

KILLERS OF THE FLOWER MOON: TERROR IN THE HEARTLAND

TRUE WEST

HISTORY OF THE AMERICAN FRONTIER

HONOR AND SACRIFICE

Remembering the 104 U.S. Marshals Who Gave Their Lives in Oklahoma

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The Struggle of the Modern Western
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RANCH LIFE

Dakota Territory photographer John C. H. Grabill, like his peer Solomon Butcher in Nebraska, was a master at capturing daily ranch life in the West in the 1880s. Note the woman (center) all in black (is she in mourning?) with her very young foal and her mare saddled with her sidesaddle; the rancher with his dog; and the ranch hands waiting patiently to get back to work.

John C.H. Grabill, 1888, Library of Congress





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

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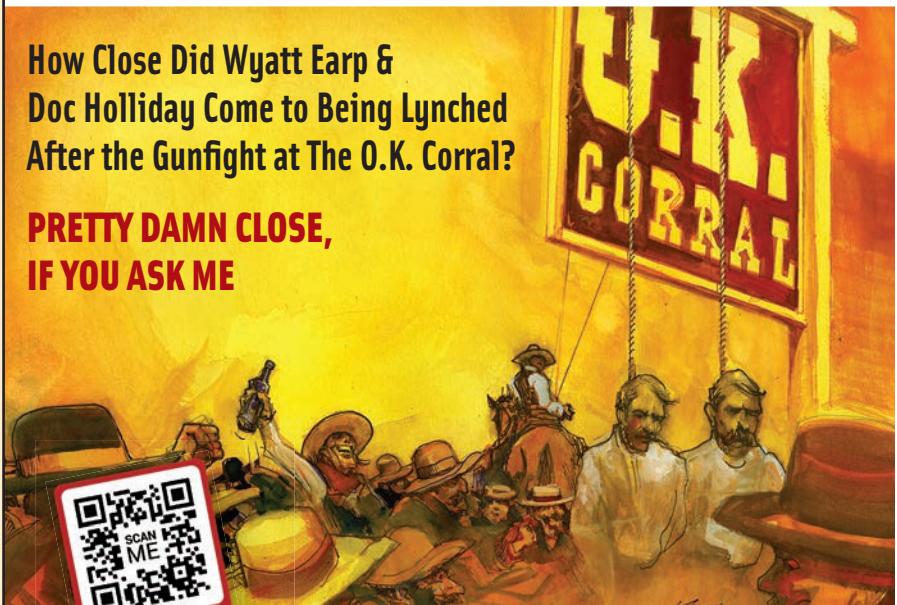
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How Close Did Wyatt Earp & Doc Holliday Come to Being Lynched After the Gunfight at The O.K. Corral?

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18 U.S. MARSHALS, OKLAHOMA AND WILD BILL

For 70 years, Western law and order history has been popularized by True West's editors.

—By The Editors of True West

20 JUSTICE SERVED

Ten U.S. Marshals and Deputy U.S. Marshals who defined the legendary West

—By David S. Turk, USMS Historian



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28 THE REIGN OF TERROR

How the Osage murders in Oklahoma in the 1920s led to the rise of the FBI

—By Mike Coppock

36 DJANGO UNCHAINED

A decade after the highest-grossing Western was released, the film remains controversial.

—By James B. Mills



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66 GUNS OF THE YOUNG WILD WEST

Here's a rundown of some of the more famous guns—and their modern replicas—from before 1873, when the Old West was young.

—By Phil Spangenberg

66

36



Photo Courtesy Oklahoma Historical Society 5049/Thomas N. Athey Collection Cover Design by Dan Harshberger



Old Vaquero Sayings

“The devil knows more by being old than by being the devil.”

Quotes

“Not what we say about our blessings, but how we use them, is the true measure of our thanksgiving.”

—W.T. Purkiser

“After a good dinner one can forgive anybody, even one’s own relations.”

—Oscar Wilde, *A Woman of No Importance*

“I would rather sit on a pumpkin, and have it all to myself, than be crowded on a velvet cushion.”

—Henry David Thoreau

“If there are no dogs in Heaven, then when I die I want to go where they went.”

—Will Rogers

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

—Ralph Waldo Emerson

“Those who are not grateful soon begin to complain of everything.”

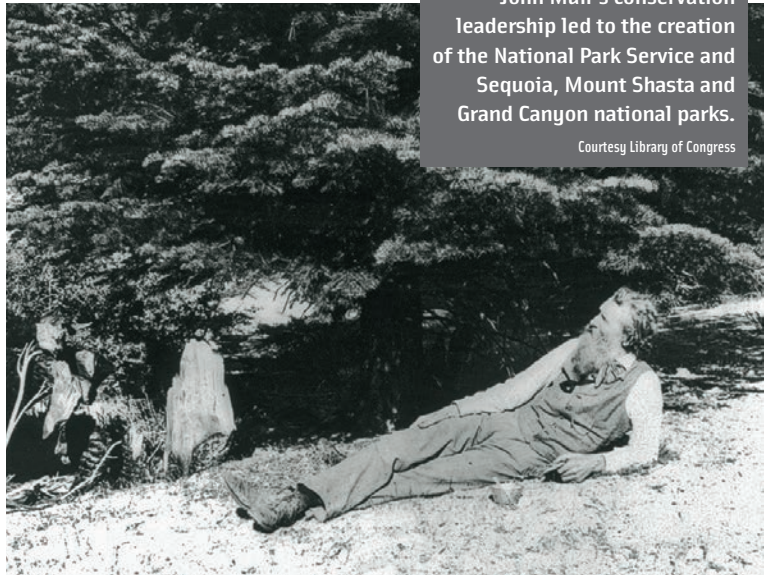
—Thomas Merton, *Thoughts in Solitude*

“Good apple pies are a considerable part of our domestic happiness.”

—Jane Austen

“All we have to decide is what to do with the time that is given us.”

—J.R. Tolkien, *The Fellowship of the Ring*



John Muir’s conservation leadership led to the creation of the National Park Service and Sequoia, Mount Shasta and Grand Canyon national parks.

Courtesy Library of Congress



Will Rogers was well-known for his affection for dogs.

True West Archives

“Climb the mountains and get their good tidings. Nature’s peace will flow into you as sunshine flows into trees. The winds will blow their own freshness into you, and the storms their energy, while cares will drop away from you like the leaves of Autumn.”

