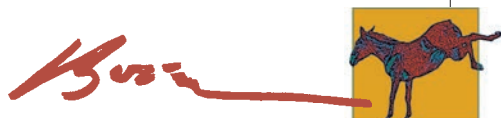
All of these great sites are available for anyone who loves history as much as you and I do. In fact, we are planning a return visit next year to celebrate the publication of my next book on *The Illustrated Life & Times of Jesse James*. So, stay tuned; we're going to make this a fun road trip for the readers of *True West* magazine.



First stop on our tour was at the Jesse James Farm outside Kearney. Bryan Shibley (second from left), the Clay County Historic Site specialist, brought out the original ambrotype of Jesse James for me to peruse. That's me, at left, and Mark Lee Gardner, my guide on the right.

Gary Chilcote (below), the director of the Patee House Museum and Jesse James Home in Saint Joseph, welcomed us with open arms.

Karalee Tearney, volunteer at the Arrow Rock Visitor Center, showed off her brochure of the installation.



For a behind-the-scenes look at running this magazine, check out BBB's daily blog at [TWMag.com](http://TWMag.com)

All Art and Images Courtesy True West Archives Unless Otherwise Noted

Mark Lee's sister Terri Gardner (right) gave us the grand tour of Watkins Woolen Mill and Historic Site. The Watkins family were neighbors of the Jameses, and their correspondence often mentions the doings of the boys. The home and the mill date to before the Civil War and would have been well known to Jesse and Frank. The Watkins home was featured in several scenes in *Ride With the Devil*.



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

## HISTORIC SALOONS, HOTELS AND LODGES

I appreciated the stuff you printed about Montana in the May 2023 issue. And it was entirely accurate, even without my assistance. Kudos! But in the “Hey, Bartender!” feature you totally left out beautiful Lincoln, Montana, which is rife with them! Such as **The Boot Licker**, **The Wheel In**, **Lambkins 7Up Bar & Casino**, **The Wilderness Club** and **The Montana Club & Casino**; while in the historic lodge feature you left out the **Sleepy Woman Springs Resort Lodge!** But that’s okay, as we have a five-year waiting list as it is.

—Merle Vines  
Owner-General Manager, Sleepy Woman Springs Resort  
Lincoln, Montana

*We need to visit Lincoln! Send us some photos from the Sleepy Woman and your favorite watering holes!*



Cattleman’s Lounge, Springview, Nebraska: Started as the Mob County Saloon, in 1880s, has a bullet hole in the fine old back bar. In early years, the county was nicknamed Mob County for its rowdiness and vigilante law.

Courtesy Jerry Swedlund

Greatly enjoyed the “Hey, Bartender!” feature in the May 2023 issue. I am suggesting some other bars that fit the bill, and recommend for folks looking for history and a good drink and meal: **College Inn, Douglas, Wyoming:** Built in 1906, it’s everything an old Western bar could provide! **Buckhorn Bar and Parlor, Laramie, Wyoming:** Excellent back bar, which features a bullet hole from the gun of a disenchanted fellow who took a shot at his ex from across the street. **Stoneville Saloon, Alzada, Montana:** In the middle of the prairie. Scene of famous Valentine’s Day Shootout at Stoneville, 1884. **Pioneer Bar, Virginia City, Montana:** Attractive old back bar, rustic interior, built in the 1880s. **Buffalo Bar, Idaho Springs,**

**Colorado:** One of the most beautiful back bars that I have seen. I am looking forward to travelling to many of the saloons that you have listed,

—Jerry Swedlund  
Denver, Colorado

*Looks like the editors need to plan a road trip.*

Your tales of watering holes gone by reminded me of some of my own. I was playing in a group called the Arizona Rangers back in the ’80s. Many of the places we performed in no longer exist. Some burned to the ground. Such was the fate of the **Bryn Mawr Inn** at the east end of Pine Valley as well as the **Horsehead Saloon** south of Deckers. The **Will O’ the Wisp** west of Pine Junction caught fire and was saved from total destruction, but it never opened its doors after that.

—Rex Rideout  
Conifer, Colorado



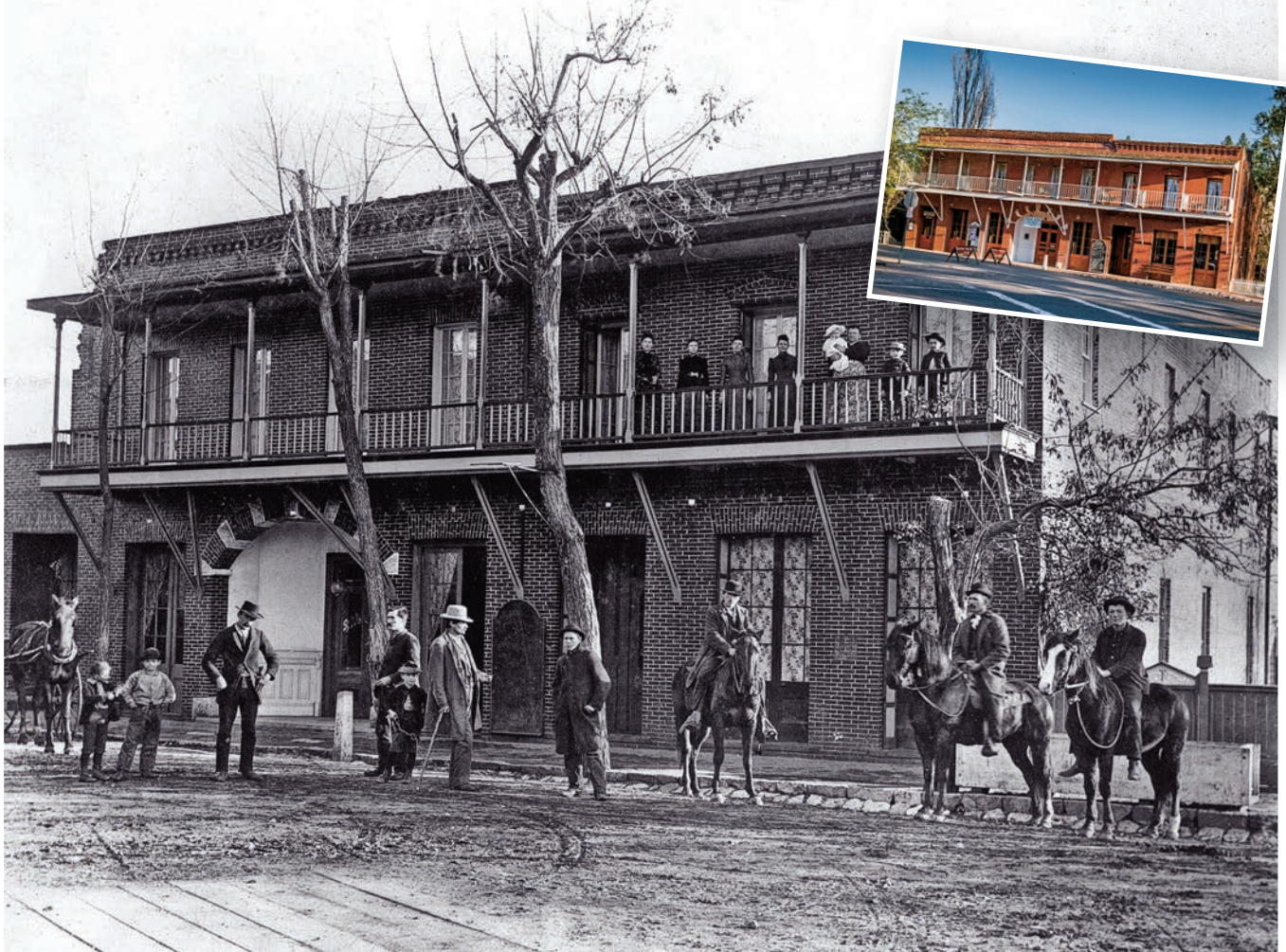
Darlene Harshberger (right) and her sister Debbie Willis at Smallest Bar in Arizona, Room 4 at Silver King Hotel, Bisbee AZ

Courtesy Darlene Harshberger

## SMALLEST SALOON IN THE U.S.?

Darlene Harshberger (above, right), wife of *True West’s* Art Director Dan Harshberger, sent us a photo of a saloon we left off our list of great Western bars: **Room 4 in the Silver King Hotel, Bisbee.** She says it has “four bar stools, a couple of chairs, a complete selection of spirits and the friendliest hosts! My sister Debbie Willis (above, left) and I were there early so it was not crowded. It might hold a dozen people at maximum. Definitely a quirky little tourist attraction worth seeking out.”

*Who knew? We are ready to go to Bisbee!*



## GOLDEN STATE SALOONS

I suggest including **Heinold's: First and Last Chance Saloon in Oakland, California**, next time.

—Dave Moore  
Monrovia, California

Missed! **Kernville Saloon, Kern County, California, Cold Spring Tavern, Santa Barbara County, California** (a stagecoach stop in the 1800s).

—Jeff Mitchell  
Bakersfield, California

*Looks like TW needs to take a trip to the Golden State. My good friend Joel Eliot, director of horsemanship at The Orme School in Mayer, Arizona, also told me that I left out Cold Spring Tavern. I'm ready to cowboy up and visit Kern County! —SR*

## CORRECTIONS

In the July/August 2023 "Shooting Back," contributor Lynn Downey's name was misspelled. Our apologies. On page 25 of the May 2023 feature "Hey, Bartender!" the Hawaii Wranglers Steakhouse & The Saddle Room address was incorrect; it should be: 9852 Kaumualii Hwy, Waimea, HI 96796.

On page 20 in the May 2023 feature "Hey, Bartender!" we published this photo (above) and mislabeled it as the Columbia City Hotel & What Cheer Saloon Columbia, California, when in fact it is the Fallon Hotel. The Fallon Hotel (inset), in Columbia, is home to the Fallon House Ice Cream Parlor and the Sierra Repertory Theater. Here is the modern photo of the historic Columbia City Hotel & What Cheer Saloon (below).

Historic Photo Courtesy True West Archives/Modern Photos Courtesy California State Parks



BY MARK BOARDMAN

# The Indians and the Jesuit

*Father de Smet built the first permanent settlement in Montana.*

**I**t took the Salish Indians of Montana nearly three decades to acquire a Catholic mission on their land. It took far less than that to tear it down.

The Salish people were exposed to Catholicism at some point in the 1810s, when Iroquois traders brought the faith with them. The Salish liked what they saw; they began petitioning the church to build a settlement on their land. There were attempts at doing so. The first two failed to even reach the land. A third was massacred by Lakotas in 1837.

Enter Father Pierre-Jean de Smet, who had already built a reputation as a missionary to various Indian tribes. A couple of Salish tribal members, by chance, ran into him in St. Louis in 1839. They persuaded the Jesuit to come to their land, to preach, to help start the mission they so desperately craved. De Smet agreed.

So the next year, de Smet was greeted by more than 1,000 Indians upon his arrival in what is now eastern Idaho. He promised that he would return and construct the mission.

The priest was good to his word.

In September 1841, de Smet and five other Catholic clergy arrived in present-day Stevensville, Montana, in the far western part of the state. Under the priests' leadership, the Salish people helped to construct several buildings, especially a 900-seat church. They named the place after St. Mary—and it was the first permanent White settlement in Montana.

More clergy arrived in the next couple of years, including a doctor who inoculated the Salish against smallpox. Additional buildings were built to meet the growing needs of the mission.



Rev. Father Pierre-Jean de Smet and his fellow Roman Catholic missionaries constructed the original St. Mary's Mission near Stevensville, Montana, in 1841.

Images Courtesy Library of Congress

At first, the Indians were avid followers of the faith. But then the church made a big mistake: it built a mission for the Blackfeet tribe, the historic enemies of the Salish. Many Indians at St. Mary's fell away from Catholicism, feeling that the church had betrayed them. For their part, the Blackfeet wanted a monopoly on the religion, so they attacked and burned St. Mary's in 1850.

The church sold the land and the remnants of the building to a trader for \$250 (even though it was Salish territory). But this wasn't the end of St. Mary's.

In 1866, the Jesuits returned and built a new mission about a mile south of the old one. Many Salish came back to the church; other Indian residents of the area

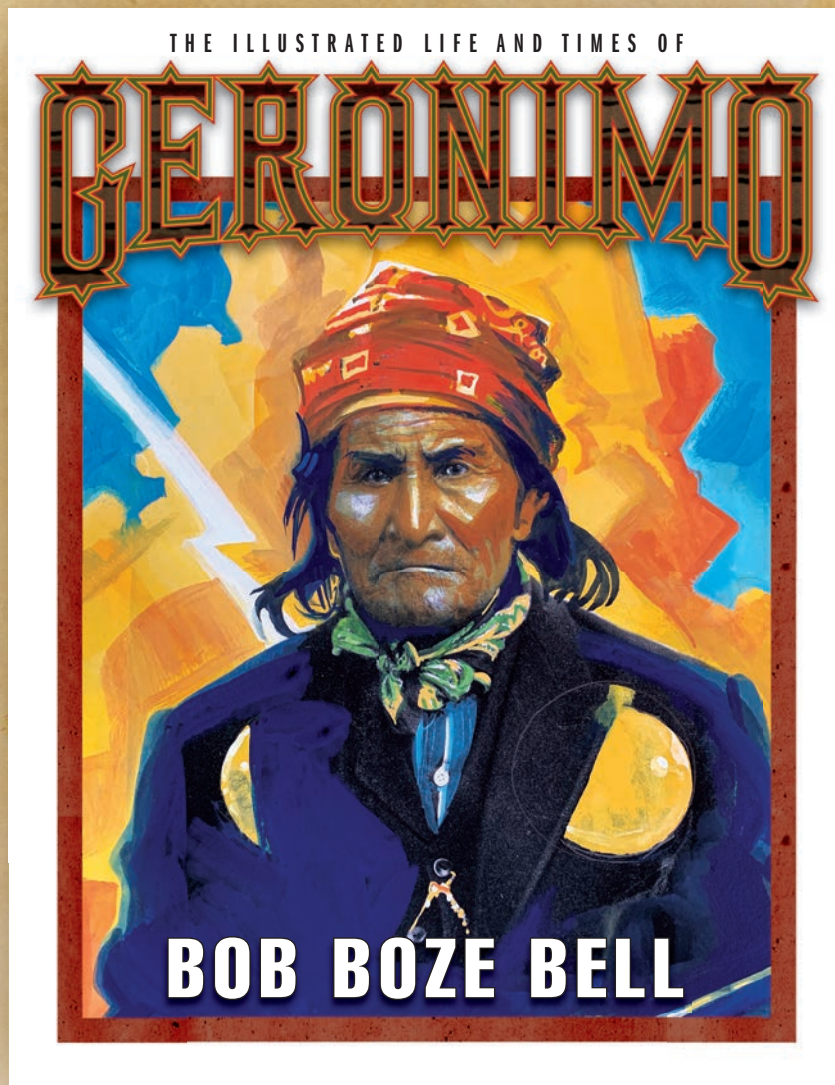
began attending worship as well. In the 1920s, the mission was turned into a parish, indicating the end of its work with the Indians. St. Mary's was replaced by a new building in the 1950s—but the old church was placed on the National Register in 2010.

And so it stands today, a tribute to a tribe that went to great lengths to get a church—and to the Jesuit who made it happen.



*“Fasten your seat belt for this one!  
Bell’s trade-mark blend of superb artwork, authoritative research,  
and fast-paced prose—always accompanied by a wicked sense of humor  
—makes this another masterful, must-have Boze western book.”*

**—Paul Andrew Hutton**



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BY JANA BOMMERSBACH

# If You Thought Dude Ranching Days Were Over....

Montana's original wants to set you straight.



**I**t's a fair guess that “the man who put ‘dude’ in dude ranching” would be pleased.

Although he's long gone, Montana's original dude ranch he and his wife founded in 1898 is once again alive and presenting that Western wilderness lifestyle to city slickers.

The O.T.O. Ranch, which closed in 1939, became a “pop-up dude ranch” in 2022, welcoming guests for the first time in 82 years. And this year, it repeated the offer, thanks to a special use permit from the U.S. Forest Service, which now owns the ranch just north of Yellowstone National Park

“You get the full historic scope of this vacation, a way for people to get outside, slow down and relax. You're living in that history,” notes Bridget Brussels of True Ranch Collection, which “stewards” five historic dude ranches in Montana and Arizona.

And what a history it is. James Norris (Dick) Randall was a stagecoach driver who recognized the business potential in this new idea of setting

Dick and Dora Randall's 1898 O.T.O. Lodge was Montana's first guest ranch. Expanded in the early decades of the 20th century, the True Ranch Collection company has restored the lodge and its cabins, operating today as a “pop-up dude ranch.”

Photos by Scott T. Baxter, Courtesy True Ranch Collection

aside beautiful land for the benefit of all the people—Yellowstone had become the world's first national park, thanks to President Ulysses S. Grant, in 1872. Randall and his wife, Dora, purchased squatter's rights to land along Cedar Creek in the shadow of the Absaroka Mountains. What they originally bought was a corral and a one-room log cabin with a sod roof and a dirt floor.

At first they offered just guided trips into the wilderness. But they had so many guests, they started building more log cabins in 1912.

Soon, wealthy Easterners were sending their kids out to work as cowboys for the summer at the O.T.O.—the name was simply an easy cattle brand.

From 1914 to the 1920s, the Randalls built a grand lodge with a rubblestone foundation and rustic log walls. They retired in 1934, and new owners closed it in 1939.

“It's amazing how well it was preserved,” Brussels says. But then, it had been built to last. After cleaning out the pack rats and layers of dust, True Ranch Collections restored the Navajo rugs and animal heads that had originally adorned the lodge.

Part of each reservation goes into a preservation fund for the O.T.O.

There's hope that with all the horseback riding and archery and hiking and fishing and white-water rafting and visits to Yellowstone, there will be a demand for another season next year...and next...

Because, as Dick Randall would probably say, “It's time to relax in the wonderful wilderness, Dude.”

**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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BY STEVE FRIESEN

# Under Western Skies

*The annual Scottsdale Art Auction was a tour de force of classic and contemporary art of the West.*

**T**ravelers in the West soon discover that Montana is not the only state that can lay claim to having “big sky country.” The plains of Kansas, the deserts of Arizona, the mountains of Colorado and the varied landscapes of the other states in the American West all provide settings for amazing skies. Visitors from other countries, even other parts of the United States, often comment on the sky-dominated scenery: billowing clouds, thunderstorms, breathtaking sunsets and mountains that seem to touch the heavens. Every year some of the best contemporary and classic Western artwork capturing those skies, and the peoples who dwell under them, can be found at the annual Scottsdale Art Auction. This year was no exception.

Held April 14 and 15, the auction featured over 400 pieces and brought in a total of \$13.7 million. Most of the artwork for sale was created by contemporary artists. Phil Epp’s *Distant View* captured a cloud-filled sky over the Kansas prairie, dwarfing three horses on a low rise. Ed Mell’s cubistic *Cloud Force* showed an Arizona landscape dominated by angular thunderclouds. Wyoming’s Tetons dominate the sky, looming above three riders, in Martin Grelle’s *Meat Seekers at the Teewinot*.

Riders also appear in a landscape ruled by mountains and thunderclouds in Mark Maggiori’s *Sons of Blue Lake*, while Logan Maxwell Hagege’s balloon-like clouds hover above hills and people in his painting *It’s a New Life*. The day ends with sunset over tepees on the Montana plains in Colt Idol’s *Daydream*.

Night follows day as a full moon rises above New Mexico’s Taos Pueblo in Eanger Irving Couse’s *Taos Love Call*. The painting by Couse was one of several at the auction by early 20th-century

Phil Epp focused his *Distant View* on three horses, dwarfed by a big Kansas sky filled with layers of clouds. Epp’s painting hammered down at \$21,060, nearly twice the expected price.

artists. Edgar Payne contrasted the red rocks of the Colorado Plateau with blue sky in his *Riders in Canyon de Chelly*, while Berger Sandzen’s *Rocks and Glaciers* focused on the colors of the Rockies.

Big sky wasn’t the only imagery popular at the auction. Works by Oscar Berninghaus, one of the founders of the Taos Society of Painters, have significantly increased in value over the last few years. Berninghaus’s *The Hunters, Taos* brought \$1,562,000, the highest bid



at the auction, establishing a record price for a painting by him. This and the other prices realized at this year’s Scottsdale Art Auction demonstrate that the sky is the only limit when it comes to art of the West.



**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.

All Images Courtesy  
Scottsdale Art Auction

Ed Mell’s *Cloud Force* sold for \$29,250. Mell’s clouds, like his landscapes, are usually angular and hard-edged. In this respect his work reflects the harsh beauty, and danger, of the desert environment.



In contrast to the angular depictions by Ed Mell, rounded clouds carefully framing the human figures in Logan Maxwell Hagege's *It's a New Life* suggest a softer and more forgiving landscape. Hagege's kinder and gentler desert image sold for \$93,600.



A partly cloudy, and seemingly tranquil, day in the Tetons is about to be disturbed by three hunters in Martin Grelle's *Meat Seekers at the Teewinot*. At \$396,100, this painting brought in over \$186,000 more than projected.



Edgar Payne devoted a great deal of time to painting the different moods of Canyon de Chelly. In *Riders in Canyon de Chelly* the great rock chasm is so majestic that the riders almost go unnoticed. This composition of red rock and blue sky went for \$280,800.

## UPCOMING AUCTIONS

**August 16-19, 2023**

C.M. Russell Summer Sale  
C.M. Russell Museum (Great Falls, MT)  
406-727-8787 • cmrussell.org

**August 25-27, 2023**

Premier Firearms Auction #89  
Rock Island Auction Co. (Rock Island, IL)  
(800) 238-8022 • rockislandauction.com

**September 5-6, 2023**

Firearms & Militaria  
Morphy Auctions (Denver, PA)  
(877) 968-8880 • morphyauctions.com



Eanger Irvin Couse's *Taos Love Call* captures a tender moment under a full moon, with a young man serenading a young woman outside the Taos Pueblo. It also captured a final bid of \$702,000.



Massive thunderheads loom above riders crossing a plain in Mark Maggiori's *Sons of Blue Lake*. Projected to capture a top bid of \$75,000, Maggiori's painting brought \$175,500.



Taos painter Oscar Berninghaus was fascinated by American Indian hunters and made them the focus of several paintings, including *The Hunters*, *Taos*. It fetched \$1,562,000 and set a world record price for one of his paintings.

# COWBOYS RULE!

Working cowboys and cattle drives have dominated the covers of *True West* for 70 years.

Did *True West's* founder Joe Small have a soft spot in his heart for cowboys? You bet he did and so have all the owners and editors ever since, including current executive editor and co-owner Bob Boze Bell and publisher and co-owner Ken Amorosano.

From Randy Steffen's famous first cover art painting of a cattle drive drover bucking out a rank mount to the current issue's cover portrait of Teddy Blue Abbott and two cowboy compatriots in Miles City, Montana, in 1884, the world-renowned American icon has graced the magazine's covers more than any other subject.

Fortunately for *True West*, the working American cowboy, ranching and rodeo are still alive and thriving across the country. In fact, despite generations of writers and pundits declaring the end of the cowboy and claiming to have interviewed the "last working cowboy," the cowboy is as popular at home and abroad as he—and she—have ever been. (For more how Texan Taylor Sheridan has helped boomerang the cowboy back into the world's popular culture, read Henry Parke's column on page 60.)

Luckily for us at *True West*, when cowboys seemed to reach their nadir in popular culture, the working men and women of American ranches screwed their hats down tight and just kept working. They know who they are and have never needed us to affirm their work ethic and way of life. But the fact is, we've never wavered on giving the working waddies their due. To us at *True West*, they are still the kings and queens of the open range. And based on our readers' interests, cowboys—and cowgirls—will continue to dominate the covers of *True West*.





**TRUE WEST ARCHIVES**

If you would like to read all of these past issues and hundreds more like them from the last 70 years, go to [TrueWestMagazine.com](http://TrueWestMagazine.com) and subscribe today!

**Our past awaits you!**

BY THOMAS E. MINCKLER

# YELLOWSTONE COWBOYS

## THE REAL STORY OF TEDDY BLUE AND HOW HE BECAME MONTANA'S GREATEST COWBOY

*"We all got well lit up and went to a hot show on Blake Street," wrote Teddy Blue Abbott. "The play I think was called 'Poor Nell,' anyway, a burglar beats his wife to death on the stage. After he had knocked her down, he took hold of her hair and beat her head on the floor, and every time he struck her head he would stamp his foot. It sounded like her head hitting the floor, but it wasn't her head at all. I was sober enough to know that. But some of them weren't. Bill Roden, one of the cowboys, had went to sleep but the noise woke him up, and the first thing he saw was the man beating the woman's head on the floor. We sat right in front, and he gave one jump onto the stage and busted the fellow on the head with his six-gun before he remembered where he was. The woman got up and began to cuss him, all hell broke loose, somebody pulled Bill off the stage, they called the police, the boys shot out the lights and everybody broke their necks getting away from there. They all run to Bailey's corral where the horses were and got away before the police knew who to arrest. I made a sneak down the alley to Frank's place, got what few dollars I had and left town on foot."*

**A**rguably Montana's most famous cowboy was Teddy Blue Abbott. Standing just five feet, eight inches, with ethereal blue eyes and a sense of humor and wit equaling that of his good friend, artist Charlie Russell, Teddy Blue Abbott's short career as a cowboy bracketed the glory days of the herder who trailed cattle fearlessly from Texas to Montana. Full of life and happy-go-lucky, he could never sit still for long, singing, telling stories and melding into the untamed world of central Montana.

His early years were filled with raucous, wild and dangerous days and nights of letting off steam with a devil-may-care attitude. The young Abbott also had a tough-guy reputation as a fighter. He lived the philosophy of work hard and play harder.

### English Born, Western Bred

Edward Charles "Teddy Blue" Abbott (1860–1939) was born in Cranwich Hall in Cranwich County of Norfolk, England. His father was well educated, possibly at Cambridge. The young man related that he was considered a gentleman tenant farmer, who employed 20 or 40 men. But Ted's father went broke, and his grandfather forced him to emigrate with his family to America in 1871. They



Good friends Teddy Blue Abbott and Charlie Russell sat for their photo in Miles City, Montana, in 1919. Charlie and his wife, Nancy, were two of the biggest supporters of Abbott's memoir-writing.

Courtesy Montana Historical Society

settled outside of Lincoln, Nebraska. Young Abbott's father traveled to Texas with a man named Colonel Enzie to buy 1,200 cows. Ten-year-old Abbott was brought along to help wrangle horses and, in that manner, became enchanted with the Texas cowboy. The Texas Trail had been in existence for three or four years, and already it was big business. Teddy Blue later noted that in 1871, 600,000 cattle were driven up the trail to Lincoln, Nebraska. Different outfits trailed the cattle north following the Chisholm Trail nearly to Abilene, Kansas, and eventually settled near Lincoln on the north end of the Texas Trail. There were no ranches north of that point, only Indians and buffalo. At Lincoln they grazed the cattle and shipped them east on the Burlington and Missouri River Railroad.

Abbott's father purchased steers from the trail herds every year until 1878. Young Abbott tended his father's cattle from 1871 to 1878, and claimed it made a cowboy out of him. Abbott's father turned to farming, which did not fit well into his son's lifestyle, so he left, moving west. He began working for the Olive Brothers, who had a tough "gun outfit" reputation in western Nebraska. Abbott fit in well. He gradually began working as a "top hand" for several cow outfits. *"In 80 I went to Colorado & New Mexico worked for Hall Bros. Cross L in 81."*

He also worked for John Chisum on the Pecos River for a while. This time frame coincided with the Lincoln County troubles, where one was either on the side of Billy the Kid or against him. The Kid had also worked with Chisum the year before, falling out over a money dispute. He stated that as a rule cowpunchers didn't have any use for the Kid. Personally, Abbott didn't

Possibly Little Billy, fleet as a deer,  
lived on the 3 Deuce Ranch until 1904.  
Teddy Blue brought the horse with him  
to Montana from the Southwest over 20  
years earlier.



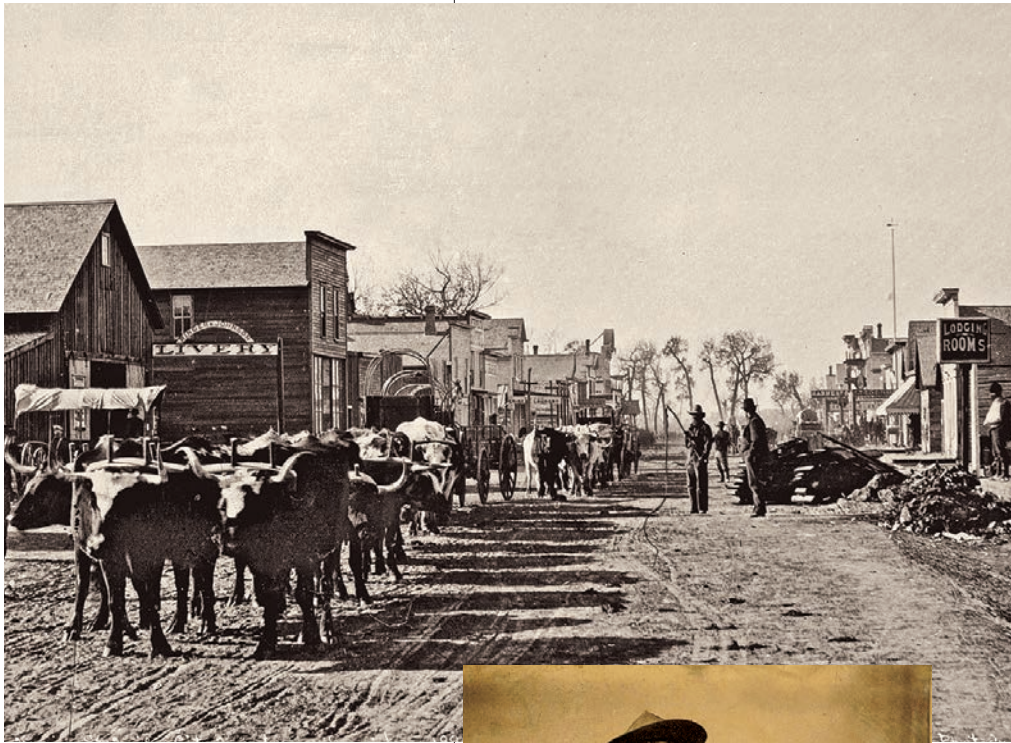
Abbott's arrival in Miles City coincided with the zenith of the "cowboy capital." Teddy Blue intimated that a cowpuncher would never stick around town after running out of money; they would get on their horse and head back to the ranch.

L.A. Huffman, 1880, Courtesy Thomas E. Minckler

feel it was his fight and held no bias for or against the notorious outlaw. He later wrote in his book that he got out of there "muy pronto."

Years later, in 1935, Teddy Blue was gifted a book written by John W. Poe, titled *The Death of Billy the Kid*. Reading the book prompted him to reminisce about Billy the Kid, and he annotated his copy of the book with his trademark pencil. When the book described how Billy the Kid was shot in a darkened bedroom at Maxwell's dwelling house by Pat Garrett in 1881, Teddy Blue wrote,

*"This is no doubt a True story Just as it happened outside the room. and agrees with Pat Garrett's story its nearly the same in fact it was a surprise all around. The Kids time had come. the breaks were all for Pat—and believe me he did not hesitate. Teddy Blue."*

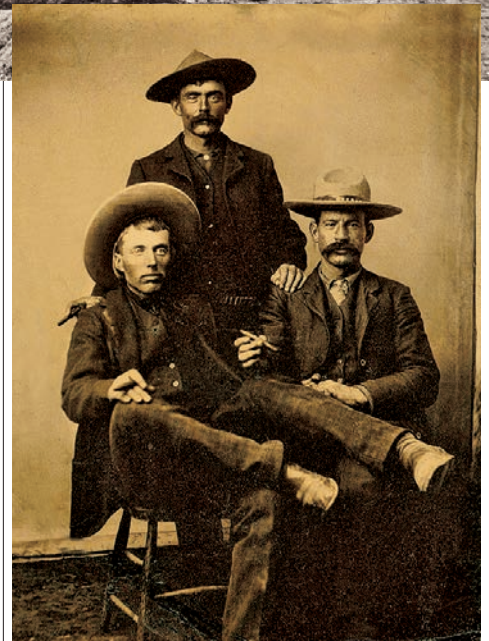


In April 1883, Abbott hired out with the FUF outfit in San Antonio and made his first trip up the trail from Texas, driving longhorn cattle destined for the Yellowstone River, the ultimate destination for cowpunchers in the 1880s.

*"We turned loose on Armell's Creek, south of Forsyth," recalled Abbott. "In the Spring of 1884 I went to work for T. J. Bryan, the first president of the Montana Stock Association. That is how I attended the first meeting, I have attended about 40 in all. I first met Theodore Roosevelt in 1884, on Powder River, on the fall round-up. He was a good fellow. He made a hit with us at Powderville when he told Mason, who ran the stage and saloon, to give us all we could drink—and we sure done 'er! Those old time cow men—what a big hearted bunch they were! They always played the game straight up to win. No one ever knew them to copper a bet."*

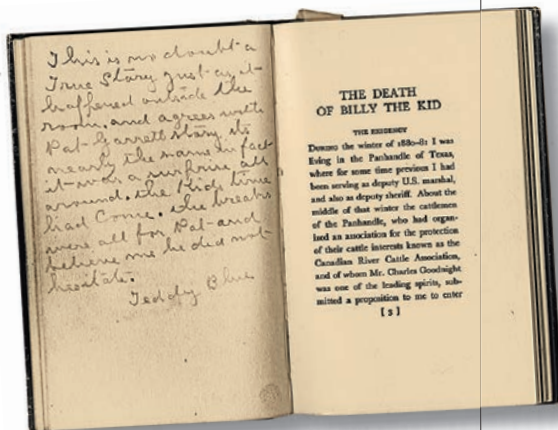
Abbott described the cowboy during the range days as good-natured, loyal to his outfit, wild, and brave, who feared only two things: a decent woman and being set afoot without a horse to ride.

The biggest years on the Texas trail occurred in 1883 and 1884. Many of the cowboys trailing from the Texas trail settled east of the Rocky Mountains in Montana, Wyoming, Colorado and New Mexico, and in western Dakota Territory,



In this illustrated tintype, a close look shows the glassy-eyed trio brandishing cigars, Teddy Blue and John Bowen clasping hands in a show of camaraderie, and all sporting a self-assured, mischievous, playful look, perhaps directed at the photographer, possibly L. A. Huffman, whose photo studio was on Main Street. Teddy Blue noted: "I can never forget Miles City in '84 as far as fun went, I think I had more of it than any other year of my life!"

before the farmers later ran them out. Writing in 1930, Teddy Blue expounded, *"The first herds were tough outfits compared with what they were toward the last. I do not believe anyone really knows how many million cattle went up the trail from Texas bound for the northern ranges, but*



Teddy Blue wrote in his personal copy of *The Death of Billy the Kid* by John W. Poe, "This is no doubt a True story just as it happened outside the room. And agrees with Pat Garrett's story. It's nearly the same in fact it was a surprise all around. The Kid's time had come. The breaks were all for Pat and believe me he did not hesitate!"

When the Kid entered Maxwell's bedroom to talk, Teddy Blue's penciled annotation continued, *"[T]he reason the Kid did not shoot was because he did not know who they was but Pat knew him."*

*they certainly were the salvation of Texas as the money from them made Texas what it is today—the second best state in the Union (Montana always first), even if it did go for Hoover.”*

## A Glimpse of Miles City

Abbott’s arrival in Miles City coincided with the zenith of the “cowboy capital.” Texas trail herds first approached Miles City in 1880, followed by the Northern Pacific Railroad in the fall of 1881. The hamlet developed next to an army post, initially called the Tongue River Cantonment (Fort Keogh). In 1877, after the fort was established, Col. Miles ordered the “coffee coolers” off the post grounds. This assortment of hustlers, storekeepers and saloon denizens moved just east across the Tongue River to the southern banks of the Yellowstone River to set up the “old town” of Miles City.

The population rose to 600 people by early 1880, with 72 ranches along the Tongue River. Miles City was becoming the central hub of a cattle and livestock empire. A year earlier, Robert Strahorn estimated the number of cattle in Montana Territory at 250,000. The official assessor’s figures set the number of cattle inhabiting Montana Territory two years later at 287,210, sheep at 362,776, and an astounding 67,802 horses.

The human population doubled the following year, and 42 saloons served 1,000 bottles of beer a day. The monthly intake of whiskey was an astonishing 1,300 gallons. All the saloons provided wide-open gambling replete with faro, stud, roulette tables and blackjack. Attractive girls were available for adult companionship, with hurdy-gurdy houses for the dancers.

In 1884, Teddy Blue Abbott experienced Miles City firsthand when working as a rep for the N Bar. His back had been injured in an accident on a roundup when his horse reared and fell on him. He was given a pass to Miles City to recuperate at the expense of the company.

Teddy Blue’s honest description of the social environment painted a candid picture of Miles City as a wild frontier town.

*“The buffalo hunters didn’t wash, and looked like animals,”* Abbott recalled.



Mary Stuart sat for her portrait at Fort Maginnis in 1887, the year of Teddy Blue and Mary Stuart’s secret engagement. Mary noted in her letters during her secret courtship with Teddy Blue, that Papa (Granville) spared no expense at clothing his children.

*“They dressed in strong, heavy, warm clothes and never changed them. You could see three or four of them walk up to a bar, reach down inside their clothes and see who could catch the first louse for the drinks. They were lousy and proud of it.*

*“The cowboy was a totally different class from these other fellows on the frontier. We was the salt of the earth, anyway in our own estimation, and we had the pride that went with it. That was why Miles City changed so much after the trail herds got there; even the women changed. Because buffalo hunters and that kind of people would sleep with women that cowpunchers wouldn’t even look at, and it was on our account that they started bringing in girls from eastern cities, young girls and pretty ones.”*

With the arrival of law and order on the streets of Miles City, Teddy Blue

began to mature. As with many young men, his priorities changed when he fell in love. For Teddy Blue that transformed his life.

## A Few Days Short of 50 Years: A Love Story

The spirited 24-year-old Teddy Blue Abbott had an ulterior motive for wanting to work for the DHS. While working for John Burgess during the winter of 1884–85 at the mouth of the Musselshell River, a grub line rider came into camp and spread the news that pretty girls had been spotted at the DHS Ranch 75 miles away. Respectable single ladies, according to Teddy Blue, were practically nonexistent in that part of the territory.

Granville Stuart, the manager of the outfit, had announced he would give 500 head of cattle to the man who would marry his oldest daughter, Katie. Born in a tent at Virginia City on October 6, 1863, Katie was now 22 years old, and her parents thought a significant dowry would lure a capable, responsible suitor. From the same source, Blue heard that the younger daughter, 15-year-old Mary, was the best-looking. Mary was born on February 2, 1870, in an old log cabin built by Madame Rene Poitier and Peter Martin in Deer Lodge.

Sight unseen, Teddy Blue picked the pretty young one to court. Conveniently, in the spring of 1886, Burgess fired Teddy Blue for not digging postholes in the



Teddy Blue’s famous father-in-law, Montana pioneer Granville Stuart, had photos of himself and two of his 11 children (l. to r.) Lizzy and Mary, future wife of Teddy Blue, taken before they moved to the DHS Ranch in June of 1881.

hard ground with a “grub hoe.” Teddy Blue hired on with the DHS, and when Burgess attempted to rehire him, he refused, saying Granville Stuart’s outfit had wonderful grub, including canned tomatoes and peaches along with dried apples and prunes. He probably muttered under his breath that Stuart’s outfit also had a sweet, smart, and articulate young lady named Mary Stuart.

The correspondence between Teddy Blue and Mary Stuart is a window into 19th-century puppy love on the upper Missouri River. In the spring of 1887, Blue was riding horseback with Mary and told her that he regretted not buying new clothes, but he had drunk up all his money. Mary told him that she would never be with a man who “threw his money away on whiskey.” Then and there he decided to stop drinking and chewing tobacco and began saving his money. The roughshod, kind-hearted cowboy had met his match; he wholeheartedly had fallen in love, and in doing so, performed a complete turnabout.

Granville and his wife, Awbonnie, were disciplined, strict parents with their girls. Awbonnie wanted Katie to be married first. That didn’t stop Teddy from secretly courting the younger daughter. In August 1887, Mary and Teddy Blue, on a raspberry-picking outing, separated from the ever watchful eyes of Awbonnie and sealed a commitment to each other by etching their initials, TA—MS, on an 1848 seated Liberty half dollar, with the date of “Aug 7, 1887,” etched on the coin’s reverse. Over the years, the meaningful betrothal coin became worn because Teddy Blue carried it in his pocket during their nearly 50-year marriage. Teddy once said that he had fallen in love with “the first good woman” he had ever met.

On September 29, 1889, Teddy Blue’s wild bachelor days came to an end. Transformed and reformed, Teddy became a respectable and popular member of the community. The Abbotts



The only known photograph of Teddy Blue’s mother-in-law Awbonnie Tookanka Stuart was taken in 1864. The Shoshone woman married Montana frontiersman Granville Stuart in 1862 and they had 11 children before her death from complications of childbirth in 1888.

settled on the 3 Deuce Ranch, near Gilt Edge, Montana, with a handful of horses and cows and \$250. They eventually produced nine children of their own. It certainly was a love story for the ages, as their marriage lasted nearly 50 years, ended only by Teddy Blue’s death.

## Drought and Depression

Back in 1889, once he and Mary settled on the 3 Deuce Ranch, they slowly prospered, and in the early 1900s he was worth \$40,000, a sizable sum of money at the time. In the 1920s, the rainfall ceased and the beautiful grasslands transformed into a dust bowl. The lingering drought thrust a third of the banks into failure, triggering the rapid departure of thousands of homesteaders. Teddy Blue remained and sold most of his cattle to climb out of debt. As he waited patiently for the ranching industry to revive, the Great Depression occurred, creating a further financial calamity for many Americans.

During the drought years beginning in 1919, Abbott began to get serious about writing stories about his adventurous life, as he was searching for ways to make a living. The possibility of cashing in on his writing was a novelty on the northern Plains. Russell had

accomplished the feat with his art. But Charlie had Nancy to promote his journey, and Mary Stuart Abbott was no Nancy. She had a pack of children to care for and appeared comfortable staying in the area. Occasionally Teddy Blue sold a few stories to newspapers and periodicals; however, the public’s taste tilted toward sensationalized, blood-thirsty stories of violence and bluster, not necessarily toward authenticity.

Teddy Blue’s first article, published in the *Fergus County Argus* holiday edition in 1919, was titled “Christmas at Fort Maginnis 1885.” The story was written as a reminiscence of the early-day settlers and ranchers on the numerous creeks surrounding Lewistown. It is unknown whether he was paid for the article.

He sold an article to the Montana Newspaper Association titled “Some of the Old Bunch I met down at Billings.” He complained to De Yong that the editor, William Cheeley, had sensationalized the story to suit the public. He also successfully sold “Early Trail Days” to *The Producer*, a publication of the American Livestock Association, in 1930.

Teddy Blue turned to others for advice on publishing his writings including

Teddy Blue and Mary took time out from work for a photograph together on the steps of their 3 Deuce Ranch home. The girl to the left is possibly their daughter Mary.





On April 1924, Joe De Yong wrote Teddy Blue: "Would like to have an enlarged photo of you on Old Seelam [sic], like you sent Russ..." Those words bring this photo of Teddy Blue taken on July 5, 1918, to another level.

was just through. Five hundred people attended the funeral, and as he wished, he was buried with his boots on and his hat placed in the casket. Helena Huntington Smith gave him a well-deserved tribute when she concluded in her introduction: "In his chapter on Granville Stuart he says magnificently: 'Granville Stuart was the history of Montana.' Well, Teddy Blue is the history of the cattle trail and the open range."



Charlie Russell, Will Rogers, Will James and Joe De Yong.

Like many Americans during the depths of the Great Depression, Teddy Blue had fallen into debt. In order to feed his family, he admitted to Nancy Russell, Charlie's wife, he had resorted to selling five letters she had written to him for \$10, which combined with "enough old books to buy 6 months grub." Previously Teddy Blue had furnished two letters to Nancy for inclusion in *Good Medicine*. In the same letter written to Nancy he had been offered \$45 for his favorite letter. He turned it down because he wanted \$100.

Nancy Russell inquired about any Charlie-related stories from his rowdy days in the Judith country during the 1880s. She was writing a biographical memoir on Charlie and desired authentic stories of when he "was mixed up with a big-hearted, gambling, drinking bunch of cowboys whom he always loved and from where he got so much inspiration for his pictures." Nancy was anxious to have his old friends, especially Teddy Blue, relate stories that placed Russell in a good light.

Little came from Teddy's attempts to sell his life stories. His debts increased, and during the Depression the cattle business was not recovering quickly enough. Abbott persisted; he sold a story to the *Billings Gazette* for \$3 in 1934, but they rejected another story, citing the lack of gunplay.

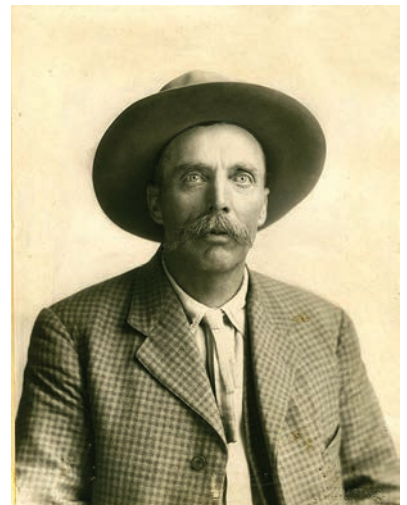
A small newspaper, the *Nashua Independent*, in January 1935 printed one of his articles on an early cowboy, J. D. O'Malley, and Teddy Blue also wrote an article on Granville Stuart's son, Charles, for an unspecified newspaper. In 1937, the *Cattleman magazine* in Fort Worth published his story on Texas cattleman John Blocker, the "King of the Texas Trail."

## We Pointed Them North

Life isn't always fair, and sadly, Teddy Blue was unable to enjoy his published triumph *We Pointed Them North*, released in September 1938. It was conceivably the grandest event of his life. His ghostwriter Helena Huntington Smith once proclaimed Teddy Blue a genius: "If this isn't the best book ever written about cowboys, then I've never read one."

On April 8, 1939, his youngest daughter penned a letter: "Our Teddy Blue passed away yesterday morning at 8:45. He had been sick only a week with asthma pneumonia. It was so terrible as he just got his book last Monday and was really to[o] sick to look at it much. I am so glad he got to see it before he went."

Those words resonate to this day, and Teddy Blue must have known to some degree his historical contribution to the cowboy and cattlemen of that era. His daughter wrote that despite being too sick to enjoy the book, it seemed as if he had accomplished his life's dream and



This classic soulful image of the incredibly authentic cowboy Teddy Blue "Old Blue Eyes" Abbott was made at the Empire Studio in Lewistown, Montana, on December 17, 1910.

**Thomas E. Minckler** is a fourth-generation Montanan. He resides in Montana and New York City and has collected historical items for over 50 years. He is the author of *In Poetic Silence: the Floral Paintings of Joseph Henry Sharp* (2010) and *Montana: a Paper Trail* (2023).

"Yellowstone Cowboys: The real story of Teddy Blue and how he became Montana's greatest cowboy" is excerpted from Thomas E. Minckler's *Montana: A Paper Trail* (Montana Historical Society Press, 2023).

BY JOHNNY D. BOGGS

# THE LEGENDARY FOUR SIXES

**The ranch was founded  
155 years ago by men and  
women who are as mythical  
as they are real.**

Ranching has always been something of a gamble, so it makes sense that Captain Samuel “Burk” Burnett won one of Texas’s famous ranches in a poker game. Of course, when you’re holding four sixes, that’s a pretty safe bet.

Makes sense, sure. It just didn’t happen that way.

“The poker hand story is a good one,” says Henry Chappell, author of *6666: Portrait of a Texas Ranch*, “but like so many great stories, it isn’t true.”

The truth isn’t quite as exciting. When Burnett bought 100 head at Denton Creek in 1868, the cattle already wore the 6666 brand. The bill of sale transferred the cattle and the brand to Burnett.

But the ranch (roughly 266,255 acres today with headquarters in Guthrie) and Burnett have remarkable stories—and the 6666 keeps making history.

In December 2020, the 6666, aka The Sixes, went up for sale with a \$320 million price tag. Last year, filmmaker and native Texan Taylor Sheridan—whose ranching expertise comes primarily as creator of *Yellowstone* and its Paramount Network spinoffs—headlined an investment group that bought that ranch. Though the sales price was not disclosed, the *Fort Worth-Star Telegram* reported it at \$192.2 million. Asked about the price, Sam Middleton, owner of Chas. S. Middleton and Son LLC, which represented the 6666 in the real-estate deal, says with a laugh: “Can’t tell you.”

The 6666 has 119 pastures, 18 solar wells, 29 windmills, a top-line quarter-horse program and all those cattle (Angus, these days), spread out among three divisions that include the Guthrie headquarters and the Dixon Creek Ranch near Panhandle, Texas.

“This was a turnkey operation that included half of the minerals, all of the cows, all of the horses...all of the ranch equipment, the rolling stock, the tractors, the trucks, trailers, the furniture in the big house, the art,” Middleton says.

There was another key to the sale, though.

“Everybody,” Middleton says, “wants to own a piece of history.”

## **That History Begins...**

Born in Missouri on January 1, 1849, Burk Burnett grew up as a farmer until a late 1850s drought sent the family to Denton County, Texas, where Burnett’s dad switched to cattle ranching. At age 19, Burk bought those 6666 cattle from Frank Crowley. A year later, he married the daughter of Fort Worth’s First National Bank’s founder, and son Tom was born in 1871. After the couple divorced in 1892, Burk married Mary Coutts, another banker’s daughter, but after their son died in 1916, Burk had his wife declared insane and confined to a private home.

Burk was better with cattle, having escaped the Panic of 1873 by holding a herd driven to Wichita, Kansas, over the winter, then selling the beef the following year for a \$10,000 profit.



# RANCH

George Humphreys  
Ranch Foreman, 1932-1970

Courtesy National Ranching Heritage Center





Four Sixes founder Burk Burnett's only son, Thomas (left), born in 1871, was an excellent hand, accomplished horseman and recognized as a better rancher than his father. Tom expanded the family's land holdings and oil production before his death in 1938.

Erwin E. Smith, circa 1905-1910, Courtesy Amon Carter Art Museum



Four Sixes founder Capt. Samuel "Burk" Burnett (left), circa 1910, never stopped expanding the 6666 Ranch from the time he bought his first cattle and the brand in 1868. At the time of his death in 1922, the legendary cattleman had expanded into oil production, which still provides income to the ranch.

Courtesy University of North Texas Libraries, The Portal to Texas History Cattle Raisers Museum

He was, Chappell says, "the right man at the right time. I can't imagine that anything like The Sixes could be put together today. He had the acumen and resources to weather the horrific droughts and market fluctuations of the 1880s and '90s by negotiating grazing leases on Comanche land."

Those negotiations led to a long friendship with Comanche leader Quanah Parker, who taught Burk the Comanche language. The Comanches called him "Big Boss." Burnett also hobnobbed with Theodore Roosevelt.

Burk wasn't just a cattleman. In February 1889, the *Fort Worth Daily Gazette* reported that the cattle baron "brought from his ranch what he asserts is the largest thing in the way of a hog that this state has ever produced"—weighing more than 800 pounds. The hog was auctioned off in Wichita Falls for \$50.

In 1900, Burk bought the 8 Ranch from the Louisville Land and Cattle Company near Guthrie (named after W.H. Guthrie, a major shareholder of the company). Three years later, the Dixon Creek Ranch—named after buffalo hunter Billy Dixon—near Borger in the Texas Panhandle was added to the holdings. In 1910, Burk bought the Triangle Ranch, 26,000 acres in Iowa Park. In 1917, he splurged on a "modern" home at the Guthrie ranch..."built of the beautiful red sandstone with architectural trimmings of white Texas rock," the *Star-Telegram* reported in 1921, "...larger than the most elaborate Fort Worth home, one room measuring 30x40 feet. The interior is a constant reminder of pioneer days," but with electric lights and modern furnishings so that it "completely lost any vestige of the crude primitive cowboy architecture."

## On the Frontier

The Sixes' headquarters might have been modern, but King County remained frontier.

A lack of "conveniences" was mentioned in 1934 by the Associated Press.

"Today, there is not a single mile of railroad in the country. There is no practicing physician, attorney or

dentist, no resident minister, bank, undertaker, hotel or organized corporation.

"When a resident of King County falls ill, medical attention can be had only by going to Lubbock—more than 100 miles away—or to Knox City, Benjamin or Paducah. Sometimes a doctor is called to make the long trek from one of those points into the county. The same problem comes up when a dentist, attorney or undertaker is needed.

"Banking is carried on with institutions in Benjamin or Paducah, mainly. Some take their financial matters to Spur. There never has been a bank in Guthrie."

That hasn't changed. Closest bank: Paducah, roughly 28 miles north. No true gas station, "but the Four Sixes Supply Store does have a pump," says JoAnn Shipman, librarian at the Guthrie CSD & King County Library.

Restaurant? Nope. "We used to have the Rock Café, which was attached to the gas station, Graves's Texaco, I believe," Shipman says. "We do have a coffeeshop, so you know where our priorities are."

King County's seat is designated as an unincorporated community. Shipman estimates Guthrie's population at "50 or less." But people live here, Shipman says, because "it's a sweet little place." The county's population is an estimated 259. Of Texas's 254 counties, only Loving, population 100 give or take a couple, is smaller.

## Tom's Path

Burk Burnett died in 1922, a year after oil was discovered on the Dixon Creek property (47 years before oil was discovered on the Guthrie ranch). The *Fort Worth*



In 1910, Four Sixes cowboys took time out from work to enjoy a chuck wagon picnic with family members.

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*Star-Telegram* called the estate “probably the largest ever to enter Tarrant County courts,” reporting the property’s value at no less than \$6 million and with a “maximum value” of \$15 million.

The will provided son Tom \$25,000 a year. (Burk’s widow got nothing, but she sued, received \$3 million and willed it to Texas Christian University.) Tom and his father “had a very difficult relationship,” Chappell says. Most of the estate went into a trusteeship for granddaughter Anne Burnett. Burk did bequeath \$50,000 “for the beautification” of Burk Burnett Park, which he had established in Fort Worth in 1917.

Tom Burnett likely had a closer relationship with his grandfather, banker Martin B. Loyd, who died in 1912 and left his grandson with cash and one-fourth of his properties in Wichita County (land that would also have oil underneath). Two trustees were appointed to manage the estate’s holdings, according to the will, but Tom had learned the cattle business as a line rider and later wagon boss. He married Olive “Ollie” Lake, who gave birth to daughter Anne in 1900 before the couple divorced. By now, you might notice a pattern of a lack of wedded bliss in this family.

Says Chappell: “Burk was a businessman; Tom was a rancher and a much better horseman.”

Tom was also driven to out-earn his father. He didn’t get there, but he bought more ranch properties, took an interest in banking and proved successful in many ventures, except when it came to marriages; none of his five attempts lasted. He sponsored rodeos, bred horses, befriended Will Rogers and was host to Theodore

Roosevelt on wolf hunts. He grew fat and died of a heart attack in 1938.