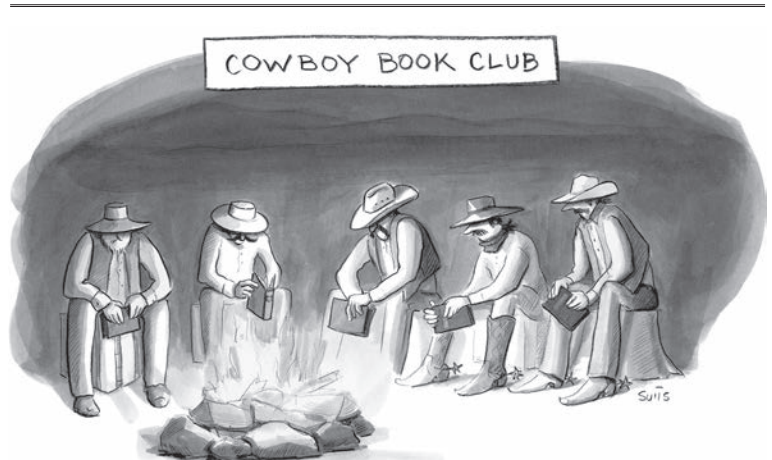
—John Muir, *The Mountains of California*

“The power of finding beauty in the humblest things makes home happy and life lovely.”

—Louisa May Alcott

“Let us be grateful to the people who make us happy; they are the charming gardeners who make our souls blossom.”

—Marcel Proust



“Y-y-yep.”

CartoonStock.com

A Moving Target

Where exactly are the boundaries of the true West we cover?

When I was a kid, the Old West was 50 years in the rearview, and today my youth is 50 years in the rearview—and—to be honest, more like 60! Yikes! So, what does this mean in terms of subject matter in *True West*? When we bought the magazine 24 years ago it was generally believed the topics in this magazine ranged from post-Civil War to the Oklahoma Land Rush, or thereabouts. For me personally it was the coming of the automobile that signaled the end of the West. As a kid I hated Westerns with cars in them! Especially Roy and Gene battling Nazis and jumping off the floorboards of speeding autos. No thanks.

Not to mix metaphors—too much—but that train has left the station.

We had some very spirited discussions about what should be on the cover of this issue. We had a particularly robust debate because of a young upstart from Australia. That would be Mr. James B. Mills, who dared us—no, he implored us!—to run the highest-grossing Western ever on the cover. See his fine article on why it deserves more attention (page 36).

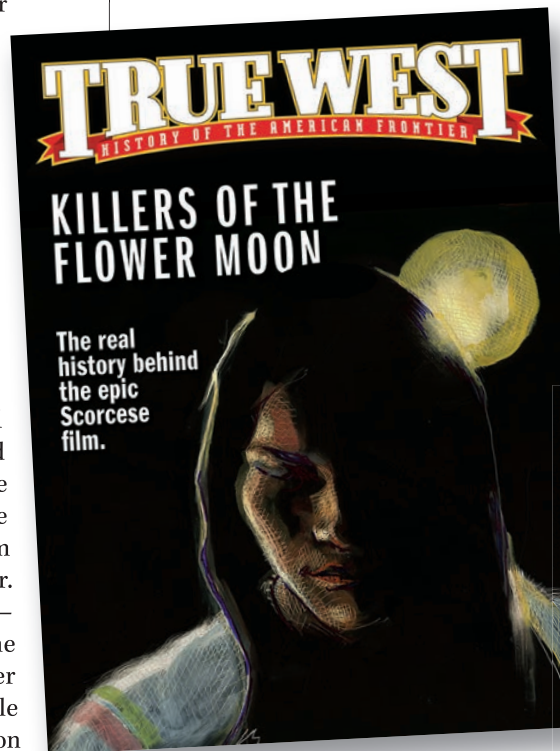
When I mentioned our debate to another editor at a sister historical publication, he said, “I can’t stand Quentin Tarantino, or his movies, and I wouldn’t even run the article, much less put him on the cover.” I have a hunch he is not alone, but—in the spirit of taking a new and broader look at the Old West—we felt the kid deserved a chance to speak to the elderly members of our tribe. That

would be me and all you other Boomers out there.

And it isn’t just *Django*. We have a feature on a dark chapter of our history, depicted in *Killers of the Flower Moon*, the new film by Martin Scorsese (page 28).

Stuart Rosebrook has challenged us to question some of our old boundaries. “Is *Oppenheimer* a Western,” he asked, adding “are the Atomic West and the heyday of Route 66 things we should cover?” All good questions, and I have a hunch you will be seeing the answers in upcoming issues.

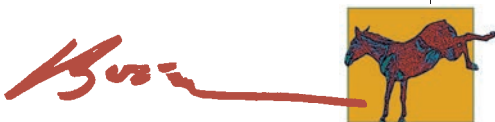
One thing’s for certain, the subject matter is a moving target. Here’s to taking aim and hitting a bullseye, or two.



Two alternate covers we debated before pulling the trigger on the current cover.



Cover Design by Dan Harshberger/
Illustration by Bob Boze Bell/Photo of
Jamie Foxx from “Django Unchained”
Courtesy Columbia Studios



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

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

BLAME IT ON THE PIG

I first met Kevin Jarre at a gathering of Alamo buffs at Joe Musso's apartment. Dan Gagliasso told Kevin of the gathering. So, Kevin popped into Joe's but only stayed for a very brief time. Dan told me that Kevin might attend. Knowing that Kevin was an aficionado of the Old West, I gave him a copy of the "Pig Picture," telling him that I believed one particular man in the photo was Wyatt Earp.

At that time Kevin was set to direct his first film, which was to be *Dracula*. However, when word got out that Francis Ford Coppola was set to direct a *Dracula* film, Kevin's project was abruptly cancelled. Jarre was crestfallen and desperate to develop a new project. Then Kevin's eyes fell upon the "Pig Picture" on his desk, and he immediately decided to make a movie about Earp. Upon hearing Kevin's desire to do a film about Earp, Peter Sherayko, who was a good friend of Kevin's, gave Kevin my phone number and advised him to contact me.

In those days, director John Milius liked to hold a kind of open house on Fridays at his office. So I asked Kevin to meet me at John's office that upcoming Friday. Jarre and I talked about Earp for about 45 minutes. The very next day, Kevin phoned again and asked me to be the historical consultant for his Earp script. So, my advice to you is to present the "Pig Picture" in *True West* as the photo that inspired *Tombstone*. You would be telling readers something that hasn't been previously disclosed.

—Jeff Morey
Cordova, Tennessee



The "Pig Picture" shows a group of Tombstoners, including two butchers (note aprons) with a freshly butchered pig on the table ready to be roasted to celebrate the new city firehouse sometime after August 1881. Wyatt Earp is supposedly second from the right.

Courtesy Jeff Morey

DEFINING THE WEST

I felt a rant coming on when I read the "Last Call!" article in the May 2023 issue. It wasn't so much the fact that you failed to mention the Santa Fe Saloon in Goldfield, Nevada, as it was your sense of geography that set my blood roiling and my eyes rolling! Nevada and Idaho on the Pacific Coast!? Nevada is in the heart of the Great Basin, and Idaho is even farther from the ocean than the Silver State. Oklahoma in the Desert Southwest!?! Last I checked it was still located in the middle of the country. But other than that, great magazine.

—Marcus Prazniak
Tonopah, Nevada

Yes, there are great debates on geographic zones of the West. Those are the divisions we use in the True West Ultimate Historic Travel Guide. And of course, we'd love to tip one back at Goldfield's Santa Fe Saloon!