### **Kingdom of Horses**

While Tom Burnett sought to increase his fortunes, 6666 foreman George Humphreys “set out to improve the ranch’s run-of-the-mill remuda,” Chappell says. But Tom Burnett helped that cause, too, by gifting Humphreys a stallion named Scooter. “Another of his studs, Grey Badger II, bred Sixes mares and set the ranch’s horse program on the course that led to further improvements under foreman J.J. Gibson and finally to Doc Blodgett’s innovations. So, in that regard, Tom made important early contributions to The Sixes’ remuda.”

Today, that quarter-horse program continues to thrive. “The annual Return to the Remuda sale, held with Pitchfork, Tongue River and Beggs ranches,” Chappell says, “may well be the most prestigious sale of the year.”

### **The Two Annes**

Tom Burnett’s only daughter, Anne, inherited her father’s eye for good horses and good cattle. She helped found the American Quarter Horse Association and became the first woman honorary vice president of the Texas and Southwestern Cattle Raisers Association. After her death in 1980, she was inducted into the American Quarter Horse Hall of Fame (which she also helped establish). Following the Burnett trend, her first two



President Theodore Roosevelt (standing, second from the right) was an avid hunter before and after he occupied the White House. In April 1905, Four Sixes founder Capt. Burk Burnett (standing, left of Roosevelt) invited the president and Comanche leader Quanah Parker, a mutual friend (kneeling, second from left) to his ranch for a wolf hunt.

True West Archives

marriages ended in divorce, though No. 2, to stockbroker James Goodwin Hall, produced one daughter, “Little Anne” (later Anne Marion). Husband No. 3 died in 1964. Husband No. 4 was Charles D. Tandy of the Tandy Corporation.

“I see Anne Tandy’s period as one of continuity and stewardship,” Chappell says. “Upon inheriting the entire Burnett empire upon her mother’s death, Anne Marion’s tremendous resources and intense devotion raised every aspect of The Sixes—genetics, infrastructure, management—to levels that set the standard in the ranching industry. The Sixes was her passion to the end of her life.”

Anne Marion—four marriages, three divorces—assumed leadership of The Sixes in 1980. Trustees had managed the 6666 since Burk Burnett’s death. She was more than just a ranch leader during her 40-year run as ranch owner. She donated \$57 million in 2013 to a Fort Worth emergency center. Her \$10 million gift from the Burnett Foundation helped found the Georgia O’Keeffe Museum in Santa Fe, New Mexico. But you can do those kinds of things when your net worth is \$1.1 billion (according to *Forbes* in 2009).

Marion was inducted into the National Cowgirl Hall of Fame in 2005. She died of lung cancer on February 12, 2020, at age 81, and her will specified that her ranches would be sold—Guthrie’s 142,000-plus acres, Dixon Creek’s 114,000-plus and the 9,200-plus at Frisco Creek in Sherman County.

## Selling History

Middleton had become friends with Marion after handling several real-estate deals for her. But the Middleton name was pretty big in West Texas, too.

The fourth-generation company traces its roots to Charles Middleton, son of a Louisiana sugarcane farmer who struck out west at age 17 to enter the cattle business. He rode into Lubbock in 1898. “When the cattle



Anne Burnett Windfohr Marion  
(1938–2020)

Daughter of Anne Burnett and James Goodwin Hall

Courtesy National Ranching Heritage Center

business dried up, he was hearing about ranches for sale and he started selling some ranches [around 1920],” Sam Middleton says.

The firm, specializing in farm and ranch sales and appraisals, has sold several historic properties, including Texas’s Matador, Palo Duro (once part of Charles Goodnight’s JA ranch) and Waggoner ranches. “Ninety percent of my business is selling these worn-out ranches,” Middleton says, “but every now and then I get to sell a glamorous one.”

This is how The Sixes sale came about:

“Four, five years before [Anne Marion] died,” Middleton says, “she said, ‘Sam, when I pass away, all the ranches are going to be sold, and you’ll be getting a call.... I said, ‘Anne, what about Windi [Marion’s daughter, Anne “Windi” Phillips Grimes]’? And she looked at me—and she could look at you all over—and she said, ‘Sam, why would I want to burden her with that obligation?’”

## The New Era

That obligation belongs to Taylor Sheridan, who isn’t the first Hollywood celebrity with a 6666 connection. In 1975’s *Macintosh and T.J.*, Roy Rogers’s last movie, he played a veteran working cowboy who takes a job at The Sixes. The movie was filmed on location at the ranch and in King County.

It’s Rogers’s best acting performance.

A historic ranch *and* Roy Rogers? Sheridan is stepping into some mighty big boots.



Johnny D. Boggs’s upcoming novels are the cattle-drive sagas *Longhorns East* and *Bloody Newton*.

With over 300,000 acres, JA Ranch cowboys took the chuck wagon out to their line camps for roundups on the legendary spread that Charles Goodnight founded in 1876.

Erwin E. Smith, circa 1908, Courtesy Amon Carter Art Museum



Turkey Track Ranch Manager Ed Bomar leads his cowboys across the Wichita River during a roundup on the ranch in 1906. The famed Adobe Walls battle site is located on the ranch.

Erwin E. Smith, Courtesy Amon Carter Art Museum



Comanche leader Quanah Parker made deals with many of the Texas Panhandle ranchers, including the 6666's Burk Burnett and Dan Waggoner, to graze the tribal lands in Oklahoma. Waggoner gave Parker money for his Star House in Cache, Oklahoma.

Courtesy W.P. Campbell Collection, Oklahoma Historical Society, no. 8909



The XIT Ranch in Texas was founded in 1885 and operated on over three million acres along the northwestern edge of the Texas Panhandle and the New Mexico border until 1912. XIT stands for "Ten in Texas!"

The headquarters was in Channing.

Erwin E. Smith, circa 1905, Courtesy Amon Carter Art Museum

## THE GIANT LEGACY OF THE FOUR SIXES HISTORIC RANCHING NEIGHBORS

The 6666 has tons of history and stories, but so do many other Texas Panhandle ranches. We asked Natalie Bright for her take on some of those spreads. Bright isn't just a Texas writer/blogger. Parts of the ranch she runs once were "under the Turkey Track," she says, "and we now share a fence line with The Sixes."

### JA

"Charles Goodnight agreed to vacate the lush Canadian River valley and in return the pastores agreed to avoid the Palo Duro. In fall of 1876, Goodnight drove the buffalo out of Palo Duro Canyon to make room for his cattle. Taking on Scottish partner John Adair, the JA Ranch grew to 335,000 acres covering four counties. Goodnight experimented with buffalo-cattle mixed breeds."

### Turkey Track

"J.M. Coburn was a Kansas City bank employee who returned to Scotland, raised money and formed The Hansford Cattle Company. Retaining the unique brand of a previous landowner, he began buying up neighboring ranches and hired a general manager. The GM was killed by lightning, the cowboys rebelled and Coburn hightailed it back to Kansas, none the wiser on how to manage a cattle operation."

### Waggoner

"The largest ranch in the U.S. under one fence included more than a million acres and spanned six counties, growing to 60,000 head. Dan Waggoner even struck a deal with Comanche Chief Quanah Parker for grassland and helped fund the building of the Star House on West Cache Creek for Quanah's wives. Dividing the holdings between three children, Dan took it all back in 1923 to form a trust where the heirs were board members with no authority. Litigation among the family extended for 25 years until its sale in 2016."

### XIT

"The XIT was established through a trade of 3 million acres of public land for funds to build a state capitol. This deal shifted pastures grazed by New Mexico sheepherders to cattlemen. The first to issue 23 written rules for its cowboys, and it held the last recorded trail drive in 1897 from the Texas Panhandle to Montana. Trail driver Ab Blocker is the man credited with designing the XIT brand as a deterrent for rustlers."

BY BOB BOZE BELL

# Charlie Russell The Humorist

THE LEGENDARY MONTANA COWBOY IS WELL KNOWN FOR HIS COWBOY ART, BUT HE WAS ALSO QUITE FUNNY AND SOMETIMES RIBALD (SOME WOULD SAY SCANDALOUS!). HERE IS A SMALL SAMPLING OF HIS CARTOONS AND FUNNY DRAWINGS.



*A Little Pleasure*

In actuality, most Westerners in the real Wild West took their humor straight up, just like their whiskey. For proof, here's legendary cowboy artist, Charlie Russell, weighing in on one of the unfortunate consequences of prostitution.



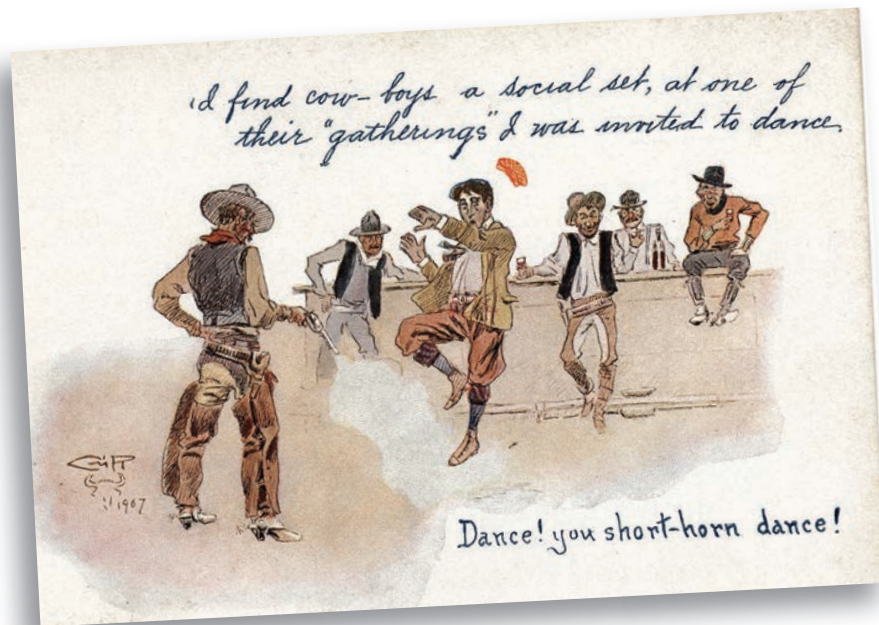
*A Little Pain*

Charlie dared to illustrate one of the unfortunate side effects of cowboys doing business with Soiled Doves. These two "scandalous" cartoons were kept private for many years until a collector made them public sometime in the 1960s.

True West Archives

*Dance! you short-horn dance!*

All Images Courtesy  
Amon Carter Museum  
of American Art Unless  
Otherwise Noted





Contrast in Artist's Salons—My Studio as Mother Thought

Contrast in Artist's Salons—Charlie Painting in His Cabin



Bold Hunters

Where Ignorance is Bliss



Have One on Me



The Bear in the Park

BY STUART ROSEBROOK

# IN THE LENS OF

## THE REAL HISTORY BEHIND PRODUCER TAYLOR SHERIDAN'S *1923* PUTS THE SPOTLIGHT ON THE COMPLEXITIES OF MONTANA'S PAST.

**A** century ago, the state of Montana was still one of the youngest states. The Rocky Mountain and Great Plains state received its star on Old Glory in 1889, 25 years after it had been made a territory carved out of the vast, lightly settled Western lands first acquired by the United States in the Louisiana Purchase. From 1870 to 1920, Montana grew from just over 20,000 American settlers to nearly 550,000 residents. The earliest pioneers to the territory included Catholic missionaries, miners, fur trappers, traders, cattlemen and town builders.

Violence was ever present in the early years of Montana history. Lakota leader Red Cloud defeated the U.S. Army in his war to control the tribe's territory along the Bozeman Trail in the mid-1860s, but despite the Fort Laramie Treaty of 1868, war continued and culminated in the Battle of Little Bighorn. But in the vast territory, violence was not just relegated to battles and skirmishes with the Indian tribes; vigilantism took the place of law and order in the mining camps and ranching communities across the territory until statehood.

With no shortage of historic source material, Hollywood producer Taylor Sheridan mined the post-Civil War history of the West and Montana for his first *Yellowstone* prequel series,

*1883*. Just a year after *1883*'s debut on Paramount+, Sheridan returned with *1923*, the much anticipated expansion of the *Yellowstone* universe. (Read more on page 60.)

Just a century ago, the real Montana was still recovering economically and socially from World War I as drought and economic recession began to cripple the young state's five most important industries: mining, ranching, railroad-ing, logging and farming. On the state's seven Indian reservations, poverty was pervasive and Native residents were still not considered American citizens. The passage of the 1924 Indian Citizenship Act was still a year away from being the law of the land.

Sheridan, one of the greatest story-tellers in television and film history, knows where to mine for drama, and in *1923* he did not shy away from the best or the worst of America's and Montana's past. As K. Ross Toole wrote in 1959 in *Montana: An Uncommon Land*: "The past and present in Montana merge uncomfortably for the liberal and the conservative alike. It is easier to ignore the past, or to deny that it has meaning for the present and the future, than to be confronted with the unclear composite in which an approximation of the truth shifts and moves in time."



# HISTORY

Despite modernization of trucks and cars, freight trains, such as this jerk line from the 1880s, could still be seen working the back roads of Montana in the early 1920s.

L.A. Huffman, Courtesy The J. Paul Getty Museum Digital Collection, no. 40698



*line "twelve" on the old freight road, Neq. Print & copyright by L.A. Huffman Milestone 1883.*

## Ranchers and Homesteaders

In the 1920s, drought forced thousands of Montana homesteaders and ranchers to abandon their dreams, while those left behind fought for what grass and water was available for their stock and farms.



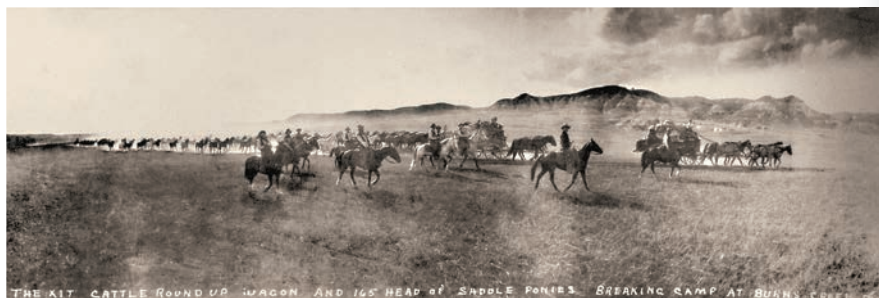
From Montana Territory's first decades, women worked side by side with men on ranches and homesteads. Montana was also the first state to elect a woman to the U.S. House of Representatives, Jeannette Rankin, in 1916.

True West Archives



In 1923, an unknown ranching husband and wife posed proudly for a photographer in front of their remote homestead. If they were still on their land a decade later, they would have been considered fortunate, for over 60,000 of their fellow rural Montanans had abandoned their ranches and farms during the drought and recession by 1930.

Courtesy Library of Congress



Beginning in 1890, the XIT Ranch was one of the first Panhandle Texas outfits to summer their cattle in Montana. Until 1897, when fences blocked their way, the XIT cowboys drove their remuda of horses and 10,000 to 20,000 cattle 850 miles on the Montana Trail to a two million-acre spread of leased land north of Miles City.

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

As early as 1869, cattle and sheep ranchers were competing with each other for Montana's rich grasslands. Until the Taylor Grazing Act of 1934, the competitive stock producers would repeatedly clash over control of grazing and water rights, especially during years of drought and recessive market prices for beef and wool.

Arthur Rothstein, 1939,  
Courtesy NYPL Digital Collections

Cowboys including Teddy Blue Abbott (see page 22) who drove cattle herds north from Texas and Nebraska to Miles City, Montana, would have enjoyed spending their hard-earned money at Bill Reece's Dance Hall, which opened in 1879.

Courtesy Amon Carter Museum of American Art, Fort Worth, Texas, Gift of Dan Don in honor of Irene and Edward Don



## Towns and Tourism

Between 1910 and 1920, Montana's population grew 46 percent. Railroads helped fuel the growth of homesteaders in rural areas while the state's mining towns grew with the nation's industrial need for copper. Butte was the only city with over 25,000 residents, while 90 Big Sky towns had 2,500 citizens or fewer. Tourism also grew after Glacier National

Park, founded in 1910, joined Yellowstone as two of the state's most popular destinations.



In 1902, three decades after Yellowstone became the first national park, tourism had become an important aspect of Montana's railroad and hospitality economy. By 1912, the first dude ranch, the OTO, was founded 10 miles northwest of Gardiner's rail and stage station (above) just outside Yellowstone's main entrance.

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



In the early decades of the 20th-century West, few towns between Chicago and Seattle were as industrial and modern as Butte, Montana.

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

## Freighters and Surveyors

In Montana in 1923, surveyors were still a few years away from mapping out the U.S. Highway system, which was yet to be funded let alone be built. National railways and short lines crisscrossed the state, but wagons, surreys and horses were still the primary mode of transportation and freighting.



In 1872, surveyors camped in the Upper Canyon of the West Gallatin River and worked tirelessly to map the Montana Territory. In 1925, a new generation of surveyors crisscrossed the Big Sky State to map out the routes of the newly created U.S. Highway system.

Courtesy USGS



While the automobile revolution struck America just before the outbreak of World War I, many Montanans in the early 1920s were still more apt to be driving a wagon than a car.

L.A. Huffman, Courtesy Amon Carter Museum of American Art, Fort Worth, Texas

The Cut Bank Boarding School for Girls was located on the Blackfeet Indian Reservation. The school opened in 1905 and was renamed the Blackfeet Boarding Dorm in the 1960s.

Courtesy Archival Photographs from the University of Montana



## Montana's Native People

In 1923, Montana's seven Indian tribes made up just two percent of the state's population. The majority of approximately 11,000 Indigenous residents lived on seven reservations, but many of the Indian children lived apart from their families at eight boarding schools. The 1920s was a difficult time for all Montanans, but for the state's Native peoples, it was an especially challenging decade marked by an increase in poverty and disease. Ironically, reservation life would improve during the Great Depression and World War II.

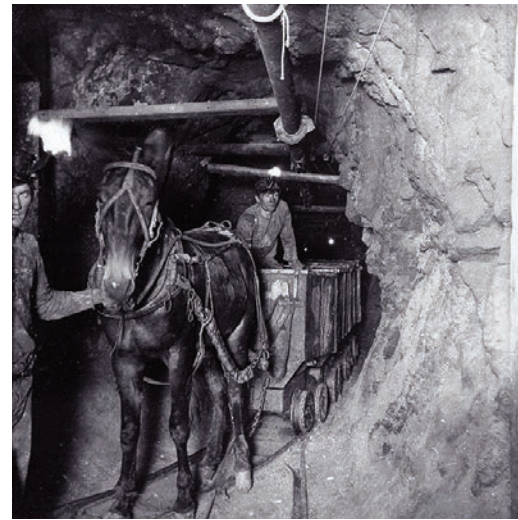


While the federal government tried to introduce farming to Montana's Indian reservations, stock raising of horses, sheep and cattle remained a cornerstone of the day-to-day life of the state's Indigenous people.

Walter McClintock, Courtesy Beinecke Library, Yale University

## Mining and Industry

Between the 1880s and 1920s, Montana's mining towns such as Butte modernized ahead of the rest of the state. Immigrants made up most of the labor force in the Big Sky State, and Montana had the largest Irish population west of the Mississippi.



At 1,100 feet under the town of Butte, these two copper miners toiled with their mule and ore wagon to make a living in 1910 in the Rarus Mine. The hard-rock mine was later consumed by the Berkeley Pit.

N.A. Forsyth, Courtesy Archival Photographs from The University of Montana

A miner in 1905 looks across Walkerville and the tailings of the rich silver lode from the Alice Mine on Butte Hill. Residents of the crowded mining town could take a cable car from the hillside town into Butte.

Courtesy Library of Congress



One of the first regions Chinese immigrants labored in Montana Territory was in the Alder Gulch gold camps near Bannack and Virginia City in the 1860s. In 1870, Chinese Montanans accounted for one in 10 residents, but by 1923 the descendants of the Chinese families who had helped build the territory into a state had nearly abandoned Montana.

Courtesy USGS

Despite a recession in the early 1920s, the Anaconda Copper Mining Company remained an economic power in the city and state until the 1950s.

Courtesy Library of Congress



TRUE WEST  
EXCLUSIVE

# CLASSIC GUNFIGHTS

## CHALK LEVEL SHOOT-OUT

### THE YOUNGERS VS THE PINKERTONS

#### THE BUSHWHACKERS SCORE A GOAL

#### SHOT DOWN IN THE MISSOURI WILDS



John Younger

All images True West Archives unless otherwise noted  
Illustrations by Bob Boze Bell

BY BOB BOZE BELL

Based on the research of John Langellier  
and Jack McPhee

MARCH 17, 1874



Both Jim Younger (above, left) and John are heavily armed as they ride to confront the suspicious men. After the gunfight, an eyewitness reports, "I think James Younger took four revolvers off of John Younger," in addition to John's shotgun.



round 2:10 p.m., the Snuffer family and John and Jim Younger are sitting down for dinner at Theodrick Snuffer's homestead.

As they eat, the Youngers hear horses coming up the lane, so they quickly scramble up a ladder into the attic. Peering through a crack between the logs, they see two strangers telling old man Snuffer they're "cattle buyers." One of the riders asks Snuffer for directions to Widow Simms's (or Sims's) house, as she advertised live-stock for sale. Snuffer points the way, but the two ride off in the wrong direction.

John becomes suspicious and wants to follow them. Jim demurs, stressing he isn't looking for trouble, and he sits down to finish his meal. John presses his argument, pointing out that both strangers are too well armed to be simple cattle buyers and that the younger of the two looked nervous.

Jim finally gives in and agrees to accompany his younger brother. The two gather their horses from the Snuffer shed and give chase.

Three-quarters of a mile up the road, the two "cattle buyers," Louis Lull and Ed Daniels, join up with James Wright, who is from the area and stayed behind because he was afraid the Snuffers would recognize him. The trio converse about their search for

the James-Younger Gang while riding their horses at a slow gait.

When the Youngers approach on horseback, Wright pulls his pistol, spurs his horse and gallops away, cutting across a field as fast as his horse can carry him (ironically, heading east toward Widow Simms's house). Jim orders Wright to stop, and when he doesn't, Jim fires a pistol ball that takes off Wright's hat.

John has both barrels of his double-barreled shotgun cocked. He covers Lull and Daniels until Jim rejoins them. The Youngers order the two strangers to give up their guns. Both men comply, dropping their revolvers on the road. Jim dismounts to gather the weapons, which include Lull's English-made .43 caliber Tranter, a Pinkerton standard issue.

Holding up the exotic pistol for his brother to see, Jim says, "John, these are damn fine guns. It's sure nice of these boys to make us a present of them." Jim then turns back to the prisoners and asks, "Where you fellas from?"

"We're from Osceola," Lull replies.

"What are you doin' out here?"

"Just ramblin' around."

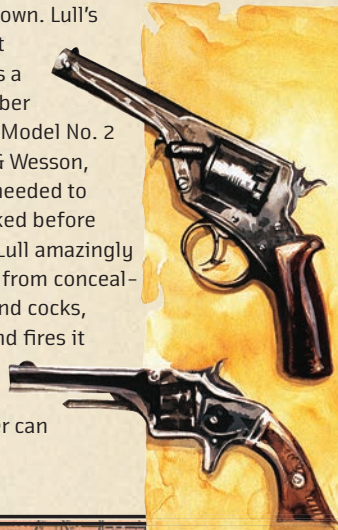
John cuts in, "You sure you're not detectives looking for someone?" He tells them detectives have been up here hunting them all the time, and they are going to stop it.

"I am no detective," Daniels says. "I can show you who I am and where I belong."

*Continued on page 46*

Lull's Tranter pistol was manufactured in Birmingham, England, and exported to the South during the Civil War. The Pinkerton detective agency later bought a surplus of these firearms and issued them to men in the field. The Tranter was a .36 caliber (or .38), six-shot double action with a 41/2-inch barrel.

Lull gives up two pistols when he drops them in the roadway. The other pistol make is unknown. Lull's hideout pistol is a .32 caliber rimfire Model No. 2 Smith & Wesson, which needed to be cocked before firing. Lull amazingly pulls it from concealment and cocks, aims and fires it before John Younger can react.



## The Younger Brothers

All four brothers—Cole, 30; Jim, 26; John, 23; and Bob, 21—are suspected of participating in several robberies, including the Gad's Hill train robbery. The boys travel in pairs and move around continuously. They spend little time in their home county (see map) but occasionally stop in St. Clair County, where they visit friends, including the Snuffers. For the most part, they spend their nights in the McFerrin Negro Settlement, three miles southeast of Monegaw Springs, where they stay with John McFerrin and his wife, Hannah, who worked for the Younger family in Jackson County. The McFerrin home is a safe haven until the Pinkertons begin to close in.



Cole and John Younger, c. early 1870s

The McFerrin home is a safe haven until the Pinkertons begin to close in.

**Kearney, Clay County**  
Location of the Jesse James farm.



The Younger family home on 100 acres of prime farmland in **Lee's Summit, Jackson County**. In 1862, the Youngers had five different farms in Jackson and Cass Counties.

Courtesy Jackson County Historical Society

**Harrisonville, Cass County**  
Location of Henry Younger's livery stable and dry goods store.  
Courtesy Cass County Historical Society



**Gad's Hill, Wayne County**  
Location of the Iron Mountain Railroad robbery. The Youngers are suspects in the theft.

**St. Clair County**  
Location of the McFerrin Negro Settlement near Monegaw Springs. After the fight, the wounded Captain Lull and the body of John Younger will be brought to the McFerrin cabin (right).



**MISSOURI**  
Geo. F. Cram  
ENGINEER AND PUBLISHER  
Chicago, Ill.  
SCALE OF MILES

Born in Boston, Massachusetts, Edwin B. Daniels is a part-time deputy from Osceola. For many years, this photograph has been published as being Daniels, even though the subject seems a bit old for a man of 23.



## The Pinkerton Posse

Captain Lull has traveled all over Missouri searching for the Youngers, riding with different posses, stopping at dozens of farms and dwellings, seeking information on the whereabouts of the Youngers. Lull and his two partners finally find their prey, but not in the manner they would have chosen.

*Continued from page 44*

One of the Youngers admits to having met Daniels in town, so he turns to Lull and demands: "What the hell are you riding around here with all them pistols on for?"

"Good God," Lull pleads. "Is not every man wearing them that is traveling and have I not as much right to wear them as anyone else?"

"Hold on, young man," John barks. "We don't want any of that."

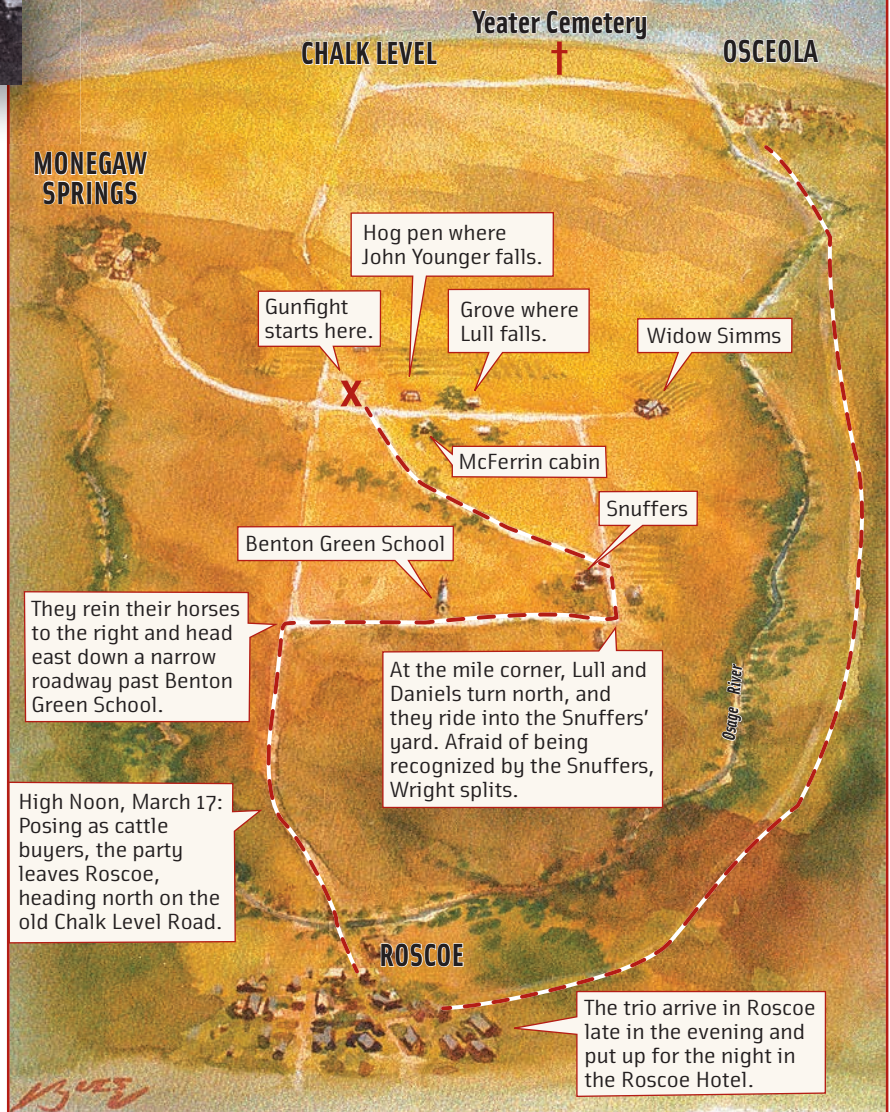
John lowers his shotgun for a moment. (One report says John was trying to "quiet his horse.") With John's attention diverted, Lull reaches behind and pulls out a small No. 2 Smith & Wesson pistol and fires. Lull's horse lurches forward just as the bullet strikes John's neck. Reacting, John pulls the trigger on his shotgun and the pellets hit Lull in the shoulder and arm.

Lull barely manages to stay in the saddle as his horse explodes down the road. On horseback, Daniels attempts to follow suit, but Jim shoots him in the neck. Daniels falls off the back of his mount onto the roadway.

Down the road, Lull has no control over his horse as it jumps "into the bushes and the trees." Lull later says he tried to get ahold of the reins with his right hand to "bring him on the road," but John "rode by me and fired two shots at me, one of which took effect in my left side, and I lost control of my horse and he turned into the brush and a small tree struck me and knocked me out of the saddle."

Meanwhile, Jim rolls Daniels over and immediately sees his death stare. Jim looks up and sees John coming back from the grove. He calls out his brother's name. John quizzically stares at his older brother, then slowly falls sideways, landing on the other side of a fence.

Jim runs to John's side, but his brother is dead. Lull's bullet severed John's jugular vein. (It's amazing he lived as long as he did.)



## Neck & Neck

The doctors who examined the dead men reported the bullet that killed John Younger "entered the right side of his neck, touching the clavical [sic] bone on the upper side, and about two inches from the meridian [sic], went nearly straight through the neck.

Edwin B. Daniels came to his death from the effect of a gunshot wound, which entered the left side of the neck, about one inch from the meridian line, about

midway of the neck, opposite the aesophagus [sic]...went nearly straight through the neck, striking the bone; the orifice was pretty large, indicating that the ball was of a pretty large size." The report named Jim Younger as the killer of Daniels.



**JOHN YOUNGER**



**ED DANIELS**

## Why Did Captain Lull Resort to Deadly Force?

Severely wounded, Lull, still claiming he is W.J. Allen, gave the following statement to the coroner's inquest: "[The Youngers] said detectives had been up there hunting for them all the time, and they were going to stop it. . . ." John Younger "then lowered the gun, cocked it in a threatening manner. . . I concluded that they intended to kill us. I reached my hand behind me and drew a No. 2 Smith & Wesson pistol and cocked it and fired at the one on horseback, and my horse frightened at the report of the pistol and turned to run, I heard two shots and my left arm fell, and then I had no control over my horse. . . ."

At the time of the gunfight, Lull's mind may have been consumed with the fate of fellow undercover Pinkerton agent J.W. Wicher, who was found murdered near Kearney, Missouri, only seven days earlier, on March 10. It is rumored Jesse James and others got him.

Just three months prior to this road battle, the Youngers surprised a posse from Appleton City who had ridden to Monegaw Springs to capture the brothers. Taking the offensive, the Youngers captured the posse and confiscated their weapons. But after a stern warning, the Youngers released them.

Perhaps the Youngers intended to do the same with Lull and Daniels. We will never know.



An artist's depiction of Capt. Louis B. Lull, 27, who had served as an officer in the Union Army. He was chosen by the Pinkertons to go undercover as a detective to locate and capture the Youngers. No known photographs have surfaced of the former Chicago police captain.

The cattle buyers' alibi seems especially shady when James Wright (aka John Boyle and Duckworth; age unknown) pulls his pistol and puts his spurs to his horse as the Youngers approach.



## Aftermath: Odds & Ends

Jim Younger removed his brother's pistols, watch and other personal effects. Mounting John's horse, Jim asked a neighbor who had witnessed the fight to take care of his brother's body. Then Jim rode up Chalk Road in the direction Detective James Wright had fled. Unable to find him, Jim returned to the Snuffer cabin to ensure John would be buried properly and then headed south to Arkansas to inform his brothers, Cole and Bob, about John's death.

Incredibly, Lull wasn't killed outright by the shotgun blast to his shoulder and arm, or the pistol shot to his chest. Found by a farmer, Lull was taken to a nearby cabin and, later that evening, was placed in a spring wagon and driven to Roscoe. A town doctor declared that the wounded detective would live, but, after several days, the Pinkertons reported Lull's condition had worsened and he died. Many in St. Clair County believed this to be a ruse and that the detective hadn't died, but that he just needed protection from the Youngers' wrath. In spite of this rumor, hundreds of Chicago policemen attended Lull's funeral and the former captain—or an empty casket—was laid to rest in a spacious Chicago cemetery.

After filing a report with Sheriff Johnson in Osceola, Detective Wright was never heard from again.

John Younger was first buried under a large cedar tree near the Snuffer cabin, where his shallow grave could be guarded. Later, his body was interred in the nearby Yeater Cemetery. The Snuffers and friends buried John at an angle, with his head pointed northwest, so they could later recognize the grave. (They were afraid to mark the grave lest the anti-Younger faction came to desecrate it.)

Two years later, Jim participated with his brothers, Cole and Bob, in the botched raid on a Northfield, Minnesota, bank (see *Classic Gunfights Vol. 1*). Jim was badly wounded and captured in the Hanska Slough shoot-out two weeks later (as were Cole and Bob). He served 25 years in prison, was partially pardoned (with the restriction that he had to remain in Minnesota) and committed suicide in 1902.

**Recommended:** The forthcoming *Illustrated Life & Times of Jesse James* by Bob Boze Bell, coming this holiday season.



# CLASSIC TRUE WEST

## FROM THE TRUE WEST ARCHIVES

**Editor's Note:** Western Writers of America Hall of Fame author Max Evans was an early contributor to *True West* magazine. If you'd like to read more of Evans's articles, like "Spur Talk" from the October/November 1954 issue, please go to [truwestmagazine.com](http://truwestmagazine.com) and subscribe for full access to 70 years' worth of exciting issues of *True West*.

BY MAX EVANS  
ILLUSTRATED BY RANDY STEFFEN

# SPUR TALK

The day Bill McDonald rode over the hill leading the Appaloosa, Slim and I were repairing the corrals. Slim was running Pete Coleman's little ranch about three miles south of Cow Springs, New Mexico. I was just a snotty-nosed, freckle-faced kid at the time.

Bill rode up and said, "Howdy, Fellers."

It made me feel right proud to be included among the "fellers." I think Slim and I both sensed something wrong when Bill first spoke.

"How's things goin', Bill?" Slim asked.

"Not so good. Little Feller, here, threw my boy," he said, "I think his leg's busted."

"The hell you say."

"The third time this week," Bill said. "Can't understand it. The wife has gone into Santa Fe for the Doc. It's pretty bad, and we was afraid to move him till we got ahold of the Doc."

The big Appaloosa stood there as gentle as a milk cow. A man couldn't imagine he'd buck at all. According to his size, he was sure named funny. Bill's boy, Herod, started calling him Little Feller when he was a colt and the name stuck. He was especially big for this part of the country where the main horse used was the small Spanish mustang. Little Feller must've weighed around eleven



Max Evans, 1960

PHOTO BY MAX SCHAEFER, ALL PHOTOS COURTESY MAX EVANS

fifty and was powerfully muscled. I knew that in the early days the Appaloosa was prized by Indian chieftains, not only for his unusual markings, but because of his toughness. "Slim," Bill said, "I've got to get on back but I sure as all hell wish you'd give this old pony a workin' over."

Slim said, "All right, Bill, I'll see what I can do," and reached for the Appaloosa's rein.

Slim kept looking Little Feller over and Bill rode off, and I heard him mumbling to himself. Then he said aloud, "Can't figger it out. That horse is four years old and he never bucked a jump all the time Herod was breaking him. But," he added, "I've seen 'em that way before. If you don't take it out of 'em quick, you've got an outlawed horse on your hands."

Slim was one of the best horse-breakers in this part of the country. You could hardly find an outfit around that didn't have a horse or two he'd tamed.

He led the Appaloosa into the corral we had been repairing. He felt around on Little Feller's back to be sure there weren't any stickers or sore spots. There weren't. Little Feller didn't even

flinch when Slim threw the saddle on his back.

Then Slim stepped up on him, sure of himself, but careful just the same. He eased the pony into a trot, then gradually worked him into more speed. Around and around the corral they went. He watched closely and all the time his right hand was on the saddle horn. Slim wasn't a rodeo rider; he used that horn for what it was put on a saddle for. The sweat broke out on Little Feller, but he didn't buck at all; in fact, he hadn't even humped up.

When Slim stepped off, he said, "Saddle up Red. We're goin' for a ride."

Red was a sorry old sorrel horse that wasn't fit for anything except to keep around the house to wrangle the other horses on. I saddled him up.

Slim swung an arm at a deep arroyo that ran all the way to a long mesa about two miles off. He said, "Now, if Little Feller heads for that arroyo, you run in front of him and beat him across the face with your hat—anything to keep him from jumpin' in that thing."

Little Feller fox-trotted along easy like. I rode right by his side, between him and the arroyo. We covered a quarter of a mile without seeing anything of interest but a lizard that raced about looking for shade.

Then it happened. A ragged patch of air was expelled from Little Feller's insides. He snorted and went from me about four long, ground-pounding jumps, then sucked back. I knew then this was the way he had thrown Herod McDonald. But Slim was ready and though I could see the strain in his face and arms he stayed put.

Little Feller got mad then. He bellered like a bull buffalo and ran nearly over the top of the sorrel and me. I was scared half to death but managed to spur old Red in front of him, cutting away from the arroyo.

Every time Little Feller went up, he bellered. Every time his feet hit, the ground shook and he left deep tracks in the earth. And every time Slim's head was snapped back and all his bones absorbed the shock, but he was still on.

He hadn't a chance to spur much at first, but now he had the rhythm of the horse, so he bogged it to Little Feller. A small patch of hair went into the wind every time one of Slim's heavy spurs hit. Then, just as suddenly as Little Feller had started, he quit.

I rode up, proud of Slim, and said, "You've got him whipped. I bet he don't never buck again."

"Hell," Slim said, "He's just gettin' warmed up."



Slim was sure right. We had ridden maybe another hundred yards when the old devil jumped into a dead run. Just as he reached his peak of speed, he bogged his head and went straight up. I could hear the whoomp of his belly and guts as he came down. Slim's hat went off. I knew then things were tough. I'd seen Slim pull that hat right down over his ears when we left the corral.

Little Feller bucked straight ahead with those high power-driven jumps. Then he bucked back again, but in a different direction than before. Slim almost lost a stirrup but managed to pull back with the Appaloosa. Again Little Feller stopped as suddenly as he'd started.

Slim yelled for me to get his hat. He stepped off to tighten the cinch. A lot of lard had already melted under that horse's tough hide, and I could see quite a bit of daylight between his belly and the leather flank strap.

Slim didn't waste any time. He jerked his hat down even farther on his head and climbed back aboard. I couldn't make myself believe that Little Feller could go on with it any longer, but I didn't say anything. I knew Slim wasn't in the best of spirit at the time.

Little Feller stumbled along until he reared right straight up in the air. If Slim hadn't yelled like a wild Comanche and whopped him over the head with his



Seventeen years after his killing ride on the Appaloosa, Slim Evans still wears the spurs he used on the spotted devil. Here he is shown with Shiner, a registered quarter horse which he trained.



In 1958, Max Evans helped his friend, rancher Sam Hightower (on horseback), brand calves on the Mariposa Ranch near Taos.



Max (right) was 11 years old when he helped ranch boss, Mr. Gould, and his friend, Little Joe McDonald, brand cattle on the San Cristobal Ranch near Santa Fe in 1936.



Max's cowboy uncle, Slim Evans, was well known across the West for his skill at breaking and training horses. He is seen here working Shiner at his ranch in Taos, New Mexico, in 1950.

open hand, I figure Little Feller would have fallen back on top of him.

When the horse's front feet hit dirt again, Slim had his hand back on the saddle horn. Don't think for one minute that he was ashamed of "pullin' leather." A working cowboy doesn't like to walk home when he's miles out in the pastures. He learns damn quick to stay on anyway he can.

Little Feller started kicking back with his hind legs, just as his front dug into the ground. A back-kicker is one of the meanest buckers in the world to ride. While Slim's body would follow the forward motion, the back kick would catch him right in the middle of it and wrench him hard the other way. Slim's face was white as death. I could see the leaders in his neck standing out and the muscles knotted where his jaws were clamped together. Then, just as we rounded the mesa point, I saw the blood stream from Slim's nose. I wanted, worse than anything else in the world, to yell to him to quit. But I had been taught to keep my mouth shut on such matters, so I didn't say a word.

Little Feller got within six inches of a fence that Slim had told me to watch. He turned back, more from Slim's heavy spur in his neck than he did from Red and me. When he stopped this time, I could see that he was mighty tired. He stood with his head down, legs apart and his lather-covered sides worked in and out as his lungs pulled for more air. Slim sat up on him, as if he didn't know that the blood had circled around the corners of his mouth and was oozing down under his chin. His shirt was sprayed with red splatters.

I couldn't imagine, even then, that a horse could buck that far and that hard or that a cowboy could stay on his back that long and live—but there they were. At the time, I was sure of only one thing—I knew Slim was going to get killed. It had boiled down to some sort of personal battle between the man and the horse.

Without saying a word, Slim reached out and raked the rowels of his spurs from high in the neck right back to the flanks. They left a track all the way. Little Feller answered

with a sideways jump. He bucked slowly, but just as hard as he had in the beginning. Slim never stopped the music of his spurs. They seemed to me as if they were separate from his tired body.

We were at a gate when this session ended. I could see now that blood was coming out of the corners of Slim's mouth, as well as his nose. They stood there a long time. I started to get down to open the gate, but Slim said, "No, I'll get it." I really don't know why he wanted to open the gate, unless it was just to show that Appaloosa that he could still walk.

He wobbled on his boot heels and Little Feller moved stiff-legged through the gate. His shoulders were marked a lot from the spurring. Slim got back on, but barely, his leg didn't quite swing over far enough. If Little Feller had been fresh he would have lost his rider right there—but he wasn't fresh.

Slim spoke, and I could tell by the rasp of his voice that his throat was mighty dry. "This is it, you son-of-a-bitch." But in his cussin' I could hear respect.

The Appaloosa made only two more high, hard, honest jumps. I could hear his guts beat at his sides. Slim winced away from the jar when he hit. Then he struck him with the spurs once. He swung his legs out wide and dug the steel in where the horse's neck joined his shoulders. It popped almost like a gun, only not as sharp. The horse stopped again. There was no need to go any further. We turned around and came back through the same gate, only this time I opened it.

That night and for several, there in the bed-rolls, I could hear Slim moan, roll and talk to Little Feller. The next day Slim had me ride Little Feller back over to



Max Evans astride his favorite roping horse Brownie in Taos in 1950.

PHOTO BY PAT EVANS, COURTESY MAX EVANS

Award-winning author Max Evans wrote about his beloved New Mexico and Hi Lo Country for over 60 years. He died in Albuquerque, New Mexico, on August 26, 2020.

PHOTO BY PAT EVANS, COURTESY MAX EVANS



McDonald's. When I asked him if it would be all right, he said, "Why, sure."

He was right, but I wonder how he knew. Maybe Little Feller had told him that day over by the gate that he'd never buck again. One thing I know, if the horse did say anything, Slim sure would have understood, because he's the kind that talks horse language.



**Max Evans** (1924-2020) was the author of over 30 books, including *The Rounders*, *The Hi Lo Country*, *Madame Millie* and *For the Love of a Horse*. Photo source information is from *Ol' Max Evans: The First Thousand Years* by Slim Randles.

## TRUE WEST ARCHIVES

For the first time ever, every issue of *True West* magazine is now online, including Max Evans's original, unabridged article as it appeared in the October/November 1954 issue. To learn more about how you can read all of Evans's articles and subscribe to *True West*

Archives, go to

[TrueWestMagazine.com](http://TrueWestMagazine.com).

**Our past awaits you!**

BY CANDY MOULTON

# In Search of Hugh Glass

*Travel the Rocky Mountain West to discover the truth about the legendary mountain man.*

**I**f he had to do it over, there's a chance Hugh Glass would never have followed the Missouri River across South Dakota once, let alone returned.

Since this is *True West*, I should add this preface: everything in this story is true. Perhaps. Well, kinda. At least it is mountain man-true...you know, part of it might be a tall tale, or a windy, or a yarn, but the truth is in there somewhere. The story is 200 years old and has had lots of embellishments along the way, beginning within days of pivotal events.

In 1822, William Ashley and Andrew Henry ran an advertisement in a St. Louis newspaper calling for 100 enterprising young men to ascend the Missouri River and engage in the fur trade. Before long the fur traders headed upriver, building Fort Henry at the confluence of the Yellowstone River with the Missouri. Ashley then returned to St. Louis to recruit more men including James Clymer, William Sublette, Thomas Fitzpatrick and Hugh Glass.

## Up the Missouri River

The trip upriver in 1823 was a grueling start as the men used ropes to haul—or poles to force—keelboats against the current, enroute to Fort Henry some

The exhibits at the Gateway Arch Museum in St. Louis, Missouri, provide visitors with an interactive experience while they learn about the early decades of the fur trade along the Mississippi and Missouri rivers.

Courtesy Gateway Arch National Park



The Museum of the Mountain Man in Pinedale, Wyoming, has one of the most comprehensive exhibits on fur trapper Hugh Glass and his legendary fight with a grizzly bear.

Illustration Courtesy True West Archives

2,000 river miles upstream. They were just north of the confluence of the Grand River with the Missouri near the present border between North and South Dakota, in late May when they anchored the keelboats near a large Arikara village.

Ashley entered the village, successfully trading guns and ammunition for some horses. He then put Jedediah Smith and Hugh Glass in charge of the horse herd. The intent was for them to drive the horses to Fort Henry, while others in the party continued their journey by boat.

Everything changed the following day, June 1, when Arikara warriors launched an attack. It was short, but deadly. Less than an hour after the battle began it was over. Around a dozen of Ashley's men were dead and several more were wounded, including Hugh Glass, who was shot in the leg.

Glass, with others who were wounded, and some of Ashley's other men retreated to St. Louis. In August 1823, Glass had recovered enough that he again joined men working for Ashley and Henry. With six pack horses they set out across South Dakota intending to find an overland route to the mountain country where they could engage in the fur trade.

## Against All Odds

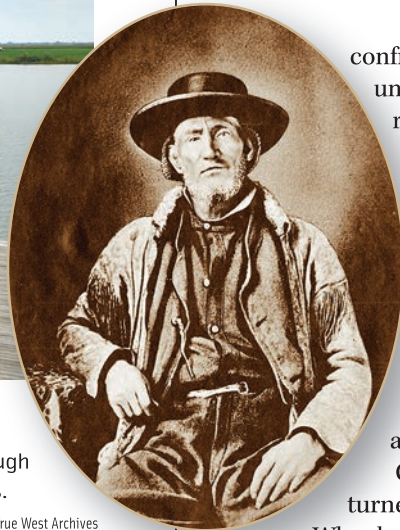
Once again along the Grand River, in the area near today's Lemmon and Shadehill, South Dakota, Glass was ahead of the others looking for game when he stirred up a grizzly bear. The bear immediately attacked Glass, badly mauling him before some of his companions reached





While on the Missouri to Wyoming trail of Hugh Glass and Jim Bridger, plan to visit Lewis & Clark State Park on the Missouri River in Onawa, Iowa. The full-size keelboat replica is similar to the kind that Jim Bridger (inset) and Hugh Glass would have traveled on with the Ashley and Henry company of trappers.

Lewis & Clark State Park Courtesy Carol M. Highsmith Archive, Library of Congress/Jim Bridger and Ashley Advertisement Courtesy True West Archives



confrontation by Glass is uncertain. This story of redemption—according to most of the accounts—shows that Glass’s anger was more directed at the older Fitzgerald than the younger “Bridges/Bridger,” whom he forgave for the abandonment.

Glass ultimately returned to Fort Atkinson.

When he learned of Fitzgerald’s position with the military, he abandoned his retaliatory grudge.

the scene and killed the bear. Expected to die from his injuries, Glass was left behind with two men—John Fitzgerald and a younger man listed in some accounts of the incident as “Bridges.” He is generally thought to be a young and then inexperienced Jim Bridger.

Fitzgerald and Bridges stuck around five days. Then, certain Glass had little time left to live and concerned for their own safety as well as a desire to reunite with the other trappers, they left Glass and took his tools of the trade: gun, knife and fire-making kit.

But Glass roused himself, and with nothing to help him survive, he started crawling toward Fort Kiowa, more than 250 miles from where he was injured. Coming upon a wolf kill of a buffalo calf, he waited until the carnivores left, and then he devoured the remaining meat. He took other nourishment from the prairie he struggled across, having already learned enough about mountain man survival to find edible berries and roots.

His companions had abandoned him, but near the Missouri River Glass encountered some friendly Lakotas. From them he obtained a hide boat that he used to travel downstream to the area of Fort Kiowa near present-day Chamberlain, South Dakota, in mid-October. Still hurt and weak, Glass was also madder than hell.

After a period of recovery, he retraced his path, and finally in December he made it to Henry’s Fort on the upper Missouri near the confluence with the Yellowstone River. There, he expected to find Fitzgerald and the young man who had abandoned him. By the time he reached the site, Henry’s first trading fort had been abandoned and a second Henry post was built upstream on the Yellowstone, so Glass went there and learned Fitzgerald was no longer with Henry but had returned to Fort Atkinson, where he joined the military.

The younger man who had abandoned Glass was at the upstream Fort Henry site but whether there was any direct

### The Man and the Legend

This tale of Glass and the battle with the grizzly followed by his epic crawl/walk/float across much of South Dakota has drawn attention since at least 1826 and became the story thread for articles, books—mostly novels but some purported to be nonfiction—and more recently the film *The Revenant* starring Leonardo DiCaprio.

The bicentennial of his early adventures in South Dakota—and the attack by old mama griz—takes place August 22-28 at the Hugh Glass Rendezvous in Shadehill/Lemmon, South Dakota.

Hugh Glass, like many of his contemporary fur trappers, made his way to Santa Fe and lived, traded and trapped in New Mexico in the 1820s and early 1830s. Tiring of life at the end of the Santa Fe Trail, Glass went back to the Northern Rockies in 1833 where he met his fate in a fight with the Arikara tribe.

Courtesy NPS.gov



Fort Union Trading Post replaced the original Fort Henry near the confluence of the Missouri and Yellowstone rivers. Built originally in 1822, the trading post remained an active commercial center on the Missouri River until 1867.

"Fort Union on the Missouri" by Karl Bodmer, Courtesy Stark Museum



The Fort Union Trading Post National Historic Site straddles the border of North Dakota and Montana, just west of Williston, North Dakota. Living history demonstrations are held at the park every summer, including the Fort Union Rendezvous, the Indian Arts Festival the first weekend of August and a three-day celebration over Labor Day Weekend.

Courtesy North Dakota Office of Tourism

There will be black powder shooting, hawk throwing, primitive archery and no doubt some tall-tale telling.

Glass is one of the most recognized of the mountain men because of the grizzly bear attack, but he was never as adept in the fur trade as some of the men

who were contemporaries. Sublette, Fitzpatrick, Jedediah Smith and Jim Bridger all made bigger names for themselves in the trade and have left those names on places across the region. Glass himself ultimately left the northern plains and moved to Santa Fe, terminus

of the Santa Fe Trail that had been pioneered by William Becknell in 1821. The scarred mountain man likely did some trapping along the Gila River and farther north near Taos.

There are accounts that put him back in the Rockies attending the



## Pine Ridge Area Chamber of Commerce

The Pine Ridge Visitor Center is the primary tourism marketing entity for the Pine Ridge Reservation, sits at the gateway of South Dakota's famed Badlands National Park. The Visitor Center provides information on the rich Native American history and heritage of the area, including the Wounded Knee Massacre site, Oglala Lakota College Historical Center, and the Red Cloud Heritage Center. At the Chamber's Visitor Center, visitors can explore a popular wildlife exhibit and learn what significance animals played in the Lakota culture. There is a world class Lakota art exhibit, children's exhibit, Veterans exhibit and an Indian Cowboy display.

The Chamber was instrumental in the development of the Oglala Lakota Living History Village which recently opened. The site is located at Interstate 90 exit 131.

# Visit Oglala Lakota Nation





Miss Oglala Lakota 2019



OGDLALA LAKOTA NATION



Miss Oglala Lakota 2019



**BLACK HILLS**  
& BADLANDS SD

For more information contact  
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+1.605.455.2685 • PineRidgeChamber.com

# A WIDE SPOT IN THE ROAD

summer rendezvous that took place on the Blacks Fork of the Green River for the first time in 1825, and then annually at locations from Bear River to the Upper Green River at Horse Creek, where seven of the mountain gatherings occurred. Learn more about those mountain rendezvous and the men who both knew and abandoned Glass at the Museum of the Mountain Man in Pinedale, which has one exhibit devoted to the Hugh Glass story and *The Revenant*—complete with a grizzly bear specimen. One other artifact on display at the museum is a gun Jim Bridger once owned.

Glass ultimately returned to the northern plains, spent some time at Fort Union Trading Post, which had replaced the first Fort Henry and is now a National Historic Site. He was killed by Arikara fighters in 1833, not far from the confluence of the Bighorn River with the Yellowstone.



**Candy Moulton**, the 2023 True Westerner Award recipient, recommends attending the annual Labor Day Weekend Fort Bridger Rendezvous held at the location of the trading post Jim Bridger opened near the end of his mountain man career.



The Museum of the Fur Trade in Chadron, Nebraska, has over 6,000 original artifacts from the fur trade, the most comprehensive museum of its kind in the world.