—SR

HOLD THE PRESSES

On page 34 of the June 2023 issue of *True West*, Chuck Parsons and Thomas Bicknell's "Into the Den of Infamy: The Last Hours of the Notorious King Fisher," states that "Ada Gray was the first woman to star in the extremely popular play *East Lynne* (sic) in the United States." The play titled *East Lynne* was an adaptation of a book that was published in 1861. According to Thomas Allston Brown's *History of the New York Stage*, Miss Lucille Western performed in *East Lynne* from March 23 to April 15, 1863, in New York. She had purchased the rights to the play from Clifton Taylor for 100 dollars. On May 16, 1863, Lucille Western performed *East Lynne* in San Francisco, according to the *Daily Alta California*. Brown's history has Ada Gray performing the play in 1878 and later.

Using the Library of Congress' website for national newspapers, I find the first date of Ada Gray in *East Lynne* as 1873. An obituary for Ada Gray appeared in the *Guthrie Oklahoma Leader* on July 10, 1902. It states that Ada Gray died at 52 years old, giving a birth date for her of about 1850. The obituary says she began acting at 16 years old, thus roughly 1866. Therefore, she was a bit too young to have preceded Lucille Western in the play in 1863, and the obituary does not state that she was the first to perform in the play.

—Carolyn Grattan Eichin
Author of *From San Francisco Eastward: Victorian Theater in the American West*
Campbell, California

Thank you. The next time we write about an actor and theater in the Victorian West, we will definitely consult you first!

—SR



Ada Gray's appearance in *East Lynne* at the Turner Opera Hall in San Antonio, Texas, was promoted on page 1 of *The San Antonio Light* on March 11, 1884.

Ada Gray Photo Courtesy of Thomas C. Bicknell/ "The San Antonio Light" March 11, 1884, Newsclipping Courtesy Newspapers.com

Canton of the North

Lawman Frank Canton's adventures in Alaska are legendary.

In the summer of 1897, Frank Canton was looking for new opportunities. He'd made a name for himself as a cowboy, a Wyoming lawman, a mercenary and a hired killer. Under his original name—Joe Horner—he'd been associated with the Sam Bass Gang in Texas. In recent years, he'd been serving as a deputy U.S. marshal in the Indian Territory. But now, distant climes were calling: Alaska.

Certainly, the lure of gold was big. But there was also another issue. The previous November, federal elections led to a change in the U.S. Marshals Service leadership. The new regime decided to check the books of the old. And what they found: most of the deputies, including Canton, had padded their expense accounts. Canton decided to get out while the getting was good (and just before he was fired).

The process of getting a similar appointment in Alaska was strangled by distance and bureaucracy. It took months, during which Canton did a little prospecting, with no success. It took until July 1898 for the deputy appointment to reach him. But even before the official letter reached him, Canton was assigned to guard a private company's \$1 million shipment of gold down to St. Michael, where it would then be sent on to the U.S. The voyage was uneventful. He then moved to Circle City, his new base. He oversaw several thousand square miles. For the next year, Canton made numerous arrests (the number is

GOING TO THE GOLD FIELDS.

Deputy Frank Canton May Set Sail for Alaska.

Perry Enterprise: Deputy Marshal Frank M. Canton, of Pawnee, received a telegram yesterday from a large mining company who are to begin operations soon in the newly discovered and reported rich Klondyke gold fields of Alaska, tendering him the position of patrolman for their mines and asking him to come immediately. We understand Deputy Geo. Mouser is to accompany him. The region to which they go is about 4,000 miles from Perry, to reach which will consume a month or six weeks time. There are two routes, one by water, the other overland. The all-water route begins at Seattle and goes out into the Pacific ocean 1,800 miles towards Japan, and at the Unamik pass turns away northward across Behring sea to the Yukon river, where transfer is made to flat-bottom steamers and the journey up the Yukon river begun, which will last twenty days or more to reach the Klondyke region. The land journey, called the Junean route, is much more direct, but ha opered by various methods of transportation. This also begins at Seattle and bears northeast over 2,000 miles. It is a perilous journey by either route. The winters in that region last six months and are very severe. We are not informed as to Deputy Canton's acceptance of the offer. If he does accept, he will soon begin his long journey and the best wishes of his and Deputy Mouser's friends go with them.

unclear) throughout the region, often in cooperation with the Canadian Mounties.

A force of U.S. Army troops also assisted—although Canton chafed at jurisdictional disagreements.

Overall, though, things went well for the deputy. Certainly, he missed his wife and daughter, still living back in the States. And very ironically, his expense reimbursements were slow in coming. But things were about to take a downturn.

In the middle of 1899, Deputy Canton headed to Fort Yukon to pick up prisoners. He failed to wear protective dark glasses and suffered a bad case of snow

BACK FROM KLONDIKE.

W. W. Painter Returns to Tell the Story.

A Land of Disappointments—Has Been Largely Overestimated—There are Many Sick and Destitute.

Just a year ago, the 18th of this month, W. W. Painter and Frank Canton...

Frank Canton arrived from the Alaska gold fields last Sunday and will probably remain in Pawnee. Frank was a deputy marshal here shortly after the opening of the strip and was also on the sheriff's force under F. M. Lake. When the Klondike excitement was at its height he left for the frozen north. He says there is worlds of gold up there but a man must average \$15 per day the year round to more than make expenses and the mining season is so short that very few of the mines will turn out enough to make that average. Mr. Canton was greatly surprised at the substantial growth of Pawnee and expressed the opinion that Pawnee county was a little better than any place he had ever been.—Pawnee Times-Democrat.



Frank Canton's adventures in Alaska did not receive much publicity if any at all while he was in the territory, but his and his adventurous comrades' reports on life in the frozen North were far from golden.

Frank Canton Photo Courtesy True West Archives/ Newsclippings Courtesy Newspapers.com

blindness, which would be an issue for the rest of his life.

And around that same time, the marshals service finally realized that it had fired Canton in 1898 for the reimbursement scandal in the Indian Territory. There was no way they would allow him to serve in a similar capacity up North.

So Canton was out of a job, again. He headed back to the States in September 1899. The Alaska venture left him financially destitute. But that would change as he went back to old stamping grounds in Wyoming and Oklahoma and reached even new levels of success.



FORT SMITH, ARK.

THE U.S. MARSHALS MUSEUM IS OPEN IN FORT SMITH!



◀ U.S. MARSHALS MUSEUM

Rediscover America at the U.S. Marshals Museum. Open daily, 9AM to 5 PM, in downtown Fort Smith.

SAMUEL M. SICARD HALL OF HONOR ▶

Pay tribute to over 350 fallen Marshals who made the ultimate sacrifice in service to our Nation.



Fort Smith is a city surrounded by nature, with a rich legacy as the original gateway to **The Old West** and modern reputation as a celebrated art destination of **The New South**. As of July 2023 – after nearly 20 years of fundraising and construction delays caused by historic floods and a global pandemic – Fort Smith has a new designation...as the *very* proud home of the **U.S. Marshals Museum!** Now open along the banks of the mighty Arkansas River in historic downtown Fort Smith, the museum features five immersive exhibit galleries revealing tales from colonial and frontier days to modern time.