Courtesy Nebraska Tourism

## MUSEUM OF THE FUR TRADE

With its collection ranging from fur traps, guns and other gear, the Museum of the Fur Trade is an outstanding site to visit and learn more about the mountain fur trade. The museum houses the most comprehensive collection of artifacts from the fur trade anywhere. Equally impressive is the collection of Plains Indian items ranging from war weapons to moccasins and other clothing items. Located just east of Chadron, Nebraska, the site is the location of the 1837 trading post James Bordeaux established for the American

Fur Company. The site is on the National Register of Historic Places. [furtrade.org](http://furtrade.org)

## GOOD EATS & SLEEPS

**GOOD GRUB:** **Al's Oasis**, Oacoma, SD; **Mauricio's Taco Shop**, Lajunta, CO; **Cattlemen's Club Steakhouse**, Pierre, SD; **Bobcat Bite**, Santa Fe, NM; **Wind River Brewing Co.**, Pinedale, WY  
**GOOD LODGING:** **Dakota Lodge**, Lemmon, SD; **LaFonda on the Plaza**, Santa Fe, NM; **Chamberlain Inn**, Pinedale, WY

## SAVE THE DATE!

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- ★ Barn Dance at the TA Roadhouse. (Live Country/Western Band, cash bar)

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BY SHERRY MONAHAN

# Amber Waves of Grain and Flowers

*Kansas is still the breadbasket of America.*

**K**ansas pioneers knew their land was perfect for growing corn and wheat and an abundance of beautiful yellow sunflowers. While Kansans harvested wheat very early on, production statistics weren't tracked until 1866. That same year about 1,300 bushels of wheat were produced. Twenty years later, the number increased to 15,000, and by 1900 it jumped to 78,000. Turkey Red wheat, an ancestor of much of the wheat grown in Kansas, is believed to have been brought over by Russian immigrants in the 1870s, and it did very well.

Due to the amount of wheat being grown in Kansas, it's not surprising that flour and grain mills were abundant across the state. Two companies with historic ties remain in business today.

Hoffman Grist Mill was started by Swiss immigrant Christian Hoffman, who emigrated to America in 1855. He moved to Kansas two years later and opened his mill in 1869 along the banks of the Smoky River in what was called Loudon Falls. By 1872 the area became

the town of Enterprise, where his mill grew rapidly and merged with many other mills. Hoffman was a pioneer in using Turkey Red wheat and was one of the first to use it in Kansas. He shared this in 1900, "Experience soon demonstrated that it was a hardy wheat, resisting drought and dry weather... It became apparent to our firm that it was worthy of a careful test as to its milling and bread making qualities. Such tests were made, and we found it was far superior."

Hoffman's shipped flour around the world until 1929 when it went out of business. In 2016, the mill was revived at a nearby location where the same historic Turkey Red wheat is milled today using historic equipment similar to what Hoffman used.

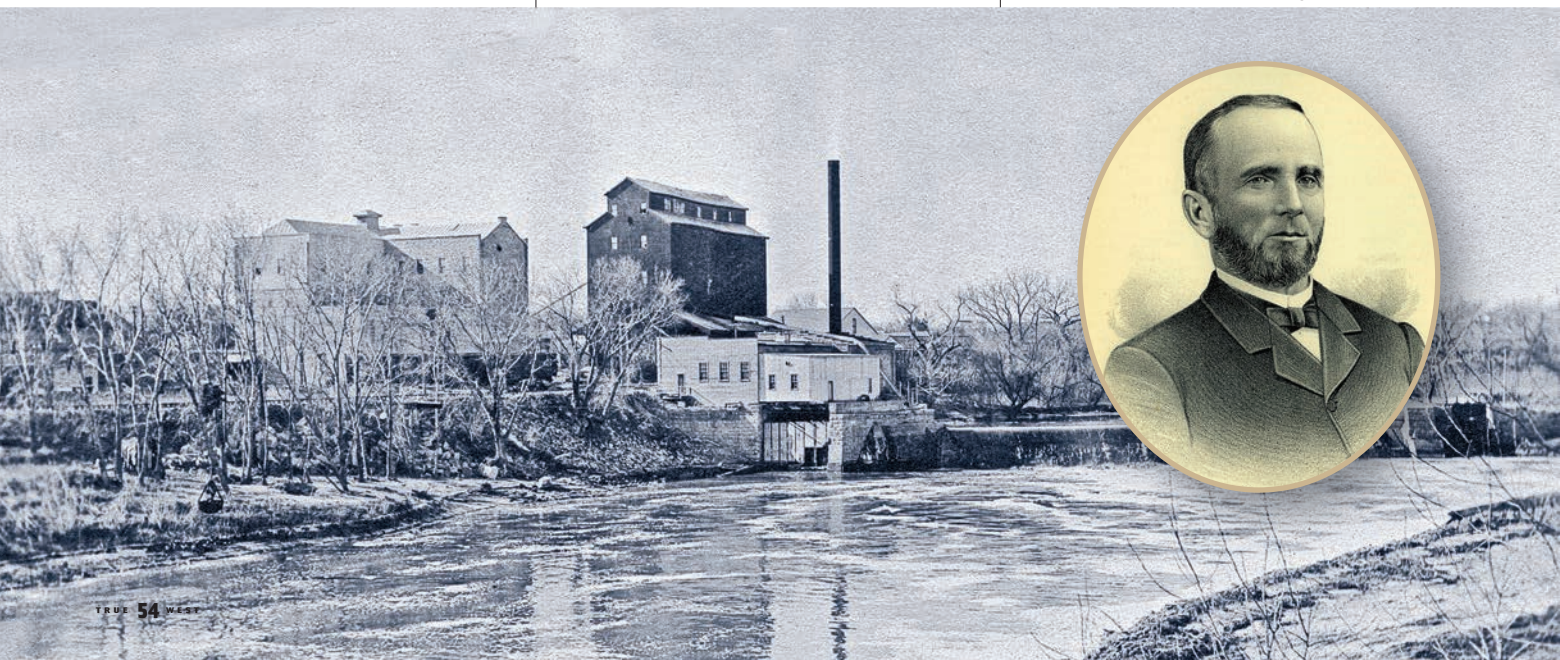
The Hudson Milling Company was started by Gustav Krug in 1904 in Hudson. The company was reorganized due to financial problems in 1909 and became the Stafford County Flour Mills. It was known for Hudson Cream flour and an illustration of a Jersey cow on

its bags. Many pioneers believed that the Jersey cow produced the best milk and cream, so Krug incorporated it and the word "cream" to symbolize the white richness and smooth texture of his flour. The company continues the tradition today.

Sunflowers are abundant in Kansas. During early frontier days, pioneers used sunflower seeds and oil for a variety of things, including chicken feed, shampoo and cough elixirs. Around 1879 Kansas newspapers reported that Russia was creating a palatable oil from sunflowers. During the 1890s the idea of using the seeds for human consumption began to emerge. While some home cooks experimented with the seeds and oil, use wasn't widespread. *The Democratic*

Swiss miller Christian Hoffman opened Hoffman Grist Mill on the banks of the Smoky River in 1869. The town of Enterprise, Kansas, grew up around his famous grain milling operation.

Images Courtesy Dickinson County Historical Society, Abilene, Kansas



*Messenger* in Eureka, Kansas, reported, "The use of sunflower seeds for food is suggested. Confections and other articles of diet made from this food will soon be placed before the public. Who knows but that we may find in this product a welcome addition to our present food supply?"

One young Kansas woman, who wasn't impressed with sunflowers, went to her local market in May 1879 to get some flower seeds. The clerk told her he had some beautiful seeds to choose from and that some of them were the nicest climbers and would cover her house by July. A Leavenworth newspaper printed the story. The clerk said they "will make it look almost like paradise." She confirmed what he said, and he added, "Yes, they will. You don't know how they will improve the looks of your house." Upon hearing that, she replied, "But I won't take any. Just as soon as they made the old house look any better the landlord would [come] around and raise the rent on us. I guess I won't buy anything but sunflower seeds and a stalk or two of catnip."

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**SALLY LUNN BREAD**

1 packet active dry yeast

2½ c. heritage wheat flour • 1 c. milk

3 tbsp. butter, cut into small pieces

1 tbsp. sugar • ½ tsp. salt • 1 egg

Place milk in a saucepan and heat to 120° -130°F. Transfer to a large bowl and add the yeast and stir until dissolved.

Add remaining ingredients and beat with a spoon until dough pulls cleanly away from the sides of the bowl and is smooth. Loosely cover the bowl with plastic wrap and let the dough rise in a warm place about 1 hour or until doubled in size.

Grease or spray a loaf pan. Stir down dough with a spoon and pour into pan. Cover with plastic wrap; let it rise in a warm place about 30 minutes or until dough is about 1 inch below the top of the pan.

Bake loaf at 350°F for 25 to 30 minutes or until golden brown. Immediately remove from pan using a knife to loosen edges. Serve with butter.

Recipe adapted from  
*The Kansas Home Cook-Book, 1874.*

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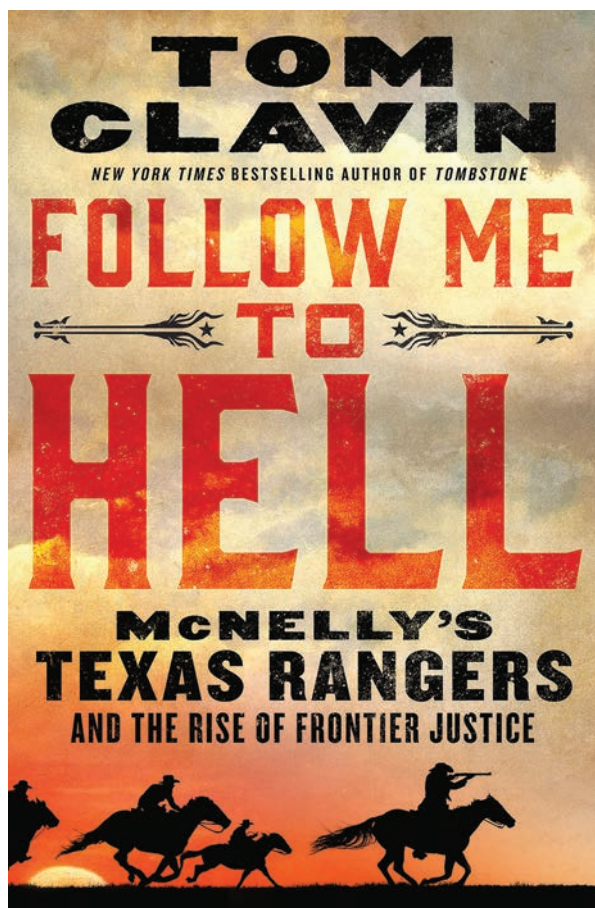
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## Brave and True

*A new history of the Texas Rangers, plus a biography of Dave Rudabaugh, two wicked Westerns and gritty tales of women of the West.*

**J**ust in time for great summer reading, Tom Clavin's latest Western history, *Follow Me to Hell: McNelly's Texas Rangers and the Rise of Frontier Justice* (St. Martin's Press, \$29.99), has hit the bookstores and digital platforms for readers who love the Old West. Currently, Clavin is one of the most popular and bestselling Western authors writing about the Old West. *Follow Me to Hell* should sell a lot of books, and the author has done an excellent job of providing readers—who may never have read a history of the Texas Rangers—with a thorough overview of the development of the Lone Star law enforcement agency from a nascent frontier militia to one of the best known frontier fighting forces in 19th-century America. Clavin states in his Author's Note: "Because this book is not necessarily a history of the Texas Rangers, not all events and participants leading up to the 1870s have been included. I have presented an overview of the main events that had an impact on southeast Texas before the Civil War."

The first half of *Follow Me to Hell* acts as an introduction to Texas history from the last decades of Spanish rule through the Civil War. The second half picks up after the Confederate surrender and the rebuilding of the Texas Ranger battalions. Many of the men called to service



in the Rangers were Texas regiment veterans who had survived the war and were eager to rebuild their lives in the Lone Star State. Captain Leander McNelly was one of those men. A four-year veteran, McNelly was only 21 when he came home from the war. He became a farmer, took a wife and attempted to settle down. But, by June 1870, McNelly had accepted a commission in the

reorganized state police. Four years later, he is wearing the badge of a Texas Ranger.

The second half of *Follow Me to Hell* follows the courageous, violent and legendary trail of Captain McNelly and his Ranger Battalion from 1874 to 1877. Despite suffering from the symptoms of tuberculosis before the age of 13, McNelly fought off the ravages of the disease until he could no longer serve the Rangers.

Readers familiar with Clavin's work will rediscover his easy-reading narrative style. His pace keeps the story moving forward, and he provides details on the historical characters and events that make you want to read more on the topic after finishing the book.

What's next for Clavin? Based on his publishing pattern, I expect to see another volume of modern U.S. history jointly written with one of his longtime writing partners Bob Drury or Phil Keith. Hard to guess, but there are some great topics out there ready to be researched, resynthesized and popularized for a broad audience eager to learn about the Old West. I for one am grateful the New York author is regularly inspired to find his muse in our grand Western history

—Stuart Rosebrook



Photo By Marshella Rockwell

## Q&A WITH AUTHOR JEFF MARIOTTE

### Why did you start Silverado Press with Crazy 8 Press?

The number of major publishers that accept and publish Western fiction is getting smaller and smaller. I wanted to be able to take my career into my own hands and help other Western writers do the same. For decades I've made my living in bookselling, publishing and writing, so I wanted to put that experience to use. At Crazy 8 Press there's already an established infrastructure, and experts in various fields who can help authors achieve their goals.

### Did you start Silverado with another writer?

Yes, it launched with me and Howard Weinstein, whose novel *Galloway's Gamble 2: Lucifer & The Great Baltimore Brawl* is a sequel to a popular book published by Five Star before that company folded its Western fiction program.

### What is your long-term goal for your new imprint?

We'd like it to be a home for Western writers who are willing to put in some effort to invest in their own careers. The changing landscape of publishing is a challenge these days.

### How could an author write for Silverado?

Published Western writers can reach out to me through the contact page on [jeffmariotte.com](http://jeffmariotte.com), and I can make an introduction.

### What are you working on right now?

I'm working on a Western short story and ghostwriting a thriller.

—Stuart Rosebrook

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BOB WEST AND JANET FOGG

Bob West, an architect in Boulder Colorado, and his family buy a large cattle ranch in Wyoming, knowing nothing about cows. The decade long experience changes his life and the discovery that his great, great grandfather a Civil War hero and Indian fighter visited the same ranch on expeditions from Fort Laramie in the 1870's, awaken his spiritual destiny.

The book, a small version of "Yellowstone" and "City Slickers" combined. ....both honest, humorous, and sometimes sad, a contemporary western story.

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## On the Outlaw Trail

No question—Dave Rudabaugh is one of the more interesting figures in Old West history. David G. Thomas has attempted in *“Dirty Dave” Rudabaugh: Billy the Kid’s Most Feared Companion* (Doc45 Publishing, \$24.95) to lift the veil on Dave, with mixed results. Outside of a brief period in the 1870s followed by his time in Lincoln County and Arizona, there’s not much info on Rudabaugh’s life. Yes, there is a transcript of his testimony in a trial, and it is revealing. But there’s not much else. The hallmark of the book is the attempt to prove that the famed decapitated Dave photo is the real thing. But Thomas relies on a very questionable source whose credibility has been questioned in the past; as a result, questions about the photo remain. And the title itself proves problematic—there’s no evidence (and Thomas acknowledges this) that Rudabaugh was called “Dirty Dave” in his lifetime. Thomas usually does excellent work in sifting through various historical figures and events, but this one is lacking.

—Mark Boardman, editor of  
The Tombstone Epitaph

## A Haunted Western

*Red Rabbit* by Alex Grecian (Tor Nightfire, \$28.99) is one of a growing crop of “weird Westerns”—novels set in the old West, typically with familiar Western tropes, but with added elements of science fiction, fantasy or horror. Horror takes center stage here, as a witch named Sadie Grace seemingly terrorizes Burden County, Kansas. When a bounty is placed on her head, witch hunter Old Tom is determined to collect it. Along the way, he’s joined by the aimless cowboys Ned and Moses, the widow Rose Mullins and the wanted man Benito Cortez—along with the mysterious, inexplicable child Rabbit—all headed for a dramatic showdown. This West is populated by wandering ghosts, demons, ghouls and witches, and magic is commonplace. Grecian’s prose is smooth and polished; at 454 pages, it’s not a quick read, but it’s not a hard one, either.

—Jeffrey J. Mariotte, author of  
Byrd’s Luck & Other Western Stories

## A Howling Good Western

The setting of Thomas D. Claggett’s *Blood West* (Five Star, \$25.95) is the Wild West of railroad-enlivened Las Vegas, New Mexico, which was once prowled by the likes of Billy the Kid and Doc Holliday. Suddenly, “people who won’t be missed” are disappearing or are found with throats torn out and are completely drained of blood. An enormous, black

wolf is suspected, and the wolf hunters gather. A Texas Ranger arrives hunting a murderer and a bounty along with one of Pinkerton’s undercover lady “Pinks.” A photographer is puzzled by his negatives. The action moves to the nearby Montezuma Hotel, a spectacular, huge, Harvey House that by the end of the story has burned down and been rebuilt twice. The hotel is still there. The action is quick-paced as suspicion settles on three “lungers,” a gambler, a deeply conflicted gentlemen and a lady in a wheelchair.

—Doug Hocking, author of  
Southwest Train Robberies:  
Hijacking the Tracks along the  
Southern Corridor

## Grit and Grace

In *Brave Hearted: The Women of the American West* (Spiegel and Grau, \$32), acclaimed author Katie Hickman presents a vivid and engaging collection of stories about the strong women who helped to settle the western frontier. The women range from mothers and daughters on the Oregon Trail to prostitutes and poker players. Hickman’s narrative

in *Brave Hearted* is an honestly written and lively addition to the growing catalog of narrative history relating to westward expansion. A robust book which is carefully illustrated and complemented with many notes is a welcome contribution to what has long been the story of the White man’s West.

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





Courtesy Richard Fogg

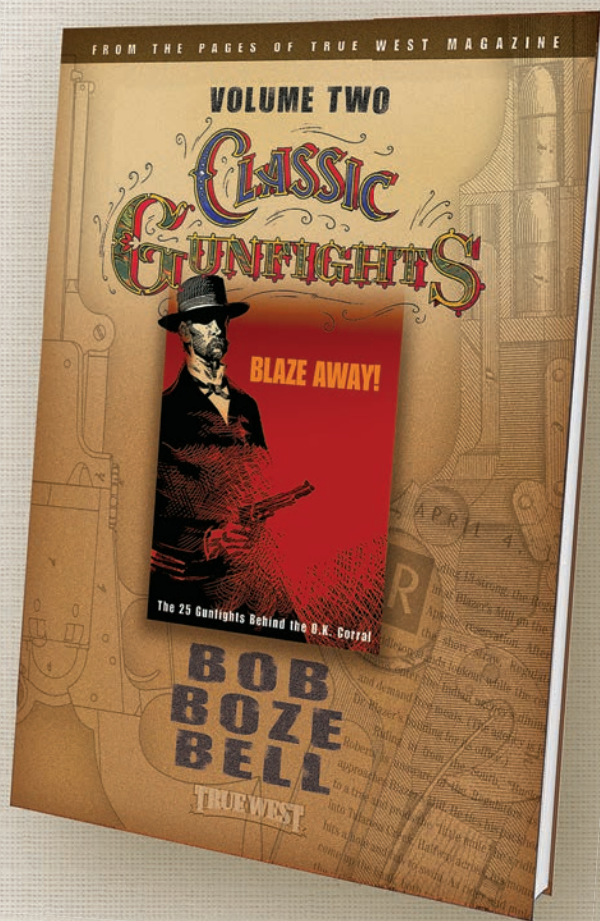
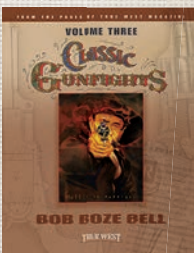
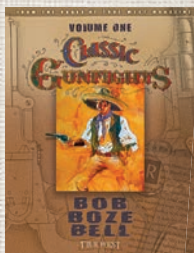
## COLORADO NATIVE SHARES FIVE MUST-READ FAVORITES

Award-winning architect Bob West changed his life's path and became a cattle rancher. With Janet Fogg, he recently wrote his memoir *Twenty Miles of Fence: Blueprint of a Cowboy* about ranching near Wyoming's Laramie Peak. He also owns The Forks Mercantile and Saloon in Livermore, Colorado. He believes we must understand today's West by reading books that challenge our assumptions as well as our history to educate the younger generations about the importance of the Western lifestyle. He recommends these titles:

- 1 **The Cowboy Way: Seasons of a Montana Ranch** by David McCumber (Avon Books): The challenges of the four seasons on a Montana Ranch are discussed by a 44-year-old journalist who decided to become a ranch hand for a year on the massive Birch Creek Ranch.
- 2 **The Big Burn: Teddy Roosevelt and the Fire that Saved America** by Timothy Egan (Houghton Mifflin Harcourt): Respect for the bravery and skill of wild land firefighters is told in breathtaking detail by the stories included in the book about battling the largest forest fire in America in 1910.
- 3 **Defending Beef: The Ecological and Nutritional Case for Meat** by Nicolette Hahn Niman (Chelsea Green Publishing): The book is the "new rancher's bible" full of historical science-backed facts, figures and well documented arguments to arm yourself for a debate against the mounting attacks on the future of cattle ranching in America.
- 4 **Neither Wolf Nor Dog: On Forgotten Roads with an Indian Elder** by Kent Nerburn (New World Library): Originally written in 1994, the book explains the honest history of broken treaties, defeat, loss of a way of life and the challenges associated with American Indians living in the modern West.
- 5 **Where Rivers Change Direction** by Mark Spragg (Riverhead Books): This book tells the vivid story of the author growing up in Wyoming on the oldest dude ranch in America.

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## The Taylor Sheridan Universe

The 'Yellowstone Halo Effect' has supercharged the Western on television.

Producer, director, writer and actor Taylor Sheridan (second from left) has become a powerful creative force in Hollywood in the past decade. *1883*, costarring Gratiela Brancusi (left) and Sam Elliott (right) was the first prequel of Sheridan's *Yellowstone*. The second prequel, *1923*, will have a second season and an additional prequel, *1944*, is in development.

All Images Courtesy Paramount + Unless Otherwise Noted



**P**roducer and actor Wyatt McCrea, grandson of Western movie icon Joel McCrea, is enthusiastic about acting in *The Contested Plains*, about a frontier family in 1874 Kansas. “The ‘Yellowstone Halo Effect’ is what we’re dealing with now, so you’ve got to take advantage of it. Taylor Sheridan has definitely put the Western back on the map, which is great for the genre.” *The Plains*

filmmakers wisely cast Mary Beth McDonough—Erin from *The Waltons*—and Darby Hinton—Israel from *Daniel Boone*. Also prominent are *Yellowstone* regular Mo Brings Plenty, and Buck Taylor—Newly on *Gunsmoke*, but also a recurring character on *Yellowstone*, and with a wonderful role as a hold-up victim in Sheridan’s career-making, Oscar-nominated *Hell or High Water*.





Lauded actors Harrison Ford and Helen Mirren costar as husband and wife Jacob and Cara Dutton in Taylor Sheridan's second prequel to *Yellowstone*.

Western credentials are good: Taylor Sheridan Western credentials are the gold standard.

What is this “*Yellowstone* Halo Effect” all about? The unhappy truth is that Westerns are not generally considered “cool.” Whether movies or TV, they are seen by much of the public as something you watch with your parents—or grandparents. *Yellowstone* has bestowed an aura of “cool” on Westerns that has not existed since *Deadwood* appeared in 2004; and *Deadwood*, only available on the then-pricey HBO, had a limited reach and a limited effect.

The flagship of the fledgling Paramount network, *Yellowstone* was embraced first by a rural “fly-over” audience, but now is enjoyed just as much in cities. Its success took everyone by surprise, especially parent company Paramount Global, which had short-sightedly hedged its bets by selling rerun rights to streaming service Peacock, before starting their own streamer, Paramount +. *Yellowstone* is currently the most-watched series on television, and it and Taylor Sheridan are the spine of Paramount.

Among the vertebrae created by Sheridan are *Mayor of Kingstown*, starring Jeremy Renner as the power in a town whose only industry is incarceration; *Tulsa King*, starring Sylvester

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Conflicts and corruption in the mining and grazing industries were still prevalent in Montana in the 1920s. Jerome Flynn as sheep rancher Banner Creighton (near right) and Timothy Dalton as tycoon Donald Whitfield partner up against the second and third generations of the Dutton Family in 1923.



Stallone as an exiled New York gangster trying to regain his power; as well as direct descendants—or actually antecedents—to *Yellowstone*, 1883 and 1923. Both feature earlier generations of Duttons, and as Sheridan told *True West* shortly before rolling camera on 1883, “Whenever you’re building a world, you need to know the origins, as a storyteller. So, when I came up with the idea for *Yellowstone*, I plotted it out from when did the family come to the United States? How did they get so much land? How did they become what they are?”

How has the “*Yellowstone* Halo Effect” affected the marketplace? Can there be any doubt that without *Yellowstone* and 1883, there would have been no *Walker—Independence*, the 1800s prequel to *Walker* on the CW? The Hallmark Channel used to produce several Western movies every year, but that stopped a decade ago. Now they have the series *Ride*, about a family of rodeo performers trying to hang onto their ranch. From limited series like *Billy the Kid*, and *The Head of Joaquin Murrieta*, to small solid indies like Walter Hill’s *Dead for a Dollar* and *Old Henry*, new audiences are giving Westerns a chance.

But Sheridan doesn’t think audiences will give Western filmmakers a free pass. “You’re gonna see a lot more Westerns coming out, and a lot of them aren’t going to be very good, because the majority of movies aren’t very good, right? There’s an appetite for any genre if you do it well. The period Western, they will tell you in Hollywood, the audiences won’t go see

them. My argument has always been, no, they won’t go see a bad one, but they won’t go see a bad anything.”

The average cost for an episode of 1923 was about \$23 million. Sheridan’s own properties in Texas are frequent filming locations for the various series, and according to *The Wall Street Journal*, he charges the production company \$50,000 a week, and \$25 per cow. He has the farriers he trusts flown from Montana to Texas to care for the hooves of the *Yellowstone* horses. With Paramount paying \$500 million a year for Taylor Sheridan shows, some shareholders want to cut costs. But his shows bring viewers: nearly ten million more Paramount + subscribers in just the fourth quarter of 2022.

He’s long dealt with resistance to the cost of Western filmmaking. “Westerns are expensive in a way that the movie business doesn’t understand. They can understand paying for the truck that



Jefferson White, who stars as Jimmy Hurdstrom in Taylor Sheridan’s *Yellowstone*, may have his character spun off into a new series *6666*. Sheridan and an investment group bought the historic Four Sixes Ranch near Guthrie, Texas, in 2020. (For more on the ranch, see page 28.)

Courtesy Paramount Network



Kevin Costner debuted in the lead role of John Dutton III in Taylor Sheridan's popular series *Yellowstone* in 2018. Costner will depart the series, which Sheridan described in *Variety* as "The Godfather in Montana" in its fifth and final season.

Courtesy Paramount Network

drives the gear around. They can understand renting the gear. They don't understand when you rent a horse, you need to rent a trailer, and a place to put it, and feed and tack, and someone that knows how to take care of it. So, it's extremely expensive to make a Western. They're in a business that really likes to cut corners on the finances, and there's no way to cut a corner. If you get a horse that your actor can't ride, you will be doing less with that actor on that horse, so it begins to compromise the vision. If you're going to make a Western that is in any way impactful, you better find the best horses, and you better get the best riders, and you better set them up for success."

1883 is Sheridan's first historic Western. Was he excited? "That's all I ever want to do. Just so they let me make Westerns." The best Western made for television since 1989's *Lonesome Dove*, it concerns the first generation of Duttons to move west. Along with Sam Elliot, it stars Tim McGraw, Faith Hill, and Isabel May as their teenaged daughter Elsa. She is the soul of 1883, as well as 1923, which she also narrates, though without appearing. Sheridan promised that the 10-episode 1883 would only have one season, and the ending is so satisfyingly tragic that to make another season would be like trying to write *Romeo and Juliet II*.