TO BE A MARSHAL

In the first gallery, explore a high-level timeline of the U.S. Marshals history, starting with the Judiciary Act (1789).

A series of interactive exhibits will convey the types of work Marshals are responsible for, from protecting witnesses and supporting the courts to disaster relief operations.

THE CAMPFIRE

Witness storied memories of the lives and achievements of U.S. Marshals from different eras flare back to life around a campfire set under the stars. Positioned as a central museum hub, you'll return to The Campfire as you journey through the exhibit galleries, discovering new stories each time.

FRONTIER MARSHALS

Relive stories of Deputy U.S. Marshals – iconic to Fort Smith's history – and learn about the survival tactics that defined *true grit* in the American West. A particularly intriguing area within

this gallery is an exhibit that tells the story of Bass Reeves, one of the most revered Frontier Marshals in history.

A CHANGING NATION

Examine the broad challenges within a Marshal's duty to uphold the law, even when ideologically distant from their own beliefs. You'll also uncover the role Marshals played during periods such as the Civil Rights Movement and turbulent moments like 9/11.

MODERN MARSHALS

Discover the tactics and tech utilized by Marshals in the tracking, apprehension and extradition of domestic and international fugitives. At the gallery's core you will hear, "What We Stand For," an inspiring explanation in the words of present and past Marshals of why their work matters, what it

has meant to them and others, and what the future holds for both the U.S. Marshals service and Nation.

HALL OF HONOR

In addition to the interior museum galleries, guests will also be able to pay tribute to over 350 U.S. Marshals,

Deputies, and special deputies killed in the line of duty since 1789 by visiting the Samuel M. Sicard Hall of Honor. Here, you will also find an interactive display that will help you dig deeper into the stories of these fallen Marshals and the sacrifices they made in service to America.

learn more at USMMUSEUM.ORG

DISCOVER MORE HISTORY IN FORT SMITH!

Be sure to also visit the Fort Smith National Historic Site, located less than a mile from the U.S. Marshals Museum. On the grounds of this 16-acre National Park, you can visit the foundation remains of the first fort (1817), retrace the steps of Mexican War and Civil War soldiers, walk along a 3/4-mile paved portion of the Trail of Tears, and stand where Judge Isaac C. Parker and Deputy U.S. Marshals brought infamous Old West outlaws to justice. Nearby, free tours are offered at Miss Laura's – a historic, former bordello turned Visitor Center – the Museum of History maintains 40,000+ artifacts, and Belle Grove Historic District preserves over 20 styles of Victorian architecture.



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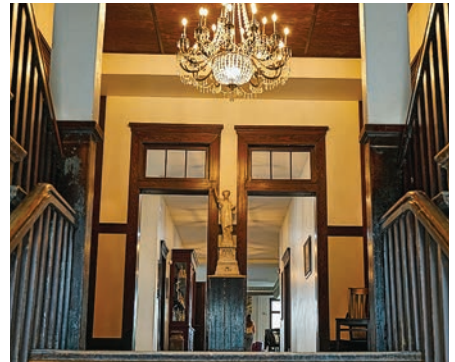


@ExpFortSmith

BY JANA BOMMERSBACH

Ringling the Bell

For the greater good of the state, two visionary women saved a school in Nome, North Dakota.



This is a story about two North Dakota women on a shopping spree—not for school clothes, but for a school.

“We’d already looked at other schools, but they were either modernized or vandalized, and they weren’t what we wanted,” Theresa Perleberg remembers. “This one was hidden by trees and had been abandoned for 50 years.”

Nobody had painted over its antique woodwork or closed up windows; nobody had stripped it of the great old stuff they proudly built North Dakota schools with in the early 1900s. No, this 1916 building was perfect.

They laugh as they’re reminded that their idea of perfect was a place falling apart: rain coming through the decrepit roof; birds coming through the broken windows; enough junk to fill multiple industrial dumpsters.

“It was tough, but we could see through it,” Chris Armbrust says.

As they looked around, they found themselves in the City of Nome, North Dakota, southeast of Valley City. Every community in North Dakota is called a “city”—it’s a chest-puffing thing—and this one counted 51 residents in the 2020 census.

So, what in the world would someone want with a 13,000-square-foot, two-

and-a-half-story brick school with 29 windows on its face in a town of 51?

Theresa and Chris wanted a “destination” place for their fabric business—a multipurpose center where they could turn others on to the creation and use of wool from the sheep Theresa was raising on her farm near Fort Ransom.

Within days, they’d purchased the building and started cleaning out the junk.

“At first there was a lot of skepticism,” Theresa says. “People thought we were kind of crazy.” Chris remembers her husband—himself a “remodeling guy”—suggesting “we should be committed.” But as everyone saw how structurally sound the old school still was, they came around.

It took them three years to remake the school—jealously protecting all its old stuff—and opened the Fiber Arts Boutique Hotel and Event Center in July 2021.

People go there from around the nation to stay in its 11 antique-filled hotel rooms for classes on fiber arts and basket-weaving, as well as hanging out with Chris in the fiber mill, relaxing, visiting wineries, kayaking and sitting around the fire at night. There’s also space for special events, like weddings and corporate retreats, as well as a bar and a chef they brag about. Their slogan says, “Guests can immerse themselves




Theresa Perleberg and Chris Armbrust found the 1916 Nome Schoolhouse in total disrepair in 2018, but were not deterred by its deteriorated state. Three years later the school was reborn as the Nome Fiber Arts Boutique Hotel and Event Center.

Courtesy the Fiber Arts Boutique Hotel and Event Center

in the kind of peace and tranquility that is unique to rural North Dakota.”

The project not only demonstrates real guts and determination, but a resource that is helping a tiny “city” see new economic health.

As far as shopping sprees go, this one took the cake. Literally. Theresa and Chris were honored in 2022 as visionaries, winning one of the Richard H. Driehaus Foundation National Preservation Awards. 