With 1923, obviously 40 years later, Harrison Ford is Jacob Dutton, brother

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to McGraw's James and the current owner of the ranch. Helen Mirren is his wife, Cara, and even working with a family tree, it's hard to figure out brothers and sons and nephews, but they're still fighting predators like Scottish sheepman and *Game of Thrones* star Jerome Flynn, and land baron and two-time James Bond Timothy Dalton, to keep the ranch in Dutton hands. And instead of an 1883-style ending, it closed with a cliff-hanger, as there will be a 1923 season two.

Watching *Yellowstone*, it's sometimes hard to tell when a commercial has begun, because the ads—for cars and Western wear and beer—are so geared to *Yellowstone* fans that they look like the show. Even competing networks advertise, including the INSP Channel. Its COO, Dale Ardizzone, who says "Westerns are the bedrock of great television," explains, "*Yellowstone* has sparked new interest in Westerns, especially among younger viewers," great news for INSP, which specializes in the genre. "The recent resurgence demonstrates an ongoing fascination with the pioneer lifestyle of men and women who

Dana Delany costars as Margaret Devereaux with Sylvester Stallone as Dwight "The General" Manfredi in Taylor Sheridan's modern Western series, *Tulsa King*.



explore and settle lands. INSP and the *Yellowstone* franchise prove that stunning vistas, compelling stories and the rugged work ethic of the American West never go out of style."

And that lifestyle and rugged work ethic are a big part of *Yellowstone's* appeal. While everyone talks about the machinations and tribulations of the Duttons, considerable time is always devoted to the cowboys and their work, especially on horseback. While *Yellowstone* has taken the degree of dedication to the ranch and the job that much farther, by branding

the cowboys as well as the cattle, the endearing shenanigans of the bunkhouse boys are reminiscent of *The Virginian*, *High Chaparral* and *Rawhide* among others. And like Sheridan himself, who grew up in Fort Worth, his cowboys are convincing because several, including Jake Ream, Ethan Lee, Ryan Bingham, senior cowpoke Forrie J. Smith and *1923's* Caleb Martin, were all rodeo cowboys before they were actors. As Sheridan points out, Oscar winner "Ben Johnson was a cowboy."

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Of course, if Sheridan casts you, you're going to have to attend two weeks of Cowboy Camp. As Sheridan describes it, "There's no way for me to inform them what this way of life is. You just have to do it. I just take them out and put 'em to work. The purpose of Cowboy Camp is to get actors comfortable enough on the horses that they weren't nervous when they were riding. The better I can make them as a rider, the better the performance is, the more authentic the scenes look." Brandon Sklenar, who plays expatriate big game hunter Spencer Dutton in *1923*, summed up his two weeks with a laugh, as "we were trapped and chapped." Aminah Nieves, who plays Teonna Rainwater, the Indian girl so viciously abused by nuns, describes it even more colorfully. "We were battered and bruised, and scales on our butt cheeks...honestly one of the best times of my life." Incidentally, her character shares the last name with Gil Birmingham's *Yellowstone* character, and Dutton nemesis, Thomas Rainwater; no doubt he's a descendant.

Sheridan had an acting career before he turned to writing, directing and

*Lawmen: Bass Reeves* is the fourth installment in Taylor Sheridan's *Yellowstone* universe, and it has been reported to be the first in a line of dramatic series about famous Western peace officers.

producing, and he still keeps his hand in, playing Travis Wheatly on *Yellowstone*, and legendary cattleman and Texas Ranger Charlie Goodnight in *1883*. Bruce Davison, who became a star in 1971's *Willard*, and was the green lieutenant in *Ulzana's Raid*, plays the father of Alexandra's (Julia Schlaepfer) spurned fiancé in *1923*. He says Sheridan's experience as an actor "shows in his writing. I find it all the time in *Yellowstone*, in *1883*. The word tells you exactly who this person is, tells you he is a real human being, and you really believe it, because every characters' line is moti-




British actor David Oyelowo will star in the title role of *Lawmen: Bass Reeves*, which is due to be released on Paramount+ in November 2023. The series is based on *The Bass Reeves Trilogy* by Sidney Thompson and published by Bison Books.

ated. Even the minor characters, he'll give you one little bit that's enough to define your character."

So what's next on the horizon for the Taylor Sheridan Universe? A trip back to the 1880s for *Lawmen: Bass Reeves*, with

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*Selma* star David Oyelowo as the legendary first black Deputy U.S. Marshal. And under the *Lawmen* heading, more series are planned. Based on a podcast about how striking oil changes a West Texas town, *Land Man*, described as an "Upstairs/Downstairs" about oil execs and oil rig roughnecks, will star Billy Bob Thornton, Michelle Randolph of *1923*, and Jacob Lofland of *The Son*. Nicole Kidman will star in a CIA series called *Special Ops: Lioness*. *1923* will be back for a second season, as will *Tulsa King*. At press time, no decision has been announced about a third season of *Mayor of Kingstown*, and star Jeremy Renner is still recovering from his nearly fatal snowplow accident.

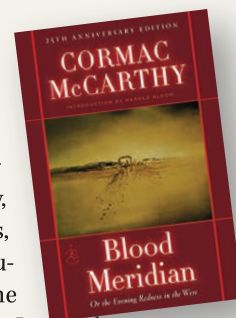
The big surprise in Sheridan-world is that *Yellowstone* will *not* be back. There will be a sequel series, starring Matthew McConaughey, but there are no details. The reason that the series ended with season five is that Sheridan and star Kevin Costner could not reach a workable shooting schedule. When Costner spoke to *True West* on the eve of shooting season two, he was not happy. "I gave my word to somebody that I would do it. I thought we were talking about one season, but it became apparent that it was going to be multi-season. That's not what I had initially agreed to, but I felt like for it to go forward, I needed to do that." He had been trying for several years to put together a labor-of-love project, "a Western that I really want to make, an epic Western. I want to shoot three movies all about the same story. I just can't find the rich guys that want to make it." Happily, Costner has found the rich guys, and is making *Horizon—An American Saga*, a four-part epic covering a 15-year period before and after the Civil War. In addition to himself, stars include Will Patton, Michael Rooker, Giovanni Ribisi, Sam Worthington, Sienna Miller, Jeff Fahey, Luke Wilson, Danny Huston and many more. As of this writing, the first film is in post-production, and parts two and three are filming in Utah. When it comes to the "Yellowstone Halo Effect," Kevin Costner may be the biggest beneficiary of all.

**Henry C. Parke**, Western Film and TV Editor for *True West*, is a screenwriter, and blogs for the INSP Channel, and at [HenrysWesternRoundup.blogspot.com](http://HenrysWesternRoundup.blogspot.com). A book based on his *True West* columns, *The Greatest Westerns Ever Made*, will be published by TwoDot in spring 2024.

## Cormac McCarthy: Western Author

(July 20, 1933-June 13, 2023)

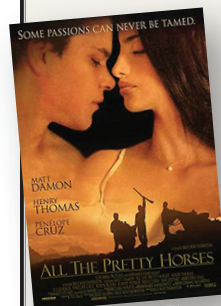
*The award-winning author is considered one of the most influential and important writers of his generation.*



Although he rarely wrote stories set in the traditional post-Civil War period, Cormac McCarthy, author of a dozen novels, was one of the most influential storytellers of the Western genre. He died this June at the age of 89. Born Charles Joseph McCarthy Jr. in Rhode Island, and raised in Knoxville, Tennessee, he borrowed his attorney father's nickname, Cormac, when he became a writer.

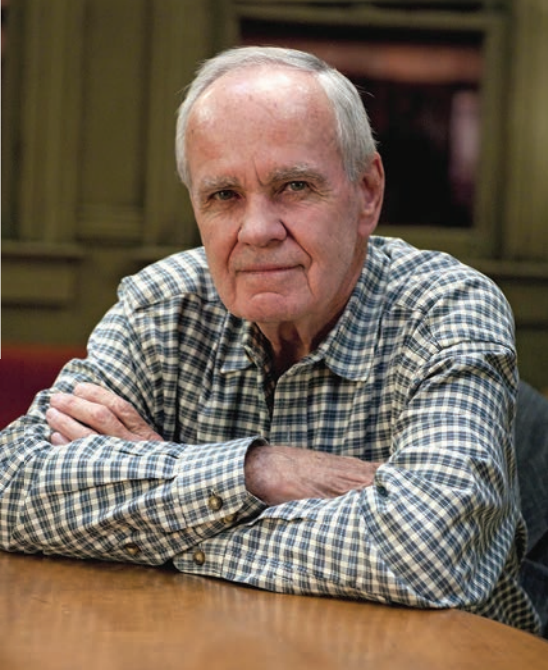
As Brian P. Kelly asks in *The Wall Street Journal*, "Why would someone want to read a novel whose graphic acts of brutality make Hieronymus Bosch's paintings look like a children's coloring book? A simple answer is Mister McCarthy's writing. Without question he was one of the best stylists of the 20th century—stripping punctuation to its studs, embracing diction archaic and mellifluous, apt to reduce sentences to the fewest possible words but unafraid to let them gallop along at full tilt when they needed to."

Four of McCarthy's novels, and two of his screenplays, were filmed, and three were exceptional. *The Road* (2009), based on McCarthy's post-apocalyptic Pulitzer Prize-winning novel, stars Vigo Mortenson as a widowed father on a dying Earth, trying to protect his young son as long as he can, while the son tries to preserve his father's humanity. In *All the Pretty Horses* (2000), Matt Damon is a dead rancher's son, making a new start in Mexico, until a romance spells destruction for everyone around him.



Courtesy Columbia Pictures

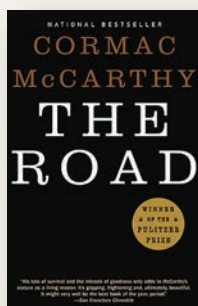
In 2007's Oscar-sweeping *No Country for Old Men*, cowboy Josh Brolin stumbles upon \$2 million at a heroin blood-bath, Javier Bardem is the grinning death-force



National Book Award and Pulitzer Prize-winning author Charles Joseph "Cormac" McCarthy Jr. was a novelist, screenwriter and playwright. His Western novels and their subsequent screen adaptations are some of the most influential in the genre in the past four decades.

Courtesy HBO

who wants it back, and Tommy Lee Jones is the seasoned lawman who finds the degree of depravity beyond his emotional understanding.



His attitude was not nearly as dark as his prose. His hoped-for takeaway from *The Road*? "Just simply care about things and people, and be more appreciative. Life is pretty damned good."

As acclaimed Western writer Johnny D. Boggs notes, "Even those who never grasped McCarthy's writing style have to concede that he introduced the Western genre to new, young and engaging readers, male and female. And he has inspired a string of new, young, vibrant writers of literary Western fiction. So, in many ways, he gave the Western a powerful recharge and reboot."

Currently in development is a film based on his most violent novel, *Blood Meridian*, about a boy caught up with a group of scalp hunters on the Texas/Mexico border in the 1850s.

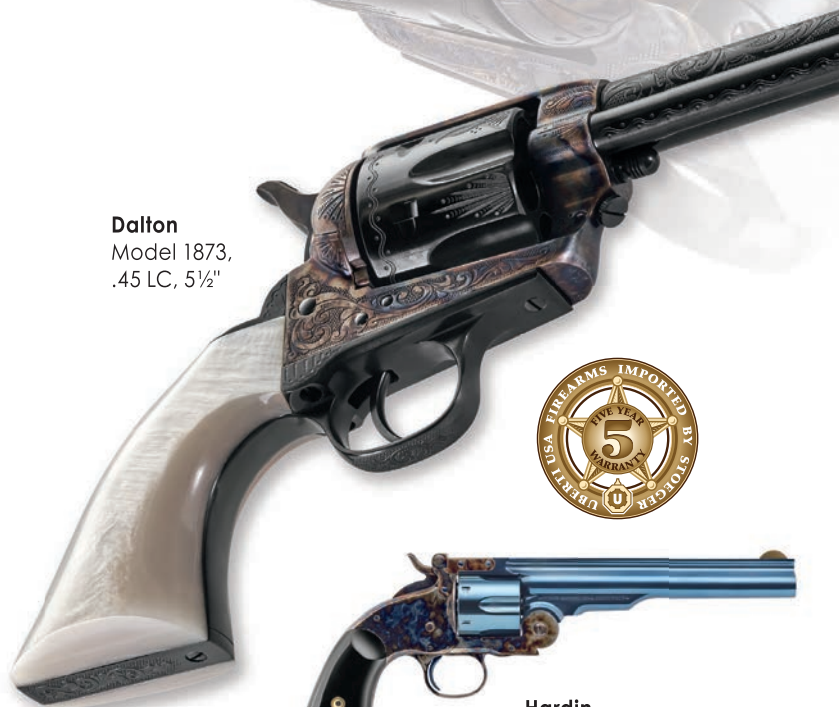
—Henry C. Parke

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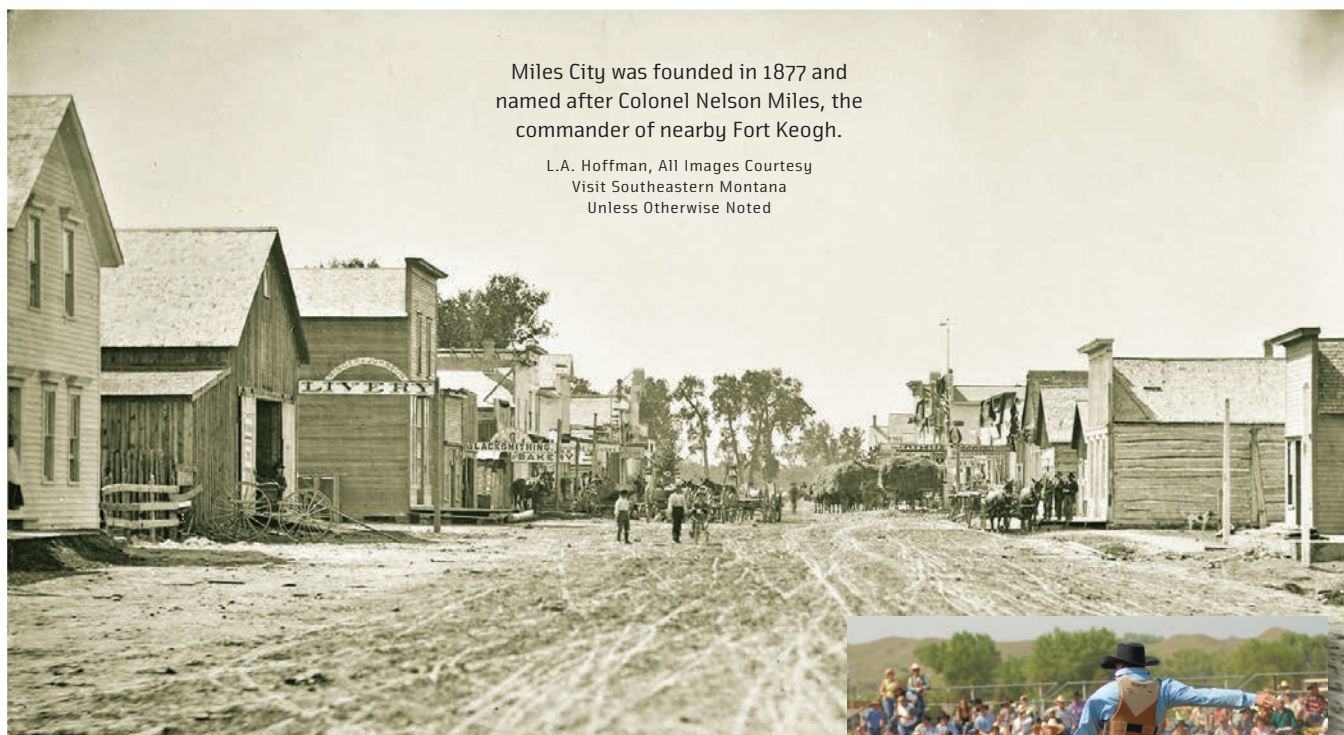
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BY PETER CORBETT

# Miles City, Montana

*The annual Bucking Horse Sale is an 'Extravaganza of Horsemanship.'*



Miles City was founded in 1877 and named after Colonel Nelson Miles, the commander of nearby Fort Keogh.

L.A. Hoffman, All Images Courtesy  
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**M**iles City was primed for the Fourth of July. The fledgling town in eastern Montana Territory celebrated with music from Fort Keogh's Fifth Infantry Band. The soldiers and townies enjoyed foot races, fireworks, speeches and a baseball game. The Miles City nine beat the Fort Keogh batsmen 23-14.

The *Yellowstone Journal* of 1869 reported on the celebration held in a "handsome grove on the Tongue River." It noted the bucolic scene was "hardly suggestive of the howling wilderness" that Miles City was a few months earlier. This was three years after the disastrous Battle of Little Big Horn about 100 miles away as the crow flies.

In the 1880s, Fort Keogh's Army troops went on to play a pivotal role in subduing the Sioux, protecting railroad surveyors, settlers and supply lines to Miles City and beyond. The town is named for Col.

Every May, rodeo fans and promoters from around the world attend the annual World Famous Miles City Bucking Horse Sale to compete and see the next great generation of bucking horses.



Nelson A. Miles, commander of Fort Keogh and a key figure in the Indian Wars.

Historian Josef James Warhank, in his master's thesis, summarized Fort Keogh's importance in settling the Montana Territory in the 1880s.

"Montana went from a vast and unmapped territory to a settled state with farmers and ranchers replacing the soldiers as the dominant force in eastern Montana," he wrote.

Fort Keogh closed in 1908 but was used as a remount station, later supplying horses for World War I.

More than a century later, Miles City is an authentic Western town of 8,500 at the confluence of the Yellowstone and Tongue rivers. It is known for its Bucking Horse Sale, Range Riders Museum, Waterworks Art Museum, an historic saddlery and an impressive collection of historic buildings.

The Bucking Horse Sale is held over four days on the third weekend of May. The bucking bronc auction is the main event, but the Western celebration

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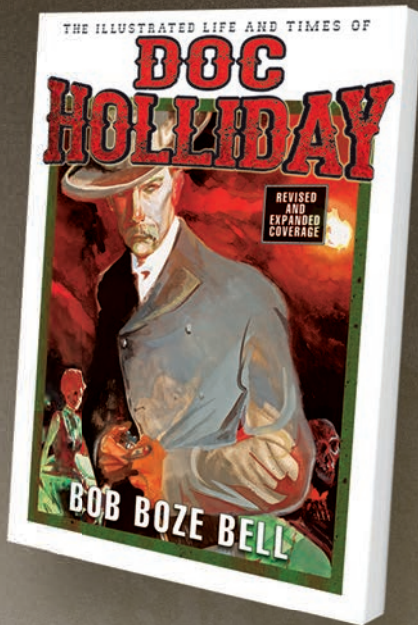
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The annual Miles City Ranch Rodeo Parade is one of the most popular annual events in the southeastern Montana community.

includes a concert, parade, horse racing and top bronc riders competing for big prize money. Miles City's first formal sale of the unruly horses was held in 1951.

This year, close to 14,000 visitors showed up with several hundred motor homes and others camping in tents at the fairgrounds, said Terri Fandrich, Miles City Chamber of Commerce spokeswoman.

A cornerstone of Miles City history is the Range Riders Museum, established in 1939. The original log building is 2,800 square feet and there are a dozen more historic buildings with exhibits on Plains Indians, ranching, railroads, brands, barbed wire and Fort Keogh.

Another cultural draw is the Water-Works Art Museum, housed in the city's 1910 water plant on the Yellowstone River. The historic building hosts a Western art roundup that coincides with the Bucking Horse Sale. The museum's photography collection includes works by noted Indian photographer Edward S. Curtis, Evelyn Cameron, who captured frontier life in eastern Montana, and L.A. Huffman, a photographer at Fort Keogh starting in 1879.

With all the ranching and horse wrangling in eastern Montana, Miles City became a hub of saddle craftsmen. As many as 40 saddlemakers were practicing their craft in the 1930s. Miles City Saddlery, established in 1910, is one of the

only ones left, Fandrich said. The store can outfit any cowboy or cowgirl with a saddle, boots, belts, hats, Western wear and leather goods.

Miles City is also home to the Montana Bar, Bison Bar and Montana Theater, which has a vacation-rental apartment above the colorful marquee.

The Bison Bar, established in 1900, stands out for its colorful sign with a bison outlined in neon.

The nearby Montana Bar also has an impressive neon sign shaped like the state of Montana. The bar has been serving patrons for 115 years, and the back bar was delivered by steamboat. Montana Bar has mosaic tile on the floor, a stamped tin ceiling and a bullet hole in a leaded glass partition from a long ago gunfight.

"It's stunning," Fandrich said of the Montana Bar. "It's still very original."



**Peter Corbett** has been a Westerner for a half century and spent 35 years as an Arizona journalist.



# WHERE HISTORY MEETS THE HIGHWAY



Range Riders Museum  
Miles City, Montana

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Miles City's waterworks building was reimagined as the WaterWorks Art Museum. The 1910 building is on the National Register of Historic Places.  
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Miles City had as many as 40 saddlemakers in the 1930s. Miles City Saddlery Co. started in 1910. The current owners have had it since 1989.  
[milescitysaddlery.com](http://milescitysaddlery.com)

(opposite) Its saddlemaking roots go back to Cheyenne in 1881, and the Miles City Saddlery has been in business at 808 Main Street in Miles City since 1910.

Arthur Rothstein, June 1939  
Courtesy Library of Congress

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Charles M. Russell is considered one of America's greatest artists and chroniclers of the West. Russell's masterpiece *Fighting Meat* can be enjoyed in person at Western Spirit: Scottsdale's Museum of the West.

Courtesy The Tim Peterson Family Collection, SMOW, Scottsdale, Arizona



# DISCOVER THE WEST

BY CANDY MOULTON AND THE EDITORS OF *TRUE WEST*

Museums from coast to coast celebrate our Western heritage for all generations.

Museums across the country are expanding their collections and broadening the stories they tell as they continue to grow and reimagine their presentations. Stories of the land and how people connect with it are enhanced by the artwork from myriad creators—both historic practitioners like Alfred Jacob Miller and contemporary image masters.

This year's roundup of the best collections, interpretations and experiences in museums includes exhibits that range from ancient pottery to modern-day cartoons. Ranching, American Indians, trails and geography are part of the smorgasbord.





1



Western Spirit: Scottsdale's Museum of the West (above) Scottsdale, AZ

Courtesy Western Spirit: Scottsdale Museum of the West

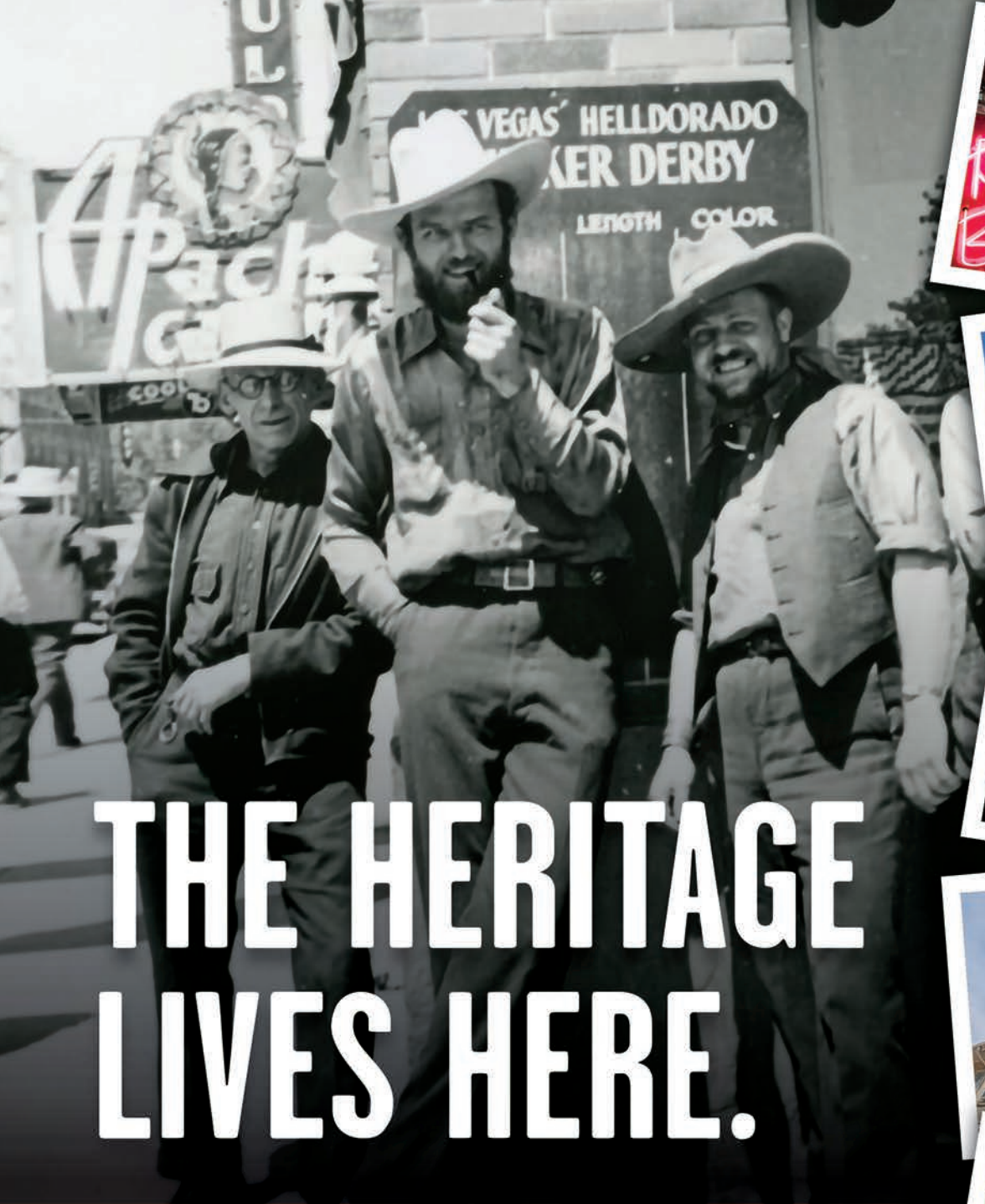
## WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST

Scottsdale, Arizona

"Dazzling Array: The Richard A. Gates Collection of Native American Jewelry" includes belts, necklaces and cuffs among other pieces of contemporary jewelry by Native makers. And in the theme of pop culture this year the museum has exhibitions of works by Andy Warhol and Billy Schenk. Warhol's "Cowboys & Indians" calls attention to the cultural significance of both Indians and cowboys, while "Myth of the West" is a different take on those same subjects by Schenk, a cowboy inspired by Warhol's work. On exhibit for the first time are more than 65 pieces

of Hopi pottery from the Allan and Judith Cooke Collection. And the museum features the photography exhibit "The Gather—A Portrait of the American West" by Scott T. Baxter. The museum is also in new hands. In May, highly experienced local business and community leader Todd Bankofier was named the new chief executive officer and executive director. He will be at the forefront of Western Spirit's crucial next phase of growth and development.

[scottsdalemuseumwest.org](http://scottsdalemuseumwest.org)



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2

## NATIONAL RANCHING HERITAGE CENTER



Lubbock, Texas

Props, scripts and costumes from 1883, the Taylor Sheridan production that tells the origin story of the popular *Yellowstone* TV show, are on display in the Don and Kay Cash Gallery, providing a film connection to the reality of Western expansion and ranching. A new experience in development will feature Hank the Cowdog, the lovable creation of West Texas rancher and writer John Erickson. When finished, the ranch life center will offer information on natural resource stewardship, animal husbandry, wildlife habitat, ranch ecology, animal nutrition and ranching. Hank will guide visitors on their explorations. In advance of the museum exhibit opening, the Cowdog series has two new books: *The Incredible Ice Event* and *Double Trouble*.