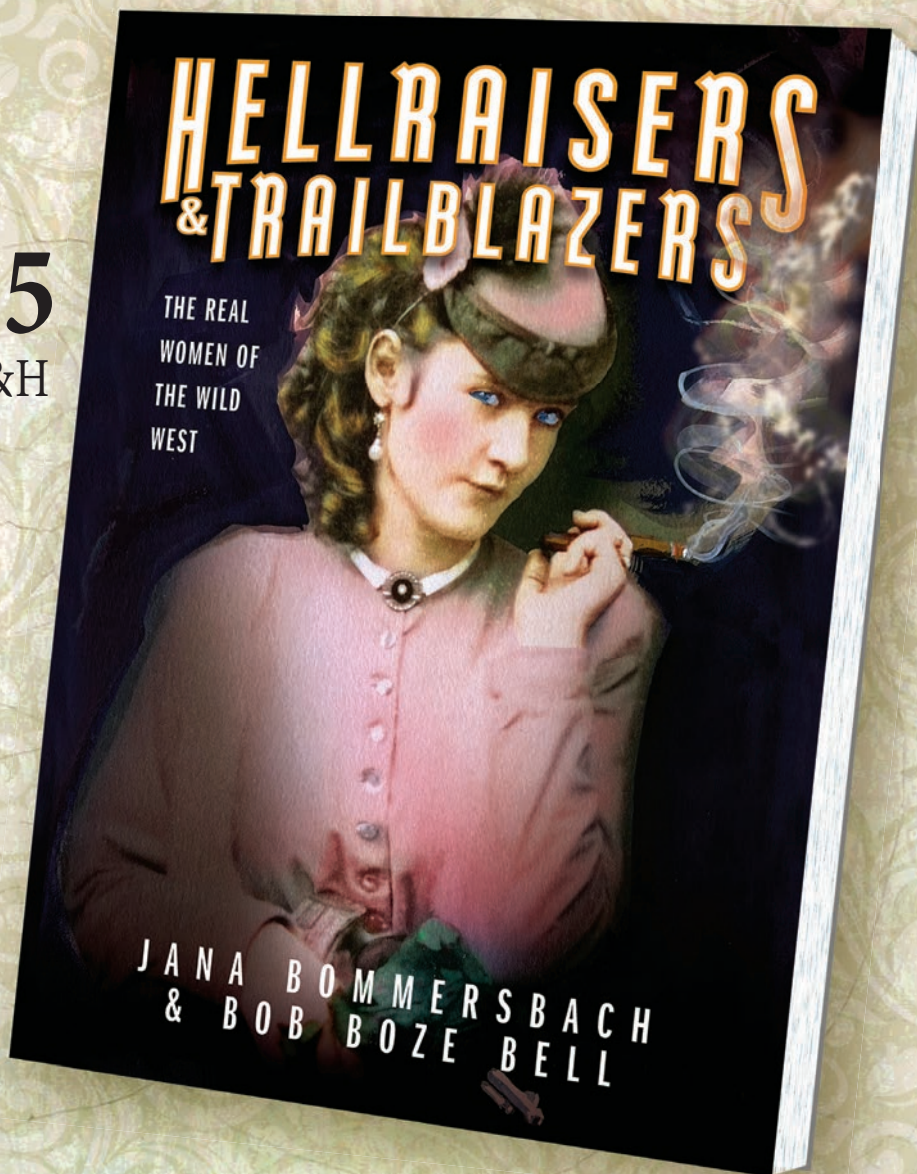
Jana Bommersbach has earned recognition as Arizona’s Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written three true crime books, a children’s book and the historical novel *Cattle Kate*.

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ABSOLUTELY ENTHRALLING!”**

—JOHN FUSCO

Writer and Producer of Young Guns

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BY STEVE FRIESEN

Riding for the Brand

The Prix de West in Oklahoma City celebrated cowboys and cowgirls.

In the years since it began in 1955 the National Cowboy and Western Heritage Museum has been foremost in promoting the role of the cowboy in American history and culture. So it certainly makes sense that one of its largest annual events, the Prix de West, would have an abundance of images of cowboys...and cowgirls. This annual sale of contemporary Western art, on June 9-10, 2023, had 35 pieces of art following that theme.

Kyle Polzin creates still lifes, depicting the firearms, clothing, decorative items, equipment and other artifacts of the West of the past. Inspired by cowboy life and culture, his two paintings, *The Work's All Done* (below) and *Ballad of a Cowboy* (right), sold for \$34,000 and \$48,000.



Thomas Blackshear's portraits of two cowboys, *Red* (below, top) and *Toby* (bottom), were purchased for \$25,000 and \$19,000.

Blackshear has illustrated over 25 postage stamps, magazine covers and musical recordings, and even greeting cards. His paintings of the American West have become increasingly popular in recent years.



Two striking portraits in the auction were Thomas Blackshear's *Red*, a red-haired cowboy and *Toby*, a Black cowboy. Each stares confidently, almost sternly, at the viewer. In contrast with those portraits is Carrie Ballantyne's *Sweet Reticence*, which depicts a young cowgirl, also confident but with a certain reserve, perhaps even uncertainty, about her future in the saddle. That future is portrayed in Glenn Dean's impressionistic *Daughter of the Desert*. Dean's cowgirl is almost featureless in the shadow of her hat, cast by the desert sun. That relentless sun dominates the landscape, with shadow offering the only respite, in *Shadow Rider*, one of his other paintings in the show.

Harsh weather, either hot or cold, is not the only challenge faced by riders on the open range. In *Scrambled Eggs*, by Bruce R. Greene, a cowboy struggles to control his horse, spooked by birds flushed from their nest. Bill Nebeker's *The Wreck is On* shows a confrontation between a cowboy, his horse, and a wayward calf. The future is uncertain in each sculpture, with serious injury possible for both the cowboy and his horse.

In contrast with the two action-filled sculptures, Kyle Polzin's still life *Ballad of a Cowboy* portrays items from the calmer moments in a cowboy's life. That calm is emphasized by a photograph of both a cowboy and his horse in repose. His other still life at the show, *The Work's All Done*, suggests that just out of sight someone is relaxing after a hard day's work. Ballantyne's young cowgirl has a touch of uncertainty, perhaps because even today life on the range can be hard. But, as Polzin shows, it is rewarded by times of relaxation and a realization of a job well done.

This sampling of pieces from this year's Prix de West demonstrates the National Cowboy and Western Heritage Museum's tradition of an ongoing dedication to promoting those who ride, and have ridden, the ranges of the West.

All Images Courtesy the National Cowboy and Western Heritage Museum



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.



Glenn Dean's impressionistic *Daughter of the Desert* (below) sold for \$16,000. Like his *Shadow Rider* (left), which sold for \$13,000, it relies on an interplay of light and shadow. Following the lead of Maynard Dixon and Edgar Payne, Dean usually places his cowgirl and cowboy subjects in vast Western landscapes.



Sweet Reticence by Carrie Ballantyne, sold for \$10,500 at the Prix de West. Ballantyne is best known for her realistic portraits of contemporary cowgirls, adeptly capturing their emotions.

Bill Nebeker has been a member of Cowboy Artists of America since 1978 and has

created well over 100 bronze sculptures. *The Wreck is On*, which sold for \$6,000, shows the moment when a calf runs under a cowboy's horse, initiating a meeting from which no good can come.



Bruce R. Greene, a sculptor and painter, has done his share of riding and herding cattle. His sculpture *Scrambled Eggs* went for \$16,500 at the Prix de West show and sale.

UPCOMING AUCTIONS

November 18, 2023

Inaugural Firearms & Sportsmans Auction
Richmond Auctions (Greenville, SC)
richmondauctions.com • 864-991-5949

December 2, 2023

Texas Art Signature Auction
Heritage Auctions (Dallas, TX)
ha.com • 307-587-5002

December 5, 2023

Native American Art
Bonhams (Los Angeles, CA)
bonhams.com • 760-567-1744

U.S. MARSHALS, OKLAHOMA AND WILD BILL



For 70 years, Western law and order history has been popularized by *True West's* editors.

From Joe Small's first issue in the summer of 1953 to the present issue, the history of the U.S. Marshals Service in the Western United States has been prominently featured in *True West*.

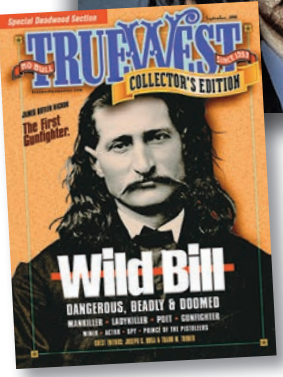
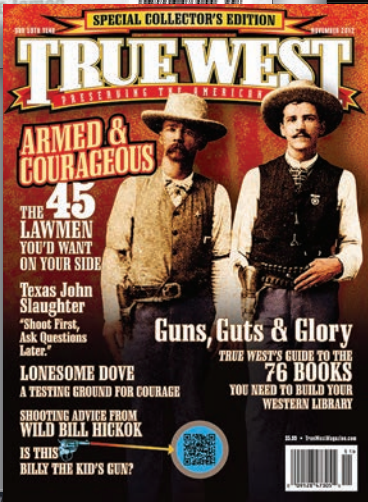
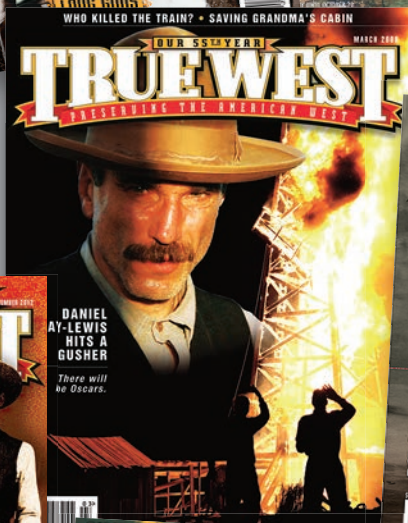
In December 1958, Pat Garrett was the first deputy U.S. marshal to be on the cover of *True West*. Garrett was also the second marshal to be on the front of *TW*, unless you count the deputized Doc Holliday on the cover of the February 1960 issue.

The history of federal law enforcement in the Indian Territory and Oklahoma was also a well-covered topic in the pages of *TW* during its first five decades, but it was not until March 1998 that the Sooner State was on the cover. Western oil has also been a *TW* cover topic three times, first in November 1988.

Since 2000, the U.S. Marshals Service—and Wild Bill Hickok—have received their greatest coverage in *TW*. Deputy U.S. Marshal James Butler “Wild Bill” Hickok had his *TW* cover debut in March 1996, but since 2001 the famed shootist has graced the front of the magazine five times.

The future looks good for more law and order history in *TW*. As more and more historians dig deeper into the archives on law enforcement in the West—as illustrated by the two main features in this issue on the U.S. Marshals Service and the birth of the FBI in Oklahoma in the 1920s—it seems the violent and often controversial history of law and order in the Western United States will continue to be a primary topic investigated and written about in *True West* for many years to come.





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 and subscribe today!
Our past awaits you!

Justice Served

TEN U.S. MARSHALS AND DEPUTY U.S. MARSHALS WHO DEFINED THE LEGENDARY WEST

In this list, I'm providing 10 of U.S. Marshals Service personnel who defined the Old West as it was written in books and other media. They are not listed in any order of preference, but if enough television or movies are seen, most of the names are recognizable. They are by no means the only ones who made a lasting impression on our nation's oldest federal law enforcement organization, just the most prevalent in terms of media.

Wyatt Earp

Of the Earp brothers, Virgil was first in our ranks; he was deputy marshal in Tombstone, Arizona, in 1879.

Wyatt, like his brother Morgan and friend "Doc" Holiday, was appointed a special deputy U.S. marshal in the Arizona Territory during the fight near the O.K. Corral. He attained a commission in December 1881 after his brother was maimed and unable to continue his position. However, after Morgan was killed in a Tombstone pool hall, Wyatt raised a posse and took vengeance. The lack of proof and accounting discrepancies led to his removal as deputy.

Wyatt wandered into Alaska, Colorado and California after his service. Giving his story to a gentleman named John Flood, he was able to give valuable firsthand accounts of the Tombstone fight and his posse's pursuit. Eventually, Stuart



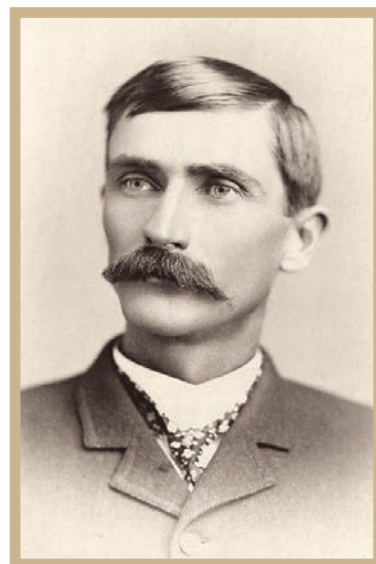
Deputy U.S. Marshal Wyatt Earp

Lake wrote the comprehensive biography *Wyatt Earp-Frontier Marshal*, and Hollywood embraced law and order in the West. Long after Wyatt's death in 1929, Tombstone is practically synonymous with the U.S. Marshals.