National Ranching Heritage Center  
Lubbock, TX

Courtesy National Ranching Heritage Center

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[ranchingheritage.org](http://ranchingheritage.org)

## BUFFALO BILL CENTER OF THE WEST

3

Cody, Wyoming

The new exhibition “Alfred Jacob Miller: Revisiting the Rendezvous—in Scotland and Today” opened in May and includes some of Miller’s most iconic paintings, many from the collection at the Center of the West, but others from the American Heritage Center in Laramie, WY, and private collections. “Watercolour Diaries from the Green River” is also new at the center this year. It includes 16 artworks by Tony Foster executed *en plein air* at various locations on the Green River, from its headwaters in Wyoming to its confluence with the Colorado River in Utah. Both exhibitions are on display until October 22.



Buffalo Bill Center of the West  
Cody, WY

Courtesy Buffalo Bill Center of the West

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4

## FIVE CIVILIZED TRIBES MUSEUM

Muskogee, Oklahoma

Art, artifacts and antiques of the Cherokee, Choctaw, Chickasaw, Seminole and Creek tribes are on display in the Union Indian Agency building, which dates to 1875. Art in the collection comes from members of the five tribes and includes the largest single collection of Jerome Tiger art in the country, as well as his sculpture *Stickballer*, which is on permanent display. Among the exhibits are those devoted to the removal of the five tribes from their homelands, the history of stickball, pottery and basketry.

[fivetribes.org](http://fivetribes.org)

Five Civilized Tribes  
Museum  
Muskogee, OK

Courtesy Five Civilized Tribes  
Museum



5

## BOOTH WESTERN ART MUSEUM

Cartersville, Georgia

“Barbara Van Cleve: Women of the West,” a collection of 78 black-and-white-photographs by Van Cleve of contemporary ranching women, is on display at the Booth until mid-October. One of the Oregon Trail’s most well-known women, Keturah Penton Belknap, is the focus of



Booth Western Art Museum  
Cartersville, GA

Courtesy Booth Western Art Museum

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Photo: Jack Olson

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[placer.ca.gov/museums](http://placer.ca.gov/museums)

“We Set Our Faces Westward: One Woman’s Journey 1839-1848,” which opened in July and continues until the end of 2023. Artist Heide Presse studied the journals Belknap wrote between 1839 and 1848, including details about the journey Belknap took to Oregon; Presse’s work directly relates to the trail traveler’s journeys. Any visit to the museum is an opportunity to view the more than 100 traditional Western paintings and sculptures that are part of the permanent collection.

[boothmuseum.org](http://boothmuseum.org)



## NATIONAL COWBOY & WESTERN HERITAGE MUSEUM



Oklahoma City, Oklahoma

Firearms, cowboys, rodeo and film memorabilia are all good reasons to visit the Cowboy. When visiting take time to stroll through the gardens, where the museum recognizes some of the great rodeo stock of the past, including the bucking horses Midnight, Five Minutes to Midnight and Steamboat. This year the museum hosted “ARToons!,” an exhibit featuring Western comics and cartoons by Dave Powell, Duane Bryers, Jolly Bill Steinke and others that show a variety of styles and techniques. “ARToons!” included an interactive space where visitors could create their own cartoon. The exhibit was one of three that encouraged a bit of fun in the museum space. The other two were “Have you Died of Dysentery?” and “Playing Cowboy.”

[nationalcowboymuseum.org](http://nationalcowboymuseum.org)



National Cowboy and Western Heritage Museum  
Oklahoma City, OK

Courtesy National Cowboy and Western Heritage Museum



## C.M. RUSSELL MUSEUM

Great Falls, Montana

The Montana Cowboy Hall of Fame exhibit in the museum’s gift shop is just an introduction to the cowboy story told at the C.M. Russell Museum, which is filled with Russell’s art, and has his studio and his home. A collection of miniature replica horse-drawn vehicles includes stagecoaches, freight wagons, farm wagons and dozens of other frontier-era conveyances. Other artists featured within the museum range from those who worked during Russell’s era to individuals still creating today. The museum holds annual art shows and sales.

[cmrussell.org](http://cmrussell.org)



C.M. Russell Museum, Great Falls, MT  
Courtesy C.M. Russell Museum

**EDITOR'S PICK:  
SPECIAL  
EXHIBITION**

**NATIONAL HISTORIC  
TRAILS INTERPRETIVE  
CENTER**

Casper, Wyoming

Children (and adults) can make an Indian war shield or sit in a tipi and listen to stories told by Northern Cheyenne Linwood Tall Bull and Arapaho Benjamin Ridgely, both elders in their tribes, in the recently opened special exhibit "The Battle of Red Buttes" at the National Historic Trails Interpretive Center. Told from perspectives of military and Indian wars historians as well as tribal members whose family members were involved in the July 1865 battle, the documentary film developed for the exhibit has won multiple awards. In addition to learning about the battle and the people involved, visitors to the trail center can walk along the trail and through the landscape where the fighting occurred. This center is managed by the U.S. Bureau of Land Management which also manages the site of the Red Buttes battle, just to the west of Casper, making it possible to easily connect an exhibit to the place where the events took place.


[nhtcf.org](http://nhtcf.org)

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*Outrunning the Storm*, oil on panel, 12" x 24" by 2023 Premier Artist Alice Leese

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## 8 HUTCHINSON COUNTY HISTORICAL MUSEUM

Borger, Texas

Archaeology, geology, paleontology and the stories of Francisco Vasquez de Coronado are among the many content areas at this museum. Visitors will also have a chance to learn about some of the people who have formed the area history—from those involved in the Battle of Adobe Walls and the farming and ranching culture to oil production. The outdoor “Oil Patch Place” is a collection of antique oilfield equipment.



Hutchinson County Historical Museum, Borger, TX

Courtesy Hutchinson County Historical Museum

[hutchinsoncountymuseum.org](http://hutchinsoncountymuseum.org)

## 9 BOOT HILL MUSEUM

Dodge City, Kansas

Boot Hill preserves the cattle trail, buffalo-hunting Wild West history of one of the iconic towns in Kansas. The connections to the *Gunsmoke* television series remain strong with clothing that was part of the wardrobe worn by Miss Kitty (Amanda Blake) and the Long Branch Saloon.

For over 20 years, the museum has also been the location of the Kansas Cowboy Hall of Fame, which annually inducts a small number of people connected to the state’s ranching industries.

[boothill.org](http://boothill.org)



Boot Hill Museum, Dodge City, KS

Courtesy Boot Hill Museum



## TAOS ART MUSEUM at FECHIN HOUSE



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[www.taosartmuseum.org](http://www.taosartmuseum.org) / 575-758-2690

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FIVETRIBES.ORG



# 10 LEGACY OF THE PLAINS MUSEUM

Gering, Nebraska

Located on the route of the Oregon-California Trail and near Scotts Bluff, the natural landmark that was a key travel marker for 19th-century wagon trains, this museum tells the stories of the trails by showing various modes of travel. Other exhibits focus on dryland farming, livestock production and early settlers in the region. A sod house, blacksmith shop and herd of longhorn cattle are part of the museum's outdoor exhibit area.



Legacy of the Plains Museum  
Gering, NE

Photos Courtesy Legacy of the Plains Museum

[legacyoftheplains.org](http://legacyoftheplains.org)

**EDITOR'S PICK:  
TEMPORARY EXHIBITION**

## OREGON TRAIL INTERPRETATION

Baker City, Oregon

The National Historic Oregon Trail Interpretive Center and Oregon trail segments, managed by the Bureau of Land Management, on Flagstaff Hill near Baker City, Oregon, are currently closed for renovations, but you can still get a dose of Oregon Trail history in the city at the temporary exhibit in place at the Baker Heritage Museum.

[bakerheritagemuseum.com](http://bakerheritagemuseum.com)

**Candy Moulton**, *The True Westerner of the Year*, is the author of *Sacajawea: Mystery, Myth and Legend* released this summer by the South Dakota Historical Society Press. She makes her home near Encampment, Wyoming.



### HUTCHINSON COUNTY HISTORICAL MUSEUM

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For more information visit  
[hutchinsoncountymuseum.org](http://hutchinsoncountymuseum.org)

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# FAVORITE WESTERN REGIONAL MUSEUMS

## Superstition Mountain Museum

(Apache Junction, AZ): Perhaps a visit here will inspire you to find the legendary Lost Dutchman Mine. At a minimum you'll learn about Jacob Waltz and the history of the mine. [superstitionmountainmuseum.org](http://superstitionmountainmuseum.org)

## Fort Smith Museum of History

(Fort Smith, AR): Arkansas and Oklahoma history are included in the interpretive content at this museum, which also has a working soda fountain. [fortsmithmuseum.org](http://fortsmithmuseum.org)

## Kern Valley Museum & Historical Society

(Kernville, CA): Ranching artifacts plus fossils and geological exhibits are reasons to visit. [kernvalleymuseum.org](http://kernvalleymuseum.org)

## History Colorado Center

(Denver, CO): Cheyenne and Arapaho tribal members worked closely with History Colorado on the newly opened exhibit "The Sand Creek Massacre: The Betrayal That Changed Cheyenne and Arapaho People Forever." [historycolorado.org](http://historycolorado.org)

## Museum of the Mountain West

(Montrose, CO): One man's collection forms the core of this museum that includes 28 historical buildings from the communities of Montrose, Delta, Ouray, Telluride and Ridgway. [museumofthemountainwest.org](http://museumofthemountainwest.org)

## National Mining Hall of Fame and Museum

(Leadville, CO): Dinosaur footprints, meteorites, rocks and mineral specimens are just some of the items on display. Learn about miners and miner techniques. [mininghalloffame.org](http://mininghalloffame.org)

## Museum of Idaho

(Idaho Falls, ID): Learn about the human and environmental story of Idaho while the kids have experiences that take them into a settler's home and an Indian tipi. [museumofidaho.org](http://museumofidaho.org)

## Finney County Historic Museum

(Garden City, KS): The livestock industry, Santa Fe Trail and agriculture production all have their place in the exhibits. [finneycounty.org](http://finneycounty.org)

## Santa Fe Trail Center Museum & Library

(Larned, KS): Horse-drawn vehicles and photographs, stories and artifacts related to the Santa Fe Trail, a road of commerce between two nations that started in 1821, are among the collections. [santafetrailcenter.org](http://santafetrailcenter.org)

## Missouri History Museum

(St. Louis, MO): In addition to permanent collections, the museum has a special exhibition about soccer that runs until February 2024. [mohistory.org](http://mohistory.org)

## World Museum of Mining

(Butte, MT): A collection of historic structures that depict Butte's mining heritage includes the facilities of the Orphan Girl Mine. And you can peer into the pit of one of the world's largest mining enterprises. [miningmuseum.org](http://miningmuseum.org)

## Knight Museum and Sandhills Center

(Alliance, NE): Local history stories about people in the towns, American Indians and people in the Sandhills mean there is something to interest any museum visitor. [knightmuseum.com](http://knightmuseum.com)

## Cowboy Arts & Gear Museum

(Elko, NV): This is buckaroo country, so you'll find the working gear they use as well as bits and spurs so finely crafted they are best appreciated as art. [cowboyartsandgearmuseum.org](http://cowboyartsandgearmuseum.org)

## Northeastern Nevada Museum

(Elko, NV): Check out the wildlife dioramas, the art of Will James and other special art exhibits. This year the museum featured an exhibition "Jeff Nicholson: 40 Years Painting Nevada." [museumelko.org](http://museumelko.org)

## Museum of the Great Plains

(Lawton, OK): This museum has artifacts both large and small from steam engines to saddles. Step into the era of the fur trade at the recreated Red River Trading Post, which is often populated by a group of living historians. [discovermfgp.org](http://discovermfgp.org)

## Museum of the Big Bend

(Alpine, TX): The opening exhibition for the new museum, which opened in June, was "Western Beef Cattle," a series of rarely exhibited paintings by the late El Paso artist Tom Lea. Also on display in the newly imagined facility are works from The John L. Nau III Collection of Texas Art and murals by Clint Baermann, Xavier Gonzalez and Julius Woelt. [museumofthebigbend.com](http://museumofthebigbend.com)

World Museum of Mining, Butte, MT  
Courtesy World Museum of Mining



# LIVING HISTORY MUSEUMS

**OK Corral Historic Complex**  
(Tombstone, AZ): [ok-corral.com](http://ok-corral.com)

**Marshall Gold Discovery State Historic Park**  
(Coloma, CA): [parks.ca.gov](http://parks.ca.gov)

**Kaw Mission State Historic Site and Last Chance Store Museums on the Santa Fe Trail**  
(Council Grove, KS): [nps.gov](http://nps.gov)

**Mahaffie Stagecoach Stop & Farm Historic Site**  
(Olathe, KS): [mahaffie.org](http://mahaffie.org)

**Old Cowtown Museum**  
(Abilene, KS): [oldcowtown.org](http://oldcowtown.org)

**Pony Express Museum**  
(St. Joseph, MO): [ponyexpress.org](http://ponyexpress.org)

**Little Bighorn Battlefield National Monument**  
(Crow Agency, MT): [nps.org](http://nps.org)

**Stuhr Museum of the Prairie Pioneer**  
(Grand Island, NE): [stuhrmuseum.org](http://stuhrmuseum.org)

**California Trail Interpretive Center**  
(Elko, NV): [californiatrailcenter.org](http://californiatrailcenter.org)

**Stewart Indian School Cultural Center & Museum**  
(Carson City, NV):  
[stewartindianschool.com](http://stewartindianschool.com)

**Tonopah Historic Mining Park**  
(Tonopah, NV): [tonopahminingpark.com](http://tonopahminingpark.com)

**New Mexico Farm & Ranch Heritage Museum**  
(Las Cruces, NM):  
[nmfarmandranchmuseum.org](http://nmfarmandranchmuseum.org)

**The New Mexico History Museum and the Palace of the Governors National Historic Landmark**  
(Santa Fe, NM): [nmhistorymuseum.org](http://nmhistorymuseum.org)

**Texas Rangers Heritage Center**  
(Fredericksburg, TX): [trhc.org](http://trhc.org)

**Fort Caspar Museum**  
(Casper, WY): [fortcasparwyoming.com](http://fortcasparwyoming.com)

**Grand Encampment Museum**  
(Encampment, WY): [gemuseum.com](http://gemuseum.com)

**Old Trail Town**  
(Cody, WY): [oldtrailtown.org](http://oldtrailtown.org)

**Barkerville Historic Town & Park**  
(Barkerville, BC, Canada): [barkerville.ca](http://barkerville.ca)

**Head-Smashed-In Buffalo Jump World Heritage Site**  
(Fort MacLeod, AB, Canada):  
[headsmashedin.ca](http://headsmashedin.ca)

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# FIREARMS MUSEUMS

## The Autry National Center

(Los Angeles, CA): [theautry.org](http://theautry.org)

## Hastings Museum of Natural and Cultural History

(Hastings, NE):

[hastingsmuseum.org](http://hastingsmuseum.org)

## Museum of the Fur Trade

(Chadron, NE): [furtrade.org](http://furtrade.org)

## J.M. Davis Arms and Historical Museum

(Claremore, OK):

[thegunmuseum.com](http://thegunmuseum.com)

## Woolaroc Museum

(Bartlesville, OK): [woolaroc.org](http://woolaroc.org)

## The Charleston Museum

(Charleston, SC):

[charlestonmuseum.org](http://charlestonmuseum.org)

## Texas Ranger Hall of Fame & Museum

(Waco, TX): [texasranger.org](http://texasranger.org)

## The John Browning Museum

(Ogden, UT): [ogdencity.com](http://ogdencity.com)

## National Firearms Museum

(NRA Headquarters-Fairfax, VA): [nramuseum.org](http://nramuseum.org)

## Cody Firearms Museum

(Cody, WY): [centerofthewest.org](http://centerofthewest.org)



Museum of the Fur Trade  
Chadron, NE  
Courtesy Nebraska Tourism

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## EDITOR'S PICKS

# 16 MUSEUMS NOT TO MISS

### **Bisbee Mining & Historical Museum**

(Bisbee, AZ): [bisbeemuseum.org](http://bisbeemuseum.org)

### **Navajo County History Museum**

(Holbrook, AZ): [holbrookazmuseum.org](http://holbrookazmuseum.org)

### **Sharlot Hall Museum**

(Prescott, AZ): [sharlothallmuseum.org](http://sharlothallmuseum.org)

### **Owens Valley Paiute-Shoshone Cultural Center**

(Bishop, CA): [bishoppaiutetribe.com](http://bishoppaiutetribe.com)

### **Territorial Capital Museum & Library**

(Lecompton, KS): [lecomptonkansas.com](http://lecomptonkansas.com)

### **Robidoux Row Museum**

(St. Joseph, MO):  
[robidouxrowmuseum.org](http://robidouxrowmuseum.org)

### **Nevada Northern Railway Museum**

(Ely, NV): [nnry.com](http://nnry.com)

### **Three Rivers Museum**

(Muskogee, OK): [3riversmuseum.com](http://3riversmuseum.com)

### **Days of '76 Museum**

(Deadwood, SD): [deadwoodhistory.com](http://deadwoodhistory.com)

### **Billy the Kid Museum**

(Hico, TX): [billythekidmuseumhico.com](http://billythekidmuseumhico.com)

### **Gonzales County Jail Museum**

(Gonzales, TX): [gonzalestexas.com](http://gonzalestexas.com)

### **West of the Pecos Museum**

(Pecos, TX): [westofthepcosmuseum.org](http://westofthepcosmuseum.org)

### **Buffalo Bill Center of the West**

(Cody, WY): [centerofthewest.com](http://centerofthewest.com)

### **Campbell County Rockpile Museum**

(Gillette, WY): [campbellcountywy.gov](http://campbellcountywy.gov)

### **Meeteetse Museums**

(Meeteetse, WY):  
[meeteetsemuseums.org](http://meeteetsemuseums.org)

### **National Historic Trails Interpretive Center**

(Casper, WY): [nhtcf.org](http://nhtcf.org)



Three Rivers Museum, Muskogee, OK  
Courtesy Three Rivers Museum



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[westofthepcosmuseum.org](http://westofthepcosmuseum.org)

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[texasrodeohalloffame.com](http://texasrodeohalloffame.com)



Nestled inside the Historic 1916 Midland Valley Railroad Depot, the Three Rivers Museum shows its dedication to preserving the multi-ethnic history through exhibits that tell stories of the area where the Arkansas, Grand and Verdigris Rivers meet.

Here you will learn about U.S. Deputy Marshal Bass Reeves, the famous Belle Starr, the home of the Girl Scout cookies and much more. See a One room schoolhouse and check out the 1940's era switch engine.

Voted one of the Top Ten Western Museums in 2022, by *True West* magazine.



### THREE RIVERS MUSEUM

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## KWAHADI MUSEUM of the AMERICAN INDIAN



The museum features the cultures of the buffalo hunters of the plains and the corn farmers of the Southwest.

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**Kwahadi.com**

# COWBOYS, INDIANS, LAWMEN, MOUNTAIN MEN AND OUTLAWS

**Gunfighter Hall of Fame Museum**  
(Tombstone, AZ): Guns, knives, photos and other memorabilia of some well-known gunfighters are the core of this museum experience. [tombstoneweb.com](http://tombstoneweb.com)

**Southern Ute Cultural Center and Museum**  
(Ignacio, CO): Tucked down in southwestern Colorado on the Southern Ute Reservation, this cultural center and museum is a rare gem. Tribal members tell their stories, and you'll see material culture items from tipis to moccasins. [southernutemuseum.org](http://southernutemuseum.org)

**Dalton Defender and Coffeyville History Museum**  
(Coffeyville, KS): Learn the stories about how this town put up a strong defense when the Daltons rode into town expecting to make another successful raid and robbery. [coffeyville.com](http://coffeyville.com)

**Jesse James Farm & Museum**  
(Kearney, MO): Learn about the James family at this farm where they once lived. [jessejames.org](http://jessejames.org)

**Chiricahua Desert Museum/Apache Museum**  
(Rodeo, NM): See the material items of the Mimbres, Apache and Casas Grande tribes or living exhibits including more than 30 species of rattlesnakes. [chiricahuadesertmuseum.com](http://chiricahuadesertmuseum.com)

**North Dakota Cowboy Hall of Fame and Center of Western Heritage and Cultures.**  
(Medora, ND): There are a lot of good reasons to visit Medora and learning about the men and women in the North Dakota Cowboy Hall of Fame is right up there at the top of the list this

year. The center features the history of American Indians, ranching and rodeo. [northdakotacowboy.org](http://northdakotacowboy.org)

**Ben Johnson Cowboy Museum**  
(Pawhuska, OK): This ever-expanding museum highlights the life of Ben Johnson with rodeo and film exhibits. If you run into owner Cody, you'll hear many of the stories. [benjohnsoncowboymuseum.com](http://benjohnsoncowboymuseum.com)

**Pawnee Bill Ranch & Museum**  
(Ponca, OK): See the 14-room mansion of Gordon W. "Pawnee Bill" and Mary Lillie at the ranch that was once the showplace of the Wild West Show entertainer. The ranch still has longhorn cattle, horses and bison. [okhistory.org](http://okhistory.org)

Jesse James Farm Museum, Kearney, MO  
Photos Courtesy Missouri Tourism



# FAVORITE WESTERN REGIONAL ART MUSEUMS

## **Kwahadi Museum of the American Indian**

(Amarillo, TX): Painted buffalo hides, art and Comanche clothing are among the exhibits.

[kwahadi.com](http://kwahadi.com)

## **Museum of the Mountain Man**

(Pinedale, WY): A replica of the American Horse tipi dominates the main exhibit gallery, but you will also see mountain man gear and Jim Bridger's rifle here. For an off-site treat, visit the Sommers Homestead outside of town to learn more about ranch culture in the Upper Green River Valley.

[museumofthemountainman.org](http://museumofthemountainman.org)

## **Wyoming Territorial Prison**

(Laramie, WY): Butch Cassidy spent a couple years behind the bars of this prison, a fact that all Wyoming school children learn when they take a tour. The grounds also have a variety of replica and real territorial-era buildings.

[wyoparks.wyo.gov](http://wyoparks.wyo.gov)



## **Legacy Gallery, Scottsdale, AZ:**

While Brad and Jinger Richardson's gallery has shown works by legends like Joseph H. Sharp, Olaf Wieghorst, Remington and Russell, the Legacy consistently proves that Western art remains inventive and relevant by showing the works of many of today's all-star painters and sculptors.

[legacygallery.com](http://legacygallery.com)

## **Phippen Museum, Prescott, AZ:**

The Phippen honored Southwestern women artists, circa 1900-1950, with "Unbridled Spirit: Pioneering Women in Art," which closed in June, while Al Glann's inventive wood and metal sculptures are on view through October 29.

[phippenartmuseum.org](http://phippenartmuseum.org)

## **Tucson Museum of Art, Tucson, AZ**

"More Than: Expanding Artist Identities from the American West" closed in March, and "Arizona Biennial 2023," a museum staple since 1948 for emerging Arizona artists, closes October 1. And the permanent collections always make this Tucson gem relevant.

[tucsonmuseumofart.org](http://tucsonmuseumofart.org)

## **Autry Museum of the American West, Los Angeles, CA**

What could top the Autry's ode to silent movies, "The Silent West," which closed its 18-month run this February? "Imagined Wests," which illustrates the myriad ways of telling Western stories, opened in June, and "Sherman Indian School: 100+ Years of Education and Resilience," debuted in July.

[theautry.org](http://theautry.org)

## **Crocker Art Museum, Sacramento, CA**

Its collection spans the globe—Asia, Europe, Africa and more—but the Crocker houses an extraordinary collection of American Indian ceramics while Californians, history buffs and art lovers can spend hours in the permanent Peter T. Pope Early California Collection.

[crockerart.org](http://crockerart.org)

## **Olaf Wieghorst Museum, El Cajon, CA**

Olaf Wieghorst lived the American dream. He left his native Denmark for America—getting here in 1918 by jumping ship in New York, joining the Army, cowboying, then teaching himself to paint. Admiring his artwork and touring his 1947-1958 home never grows old.

[wieghorstmuseum.org](http://wieghorstmuseum.org)

## **A.R. Mitchell Museum, Trinidad, CO**

The focus is on the celebrated homegrown artist who made his mark selling his paintings as cover art during the heyday of Western pulp magazines. But the first-floor Kuehl Gallery of Fine Art curates shows that open the first Friday of each month.

[armitchellmuseum.com](http://armitchellmuseum.com)

## **Joslyn Museum, Omaha, NE**

The grand art museum of Omaha, which opened in 1931, remains closed until 2024. But the museum continues its "Joslyn Around Town!" programs across town. Karl Bodmer and Albert Bierstadt can't wait to see their new home.

[joslyn.org](http://joslyn.org)

## **Frederic Remington Museum, Ogdensburg, NY**

The home Frederic Remington's widow moved into after the artist's death in 1909 celebrates its 100th anniversary. It became the Remington Art Memorial in 1923. As if you need a centennial to see some of Remington's sculptures and paintings.

[fredericremington.org](http://fredericremington.org)

## **Rockwell Museum of Western Art, Corning, NY**

While you'll find the West in the East even outside of the aforementioned Ogdensburg, you can also see Frederic Remington in this Smithsonian affiliate. Not to mention John Ford Clymer, Nick Eggenhofer, Harry Jackson, Charles Schreyvogel, Maire Watt and Charles M. Russell.

[rockwellmuseum.org](http://rockwellmuseum.org)

Briscoe Western Art Museum, San Antonio, TX: You don't have to be an art lover to appreciate the museum's all-encompassing permanent exhibits, but we're excited about "Anouk Masson Krantz: American Cowboys" (September 29-January 22), a display of 100 of the acclaimed photographer's images of cowboys across the contemporary American West.

[briscoemuseum.org](http://briscoemuseum.org)

## **Kenedy Ranch Museum, Sarita, TX**

Captain Mifflin Kenedy was a legendary Texas rancher, and so was his granddaughter, Sarita Kenedy East. The museum (once the Kenedy Pasture Company building) tells three generations' worth of Kenedy/South Texas history, including murals and life-size sculptures.

[kenedy.org](http://kenedy.org)

## **Sid Richardson Museum, Fort Worth, TX**

After celebrating its 40th anniversary last year, the downtown museum showcases the great cowboy artist with "Charles M. Russell: Storyteller Across Media" (running through April). Russell's wax/mixed-media self-portrait sculpture (loaned from the Amon Carter Museum of American Art) is must-see.

[sidrichardsonmuseum.org](http://sidrichardsonmuseum.org)

## **Georgia O'Keeffe Museum, Santa Fe, NM**

From the eminent painter's furniture and books to her clothing, photographs and more, "Georgia O'Keeffe: Making a Life," which continues through March 27, 2024, shows how O'Keeffe "curated" her own life.

[okeeffeuseum.org](http://okeeffeuseum.org)

## **New Mexico Museum of Art, Santa Fe, NM**

The museum on the historic plaza expands to City Different's Railroad District when Vladem Contemporary holds its grand opening September 23. For those who prefer the not-too-distant past, "Selections from the 20th Century Collection" shows in the Plaza building through December 31.

[nmartmuseum.org](http://nmartmuseum.org)

## **The Brinton Museum, Big Horn, WY**

It's hard to find a lovelier setting than at this ranch in the Bighorn Mountains. This year's second invitational print competition, juried by master printer Jim Jereb of Laramie, runs October 21-December 23.

[thebrintonmuseum.org](http://thebrintonmuseum.org)



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BY JOHNNY D. BOGGS AND THE EDITORS  
OF TRUE WEST



# WESTERN ART MUSEUMS OF THE YEAR

Visionary museums from coast to coast showcase the West's best artists and artwork.

Emerging from a depressing run of pandemic, war and overall depression, Western art museums across America showed that art can cure just about anything that ails us. And the lineups that the best museums and galleries continue to create showcase that great art isn't riding off into the sunset.