Patrick Garrett

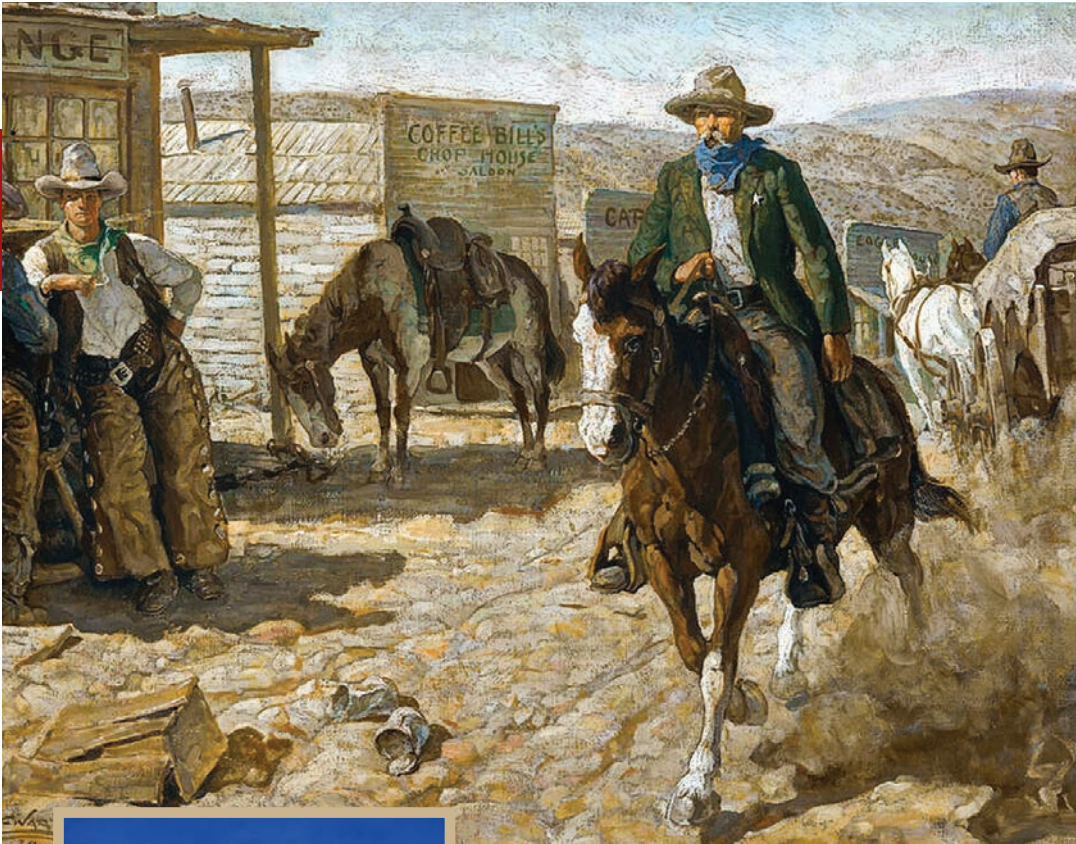
An Alabaman who tried his hand at buffalo hunting in Texas, Garrett found fame in New Mexico Territory. He ran for sheriff of wild Lincoln County and beat the incumbent. Upon his taking the job, he simultaneously became the fourth special deputy U.S. marshal in the process. Why was Garrett in a double position? Simply because U.S. Marshal John Sherman, Jr. (some sources say "John E. Sherman") had problems finding deputies without an agenda. The last non-lawman he chose was Robert Widenman, who worked a civilian posse with none other than Billy the Kid! He was removed, but a line of Lincoln County sheriffs retained the job.

In January 1881, Pat Garrett had just captured Billy the Kid with a group gathered by Azariah Wild, a Secret Service agent. Tragedy struck his office when the Kid escaped from



Deputy U.S. Marshal Patrick Garrett

Lincoln, taking the lives of two deputies. Although the legend continues unsettled to this day, the Kid purportedly met his end in a darkened bedroom at Pete Maxwell's home in Fort Sumner, New Mexico Territory. If you ask others, he died in Arizona or Texas. However, regardless of how it ended, the Garrett-Kid rivalry goes down as integral to the legendary Old West.



Edmund F. Ward's 1924 *Enter the Law* captures the frontier atmosphere that welcomed many a new lawman, including the federal marshals assigned to bring law and order to the Western territories.

Courtesy the Gilcrease Foundation,
Gift of the Thomas Gilcrease Foundation, 1955



Deputy U.S.
Marshal
Bass Reeves

Bass Reeves Statue
Courtesy Fort Smith,
AR CVB

Bass Reeves

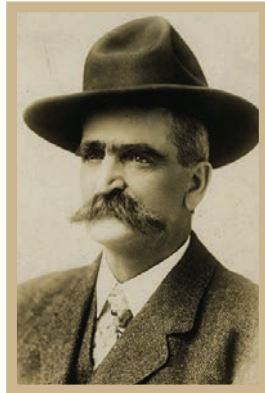
The past quarter of a century, through some great research, this stellar deputy U.S. marshal has been brought into the spotlight. Personally selected by U.S. District Judge Isaac C. "Hanging Judge" Parker in Fort Smith, Arkansas in 1875, Reeves served in several districts for 32 years. What is more amazing is that Reeves, an African American, was born a slave in Texas and overcame mountains of adversity to escape and fluently speak the Chickasaw language. Additionally, he moved with ease among the many tribes in what is currently Oklahoma. Sometimes in disguise, Reeves captured scores of fugitives—and even turned in his own son.

Hollywood giants Morgan Freeman and Will Smith took interest in bringing Deputy U.S. Marshal Bass Reeves to a wider audience. Several films and series focused on him or were based on aspects of his career. Fort Smith boasts the only equestrian statue in Arkansas, forged by sculptor Harold Holden, of Deputy Reeves. It was dedicated in 2012.

Justice Served

Seth Bullock

Anyone who saw HBO's *Deadwood* watched this lawman protagonist. He arrived in Deadwood shortly after the death of James Butler "Wild Bill" Hickok. However, after he was appointed a deputy U.S. marshal, Bullock made an impression with his savvy in the rough-and-tumble town. A personal friend of U.S. President Theodore Roosevelt, he attained the rank of U.S. marshal.

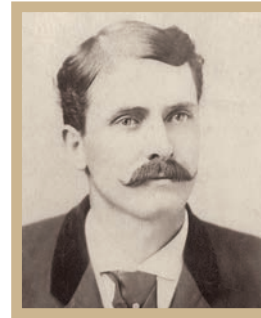


U.S. Marshal
Seth Bullock



Deputy U.S.
Marshal
Heck Thomas

Courtesy Western
History Collection,
University of
Oklahoma Libraries



Deputy U.S.
Marshal
Bill Tilghman



Deputy U.S.
Marshal
Chris Madsen

Heck Thomas, Bill Tilghman and Chris Madsen

Collectively, they were called the "Three Guardsmen of Oklahoma," which is why they are treated as one entry. The hazardous duty of the Indian and Oklahoma Territories (yes, they were once different jurisdictions) saw these three through the toughest of times and places in the 1890s and beyond. Only one became an appointed U.S. marshal (Tilghman remained a deputy marshal), while the third became synonymous with tough gunfights (Deputy Marshal Thomas). All three were known for a running war with the Doolin Gang. Their combined successes cleaned out the outlaws by 1897. Oklahoma became a state a decade later.

In 1986, when a statue was cast for a memorial titled *Frontier Marshal* to grace the entrance to our agency's headquarters, sculptor Dave Manuel

used three images to make this iconic image: Wyatt Earp, Bill Tilghman and Heck Thomas. Visitors to U.S. Marshals Service headquarters often take photographs next to the statue.

Crawley P. Dake

The unfortunate Dake was the appointed U.S. marshal during the Tombstone era. The difficult late 1870s and early 1880s saw mail robberies, tribal uprisings and the famous O.K. Corral fight (which was not actually in the corral) against a group of rustlers known as "the Cowboys." This group stretched into the cattle trade moving to and from Mexico. U.S. Marshal Dake appointed excellent deputies, although two, John H. Adams and Cornelius Finley, fell victim to his adversaries. He took enormous risks, both physically and monetarily, to bring law and order to the Arizona Territory. By appointing Virgil Earp as a deputy marshal in



U.S. Marshal
Crawley P. Dake

Tombstone in late 1879, U.S. Marshal Dake had an able assistant. However, after the O.K. Corral gunfight in October 1881, Virgil was wounded and unable to continue his duties. His brother Wyatt took his place, but bad bookkeeping cost his U.S. marshal his job. In the late summer of 1882, despite Dake's phenomenal efforts, he was removed and died penniless.