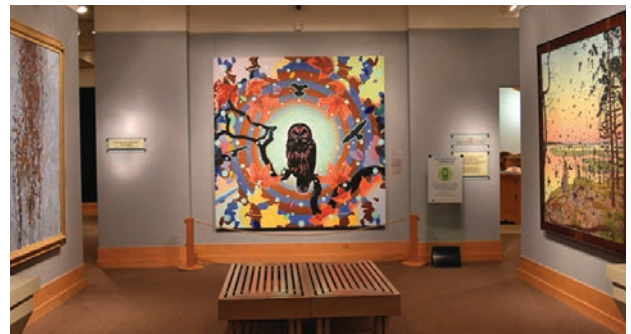
Here are this year's top 10:

## 1. NATIONAL MUSEUM OF WILDLIFE ART

(Jackson, WY)

This museum features works by artists ranging from James Audubon to Andy Warhol. It is appropriately located in an area known for all kinds of wildlife and makes animals the stars with more than 5,000 pieces of art. Always forward-thinking, the museum is featuring "Re-Imagining Conservation: From Many Viewpoints," which runs through November 12 and is the latest in a long line of outstanding exhibits. The museum partnered with Creature Conserve, a Rhode Island-based 501(c)(3) nonprofit outreach organization, to create this exhibit of artwork from 31 artists from nine countries to imagine the future of conservation.

[wildlifeart.org](http://wildlifeart.org)



"Exploring Wildlife" Exhibition  
National Museum of Wildlife Art, Jackson, WY  
Courtesy National Museum of Wildlife Art

Native American and Western art. The permanent exhibition "Attitudes: The West in American Art" never grows old, while "Native Art History is Made Here," which runs through March 31, 2024, remembers the inaugural 1999 and 2001 Eiteljorg Fellowship honorees, including famed Apache sculptor Allan Houser.

[eiteljorg.org](http://eiteljorg.org)

## 2. EITELJORG MUSEUM

(Indianapolis, IN)

Indiana has produced its share of Western figures, good (bootmaker John J. Justin) and bad (the train-robbing Reno brothers). But its biggest claim might be as home to an outstanding collection of



Whitetail Deer by Kenneth R. Bunn  
Eiteljorg Museum, Indianapolis, IN  
Courtesy Eiteljorg Museum



*Simple Pleasures* by Pat Haptonstall  
 Museum of Western Art, Kerrville, TX  
 Courtesy Museum of Western Art

### 3. MUSEUM OF WESTERN ART (Kerrville, TX)

After celebrating its 40th anniversary with “40 Years of Western Art,” an exhibition featuring 86 pieces of Western art since 1983, the former Cowboy Artists of America Museum this year looks ahead to the next 40 years and beyond. Speaking of anniversaries, “100 Years of Schreiner Treasures” salutes the local university’s centennial in an exhibit November 4-December 16.

[museumofwesternart.com](http://museumofwesternart.com)



Taos Art Museum at Fechin House, Taos, NM  
 Courtesy Taos Art Museum at Fechin House

### 4. TAOS ART MUSEUM AT FECHIN HOUSE (Taos, NM)

Nicolai Fechin, Joseph H. Sharp, Bert G. Phillips, Ernest L. Blumenschein and the Taos Society of Artists remain important to Western art, but this museum goes beyond that history. Case in point: “The Navajo Child’s Blanket, Art of Timeless Beauty,” opens September 20 and runs through May 30, 2024.

[taosartmuseum.org](http://taosartmuseum.org)



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Robert L. Groll, Summer Clouds, Arizona, oil on canvas, Panhandle Plains Historical Museum, Canyon, TX.

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[www.benjohnsoncowboymuseum.com](http://www.benjohnsoncowboymuseum.com)

## 5. THE NELSON MUSEUM OF THE WEST

(Cheyenne, WY)

Seeing works by Will James, Frank Tenney Johnson, Charles M. Russell and Joseph H. Sharp is reason enough to visit this gem. But add the wearable and functional artwork of Plains and Pueblo Indians and transplanted Californian Burt Procter's works exhibited in his "studio" and you'll understand why the Nelson consistently draws accolades and crowds.

[nelsonmuseum.com](http://nelsonmuseum.com)



The Nelson Museum of the West, Cheyenne, WY

Courtesy Nelson Museum of the West

## 6. DESERT CABALLEROS WESTERN MUSEUM

(Wickenburg, AZ)

A must stop for history and art in a classic cowboy town. Catch "Mexican Folk Art: Artesanía del Pueblo," which closes October 1 and "West of Center: Highlights from the Wickenburg Art Club," which ends its exhibition and sale September 24 at the Caballeros' Cultural Arts Learning Center, 17 North Tegner Street.

[westernmuseum.org](http://westernmuseum.org)



On the Chisholm Trail by Paul Moore

Chisholm Trail Heritage Center  
Duncan, Oklahoma

Courtesy Chisholm Trail Heritage Center

## 7. PANHANDLE-PLAINS HISTORICAL MUSEUM

(Canyon, TX)

How many museums focus on agriculture, archaeology, art, geology, history, paleontology, transportation and more? Celebrating the Texas State Parks system's centennial, "The Art of Texas State Parks" will be exhibited October 27-February 18 and showcases artistic interpretations of more than 30 state parks.

[panhandleplains.org](http://panhandleplains.org)



Spring Fever by Maura Allen

Desert Caballeros Western Museum  
Wickenburg, AZ

Courtesy Desert Caballeros Western Museum

## 8. HEARD MUSEUM

(Phoenix, AZ)

Hats off to the Heard for the ongoing "In the Service Of: American Indian



The Hide Hunters by Howard Bugbee  
Panhandle-Plains Historical Museum

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



*Intertribal Greeting* by Doug Hyde  
 Heard Museum, Phoenix, AZ

Courtesy Heard Museum

Veteran Artists and Tributes” and for not ignoring Native art from Canada; “Early Days: Indigenous Art from the McMichael” runs September 1 to December 31.

[heard.org](http://heard.org)

## 9. CHISHOLM TRAIL HERITAGE CENTER

(Duncan, OK)

The historical components are educational and fun. But the Garis Gallery of the American West, the rotating Featured Artist and Paul Moore’s larger-than-life *On the Chisholm Trail* bronze make this museum a visual arts mecca.

[onthechisholmtrail.com](http://onthechisholmtrail.com)

## 10. TACOMA ART MUSEUM

(Tacoma, WA)

Featured 2022 exhibits focused on Mexican art and how American artists came into their own by shunning influences from Europe and New York. But “Animals: Wild and Captured in Bronze, Winter in the West,” “On

Native Land: Landscapes from the Haub Family Collection” and “Native Portraiture: Power and Perception” show that the West remains relevant in Tacoma.

[tacomaartmuseum.org](http://tacomaartmuseum.org)

*A Canyon River with Pines and Figures (Yellowstone)* by Grafton Tyler Brown, Tacoma Art Museum, Tacoma, WA

Courtesy Tacoma Art Museum



Santa Fe, New Mexico-based **Johnny D. Boggs** writes about Western American art, artists and architecture for several national magazines.

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# WESTERN ROUNDUP

FOR SEPTEMBER 2023

## ART SHOWS

### 15TH ANNUAL GRAND CANYON CELEBRATION OF ART

Grand Canyon, AZ, September 1, 2023-January 15, 2024: Celebration of Art is a wonderful tradition at Grand Canyon National Park, providing a vibrant experience for visitors, a venue for artists inspired by the canyon and a successful fundraiser to benefit a dedicated art venue at the South Rim. 928-638-2481 • grandcanyon.org

### JACKSON HOLE FALL ARTS FESTIVAL

Jackson, WY, September 6-17: This art festival features visual, contemporary, culinary, Western, landscape, wildlife and American Indian arts. 307-733-3316 jacksonholechamber.com

### 40TH ANNUAL ROUND-UP ART EXHIBITION & SALE

Kerrville, TX, September 8-October 28: The Opening Gala weekend is September 8-9. Invitational exhibition features over 100 works by leading artists in the Western genre. 800-658-2548 museumofwesternart.com

### 37TH ANNUAL TRAPPINGS OF TEXAS

Alpine, TX, September 14-16: The exhibit and sale features contemporary Western art and custom cowboy gear. 432-837-8143 museumofthebigbend.com

## HERITAGE FESTIVALS

### ELKO COUNTY FAIR

Elko, NV, August 25-September 4: The Elko County Fair has been mixing families and fun for over 100 years. It features entertainment and events for everybody in the family—crafts and critters, the carnival and fair food, horse racing, live music, the stockhorse show and more. New this year—the Country Showdown, America's oldest and biggest talent search for hot new country musicians. 800-248-ELKO • elkocountyfair.com

### BANDERA ROUND-UP

Bandera, TX, September 2-3: Bandera comes alive with music, gunfights, an intertribal powwow, a Wild West show and a mutton-busting rodeo. 830-796-3045 banderacowboycapital.com

### SHOWDOWN IN TOMBSTONE

Tombstone, AZ, September 2-3: The 11th annual Labor Day weekend event features fun for the whole family—continuous entertainment both days, reenactors, a costume competition, raffle and much more. 888-457-3929 • tombstoneweb.com

### DEFEAT OF JESSE JAMES DAYS

Northfield, MN, September 6-10: Celebrate the town heroes who stopped the Jesse James Gang during their famous 1876 bank raid. 800-658-2548 • djjd.org

### HAPPY CANYON INDIAN PAGEANT & WILD WEST SHOW

Pendleton, OR, September 13-16: The outdoor Pageant of the West show honors American Indian heritage and the settling of the West. 800-457-6336 • happycanyon.com

### 34TH ANNUAL FIESTA DE SEPTIEMBRE

Wickenburg, AZ, September 16: Celebrate Wickenburg's Hispanic pioneer heritage at this event. Learn about early families through stories, or *cuentos*, and photographs. Activities include a Latin band, mariachi music and folklorico dancers. An outdoor mercado, food and beverage booths and Kids Zone are also on site. 928-684-5479 • wickenburgchamber.com



Courtesy Pendleton Round-Up

### PENDLETON ROUND-UP

Pendleton, OR, September 9-16: The PRCA rodeo includes cowboy concerts, Indian relay races, the Happy Canyon festival and a rodeo parade. 800-457-6336 • pendletonroundup.com

### HARVEST FESTIVAL

Gering, NE, September 16-17: Nebraska's agricultural history is honored with parades and demonstrations at Legacy of the Plains Museum. 308-436-1989 • legacyoftheplains.org

### COWBOY WAY JUBILEE AT FORT CONCHO

San Angelo, TX, September 29-October 1: A cowboy comic-con features Western stars, authors, workshops and demos, with cowboy music all day, every day. 580.768.5559 • cowboywayjubilee.com

## RODEOS

### WEST TEXAS FAIR & RODEO

Abilene, TX, September 7-16: West Texas cowboys and cowgirls head to this PRCA rodeo which also features a tractor pull and a carnival. 325-677-4376 • taylorcountyexpoctr.com

## POWWOW

### UNITED TRIBES TECHNICAL COLLEGE INTERNATIONAL POWWOW

Bismarck, ND, September 8-10: One of the largest in the nation, this powwow features drummers and dancers from tribes around the world. 701-255-3285 • unitedtribespowwow.com

## RENDEZVOUS

### MOUNTAIN MAN RENDEZVOUS

Fort Bridger State Historic Site, WY, September 1-4: Celebrate the Fur Trade Rendezvous era with archery, American Indian dances and mountain men competitions, including cooking, shoots and knife- and hawk-throws. 801-635-4038 fortbridgerrendezvous.net

## STOCK SHOWS & RODEOS

### TRI-COUNTY FAIR & STAMPEDE

Winnemucca, NV, September 1-5: Winnemucca's wildest weekend has something for everyone. The 101st Annual Rodeo promises a lot more than eight seconds of excitement. This year, the Bulls and Broncs Rodeo will feature more money, more cowboys and more action. Don't miss the Western Art Roundup, featuring artists, poets, craftspeople and inductees into the Buckaroo Hall of Fame, as well as demonstrations and buckaroo poetry readings. 800-962-2638 winnemucca.com

### MEEKER CLASSIC SHEEPDOG CHAMPIONSHIP TRIALS

Meeker, CO, September 6-10: Held since 1987, this sheepdog competition refines the skills required of a dog and rancher to manage a sheep ranch. 970-878-0111 • meekersheepdog.com

### HELLS CANYON MULE DAYS

Enterprise, OR, September 8-10: This mule show and sale features an Old World oxen living history camp, plus cowboy music, poetry and art. 541-426-3271 hellscanyonmuledays.com

TWMag.com:

View Western events on our website.



**Ask The Marshall**

BY MARSHALL TRIMBLE

**Marshall Trimble** is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Oddities: Land of Anomalies and Tamales*; History Press, 2018. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at [marshall.trimble@scottsdalecc.edu](mailto:marshall.trimble@scottsdalecc.edu). Please always include your name, city and state.

# Aliases, Flintlocks and Cowboy Vests

**Were there any instances of small-time outlaws using the name of more famous outlaws as an alias?**

*Jeffery Stafford  
Hyde, Cheshire, UK*

We do know that Tombstone's Billy Claiborne insisted on being called Billy the Kid—but that wasn't really an alias. I'm not aware of any famous cases of a small-time outlaw pretending to be a famous badman—except maybe in the movies. If there were, it would be few and far between as he would be playing with fire. If an outlaw found that somebody else was using his name, he would surely come gunning for the impostor for tarnishing his name and reputation.

**In the real Old West, did people break as much glass as we see in Westerns?**

*Jace Batina  
Denver, Colorado*

The breaking of glass is a Hollywood staple. It looks good on film; it's dramatic and creates excitement. Windows were shot out in the real West, and no doubt some miscreants were thrown through a window or two, but two things: they were seriously hurt by the glass (unlike in the movies) and saloon owners were quite upset about it because glass was very expensive.

**What happened to Jesse James's widow and children after his death?**

*Don Hedrick  
Sisters, Oregon*

They were left destitute. The only valuables they owned were some



Cowboy William Claiborne, who wanted to be called "Billy the Kid," was killed in a gunfight with Buckskin Frank Leslie outside Tombstone's Oriental Saloon on November 14, 1882.

*Illustration by Bob Boze Bell*

stolen jewelry, a few weapons and some memorabilia. Most everything in the household was put up for auction in order to pay the creditors.

Zee and the children, Jesse Jr. and Mary Susan, were forced to move in with her brother in Kansas City. Zee suffered from severe depression. She began wearing black mourning clothing, never remarried and became a recluse. Jesse Jr. was forced to go to work at age 11 to help support his mother and sister. Although the family suffered financially and emotionally for the rest of Zee's life, she refused all offers to publish books about her husband's life.

**Why did cowboys wear vests?**

*Frank Gomez  
Fresno, California*

Vests kept the torso warm while allowing the cowhand lots of arm

freedom, which was needed for work on horseback. Many cowboys also wore vests because they had four pockets, allowing them to carry more personal items. And cowboys considered vests to be quite stylish.

**What time period do you consider the most dangerous in Arizona history?**

*Grover Downing  
Prescott, Arizona*

In my opinion, it would be 1861 and the years immediately following. The Bascom Affair at Apache Pass had set the Chiricahua Apaches on the warpath. The Yavapai and Tonto Apaches also waged war in the rugged central mountains. Under the skilled leadership of Mangas Coloradas and Cochise, the Apaches were a formidable fighting force. It was, to use the old Kentucky phrase, "a dark and bloody ground." All

After a meal a group of cowboys, many wearing vests, relax in the shade for a smoke. The ranch's "cookie" is most likely the man standing in the center in the top row wearing the apron.

*Courtesy Library of Congress*





American frontiersman Daniel Boone was well-known for his hunting skills with a flintlock rifle.

True West Archives

this coincided with the Civil War, which caused the military posts to be abandoned as troops were withdrawn to fight the war in the East.

**Did any muzzle loaders have the flintlocks mounted on the left to accommodate southpaws?**

*Jeff Peirce  
Indianapolis, Indiana*

Most, if not all, were made for right-handers. A lefty just had to adjust. You can purchase muskets made for left-handed shooters today—but be careful, there are some shoddy ones for sale, and you don't want to mess with black powder.

**Did Old West figures keep the hammer on an empty chamber for safety?**

*Steve Forbes  
Sarasota Florida*

Yes, it was much safer to let the hammer rest on an empty chamber, whether self-contained cartridges or ball and cap. Any accidental blow might ignite it. However, if a fire was imminent, it would be better to have the piece fully loaded.



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Cimarron Firearms Cimarron-Firearms.com	p. 61	Nevada Northern Railway Museum NNRY.com	p. 83
Conejos County, CO ConejosVacation.com	p. 55	Nevada State Museums NevadaCulture.org	p. 75
Deadwood History DeadwoodHistory.com	p. 76	Northeastern Nevada Museum, Elko NV MuseumElko.org	p. 83
Desert Caballeros Western Museum WesternMuseum.org	p. 3	OK Corral, Tombstone OK-Corral.com	p. 2
Electroscopes Electroscopes.com	p. 92	Outlaws & Lawmen Series Uberti USA Uberti-USA.com	p. 67
Five Civilized Tribes Museum FiveTribes.org	p. 80	Panhandle-Plains Historical Museum PanhandlePlains.org	p. 87
Fort Smith Museum of History FortSmithMuseum.org	p. 88	Pawnee Bill Ranch & Museum PawneeBillRanch.com	p. 90
Frontier Gunleather FrontierGunleather.com	p. 62	Phippen Museum Hold Your Horses! Exhibition & Sale PhippenArtMuseum.org	p. 89
Georgetown Loop Railroad GeorgetownLoopRR.com	p. 77	Pine Ridge, SD PineRidgeChamber.com	p. 52
Golden Gate Western Wear/Knudsen Hat Co. GoldenGateWesternWear.com	p. 92	Pony Express Museum PonyExpress.org	p. 82
Gonzales, TX TourGonzales.com	p. 63	Prescott, AZ Visit-Prescott.com	p. BC
Grand Encampment Museum GEMuseum.com	p. 91	RED CLOUD - Mañpíya Lúta The Heritage Center RedCloudSchool.org	p. 64
Historic Eyewear Co. HistoricEyewearCompany.com	p. 92	Scottsbluff/Gering, NE VisitScottsbluff.com	p. 88
Historic LeCompton, KS LeComptonKansas.com	p. 66	Sidney, NE VisitSidneyNE.com	p. 55
History Colorado Center ColoradoHistory.org	p. 63	Slickbald Customs Slickbald.com	p. 92
Hoofprints of the Past Museum HoofprintsofthePast.org	p. 53	Southeast Montana SoutheastMontana.com	p. 69
Hutchinson County Museum HutchinsonCountyMuseum.org	p. 81	Superstition Mountain Museum SuperstitionMountainMuseum.org	p. 78
Jesse James Farm & Museum JesseJames.org	p. 79	TA Ranch Western History Conference, Buffalo, WY TARanch.com	p. 53
Johnson County, WY JohnsonCountyWY.com	p. 65	Taos Art Museum TaosArtMuseum.org	p. 80
Kenedy Ranch Museum Kenedy.org	p. 55	Texas Bullion Exchange TexasBullion.com	p. 17
Knight Museum & Sandhills Center KnightMuseum.com	p. 57	Texas Rangers Hall of Fame & Museum TexasRanger.org	p. 62
Kwahadi Museum of the American Indian Kwahadi.com	p. 86	Three Rivers Museum 3RiversMuseum.com	p. 86
Longhorn's Head to Tail TexasLonghorn.com	p. 92	<i>Twenty Miles of Fence</i> by Bob West with Janet Fogg WhiskeyBelleRanch.com	p. 57
Louis L'Amour Trading Post LouisLAmour.com	p. 92	West of the Pecos Museum WestofthePecosMuseum.org	p. 85
Mahaffie Stagecoach Stop & Farm Historic Site Mahaffie.org	p. 91	Western Spirit: Scottsdale's Museum of the West ScottsdaleMuseumWest.org	p. 5

# What HISTORY HAS TAUGHT ME

**I grew up** within shouting distance of Route 66 in Baxter Springs, Kansas. I remember as a kid lying in bed on sleepless nights and listening to the whine of the cars and trucks on the highway and wondering where they were bound.

**When you kayak** a river it teaches you things you can't learn any other way, both about the river and yourself. Sometimes it's hard to tell where the river ends and you begin. And that's the point.

**The Ozarks** are always with you. When I meet a stranger on the road I look to see if they cast a shadow. My dad's family was from deep in the hills of Missouri, so it's been as much a home to me as anywhere. If you want to understand the Ozarks, read Vance Randolph.

**Route 66** winds like a river through my life. I've put countless miles on that road, all the way from St. Louis to Santa Monica and back. As a teenager I drag-raced on it outside Baxter Springs; later I dove the Blue Hole at Santa Rosa and stood on the corner in Winslow; and visited the ghost town of Two Guns, New Mexico, with my editor Gary Goldstein to show him the setting for one of my novels, *Canyon Diablo*. Route 66 is to me what the Mississippi was to Mark Twain.

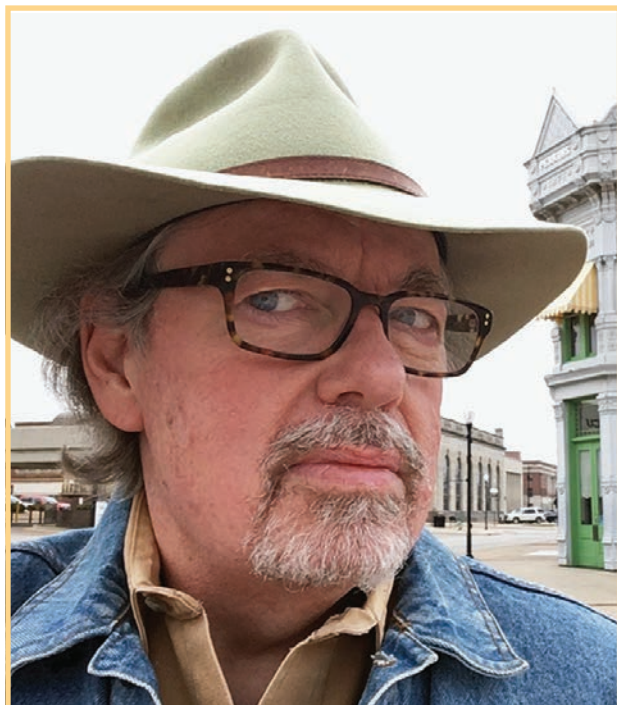
**A good drink** is any you share with friends you trust enough to sit with your back to the door.

**A roadside diner** should be chosen carefully. Everybody knows the advice about going where the truckers, or maybe the locals, eat. But I suggest you look for vintage neon signs. Even if the food's lousy, the architecture will feed your soul.

**Late at night** is when I write fiction. There are too many interruptions during the day. When everybody else is asleep, that's when my best work is done.

**Writing Westerns** is just as hard as writing anything else, at least if you care about writing. I don't have much patience with the dabblers, those fence-sitters who always talk about writing but who do damn little of it. If you aspire to write Westerns, then you need to read everything of worth you can get your hands on, from Dorothy Johnson to Cormac McCarthy, and then approach the work as if it were life and death—which, of course, it is. And keep reminding yourself you'll never be Johnson or McCarthy, but keep at it anyway.

**Humor** should be reserved for geniuses. Sadly, I only manage it unintentionally.



Kim Horner/McCoy

## MAX MCCOY, JOURNALIST, AUTHOR, EDUCATOR

**Max McCoy** is a Spur Award-winning author and executive director of the Western Writers of America. He's written more than 20 books, including four Indiana Jones novels for Lucasfilm and the novelization of Steven Spielberg's epic miniseries *Into the West*. His most recent nonfiction title, *Elevations: A Personal Exploration of the Arkansas River*, won the National Outdoor Book Award. His latest novel is *American Odyssey*, a Western published by Kensington. He is currently at work on a historical novel set in 1876 on Western rivers.

**An author** I'm glad I met was Richard Matheson. His television stuff was a favorite of mine as a kid—*Duel*, *The Night Stalker*. We ended up on a panel together at a Western Writers of America convention where we were both getting awards, and I confided to him how important his work was to me. The old saying is don't meet your heroes, but Matheson was modest and kind and wise.

**A good guitar** is one that inspires you to be a better person than you are now.

**What history has taught** me is that technology is no substitute for knowledge. While devices get faster and cheaper, it doesn't change human nature. The best of what we can be—or the worst of what we can become—is determined by whether we choose to learn what history can teach us. And the best of what I've learned from history is in books. If I can recommend just one title, it would be *The War Prayer* by Mark Twain.

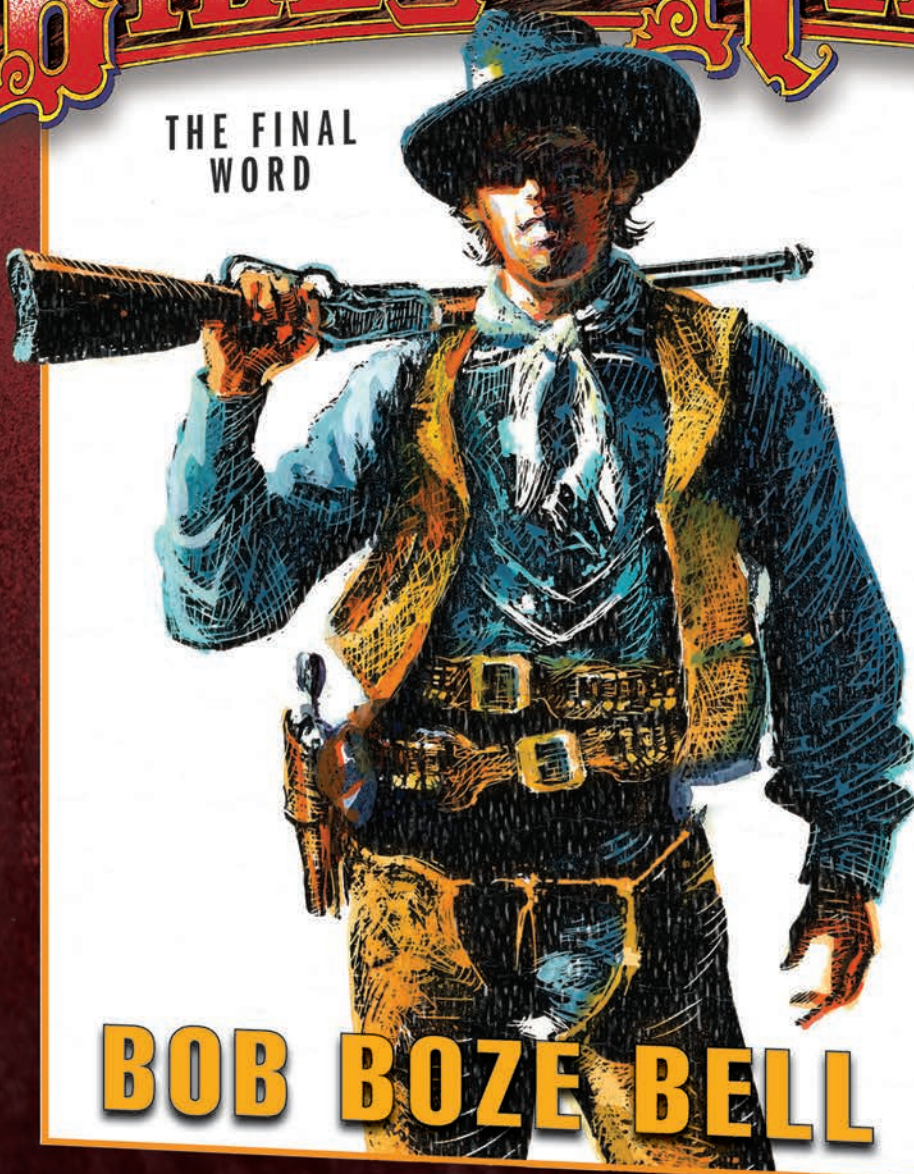


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