The "man behind the Earps" deserved the credit for facing down the "Cowboy" juggernaut—some say the organization numbered almost 400 people. It was U.S. Marshal Dake who had the unenviable job of breaking their hold on the territory with any deputy available. He became better known due to the Tombstone fight.



Ada Curnutt (Carnutt)

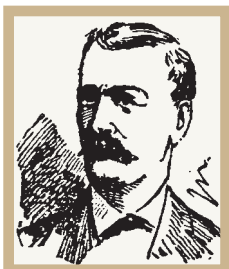
Although she was not the first female deputy U.S. marshal, Curnutt was among the first wave hired. Working as an office deputy in the Indian Territory in March 1893, Curnutt famously answered the call to arrest two fugitives in an Oklahoma City saloon. With no deputy to assist her, she started to deputize townsmen to bring them to the paddy wagon. They surrendered. Although largely unknown before or after this event, she represented the beginning of a rising level of participation of female deputies in the modern day.



Deputy U.S. Marshal
Ada Curnutt

David Neagle

Deputy U.S. Marshal David Neagle was shoved into the spotlight in August 1889. While accompanying Supreme Court Justice Stephen Field in Lathrop, California, a man named David Terry attacked his protectee. Deputy Neagle shot and killed Terry, who was sporting a knife. Despite announcing his position, local law enforcement arrested him. This set off a long chain of legal actions that were resolved in a Supreme Court case in April 1890, *In re Neagle*. The long fight was worth it—as it



Deputy U.S. Marshal
David J. Neagle

further defined powers of the U.S. Marshals when in conflict with state and local jurisdictions. Deputy Neagle is more apt to be known to legal scholars, but his actions defined broader limits of federal power—and ultimately determined how overlapping jurisdictions resolved themselves.

James Butler “Wild Bill” Hickok

Part trail scout, part lawman, James Butler “Wild Bill” Hickok defined a confusing mix of abandon and law enforcement. Long before his tragic death during a card game in Deadwood, South Dakota, in 1876, Hickok served as a deputy U.S. marshal in Fort Hays, Kansas. The term of his service was unclear, likely two years or so, but the long shadow of Hickok in his many exploits followed him through the history books. Calamity Jane notwithstanding, Wild Bill served for a time with us.



Deputy U.S. Marshal
James Butler
“Wild Bill”
Hickok



Deputy U.S. Marshal
Jim Courtright

Jim Courtright

Most equate this lawman-outlaw on the other side of the badge, but for a time, Jim Courtright was a deputy U.S. marshal serving in Fort Worth, Texas. His image was not unlike Gen. George A. Custer or Wild Bill Hickok. His short stint as a lawman saw a famous gun battle in Texas. Finding himself on the wrong side of a shoot-out in 1878, Courtright met his end on the street.

Special Mention—William “Bat” Masterson

Masterson was known for his exploits in the Old West, but as city marshal in Dodge City and elsewhere. He was often mistaken as a federal officer, but he was not actually a deputy U.S. marshal until 1905 in the Southern District of New York. His brother Jim was indeed in our service during the Ingalls fight against the Dalton Gang in the Indian Territory. Bat went on to become a famous sportswriter. Still, his trademark bowler hat, a sign of prestige, is media wildfire.



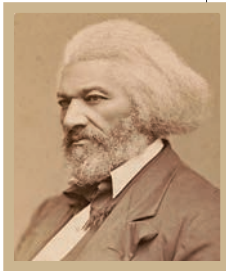
Deputy U.S. Marshal
Bat Masterson

Justice Served

Ten U.S. Marshals or Deputy U.S. Marshals You Should Know About (1789-1930)

Frederick Douglass

More known as an orator and statesman, Douglass was the first Black U.S. Marshal in 1877. Although he was back east, in the District of Columbia, U.S. Marshal Douglass broke barriers in wearing the star. He proved a popular leader, reorganizing the D.C. jail and even earning the respect of the family that formerly enslaved him. He served a full term before moving on to other public offices.



Deputy U.S. Marshal Frederick Douglass
Courtesy Library of Congress

Phoebe Couzins

She was not only the first-known deputy U.S. marshal, but the first female U.S. marshal as well. A contemporary of Susan B. Anthony and Elizabeth Cady Stanton, Couzins held progressive views in the suffrage movement of the time. Nonetheless, she worked as a deputy for her father, U.S. Marshal John E.D. Couzins of the Eastern District of Missouri, for several years beginning

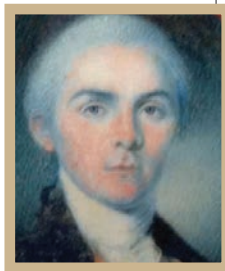


Deputy U.S. Marshal Phoebe Couzins

in 1884. Three years later, at the sudden passing of her father in office, Phoebe was appointed on an interim basis. She left the U.S. marshal's office shortly after the formal appointment of her successor, but reportedly was buried with her badge when she passed in 1913.

Robert Forsyth

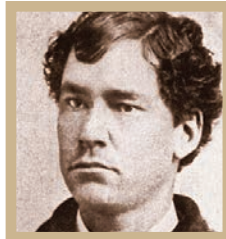
Born in Scotland, Forsyth served in the Continental army during the American Revolution. He later moved to Augusta, Georgia, where he was one of the first 13 U.S. marshals appointed by President George Washington on September 26, 1789. His term as U.S. marshal for the district of Georgia was cut short when he was shot while attempting an arrest in January 1794. His death was the first of those personnel who died in the line of duty. His son John later served as governor and Secretary of State.



U.S. Marshal Robert Forsyth

Elfego Baca

One of New Mexico Territory's most notable lawmen, Baca was first Socorro County deputy sheriff, then later a deputy U.S. marshal. From



Deputy U.S. Marshal Elfego Baca

1888 to 1890, his federal service struck fear into his opposition. Moving beyond the badge into legal practice and politics, he served Socorro County in several public offices.

Ward Hill Lamon

As U.S. marshal of the District of Columbia from 1861 to 1865, Lamon was probably better known as the friend and protector of President Abraham Lincoln. In February 1861, Lamon quietly slipped President-elect Lincoln into Washington, D.C. to prepare for inaugural ceremonies. He became U.S. marshal two months later. Likewise, he accompanied President Lincoln as a de facto bodyguard for the Gettysburg Address and even under fire at Fort Stevens. Sadly, in April 1865, U.S. Marshal Lamon was sent to restore order in newly occupied Richmond, when his friend was assassinated at Ford's Theatre.



U.S. Marshal Ward Hill Lamon
Courtesy Library of Congress



Grant Johnson

While many know of the legendary career of longtime Deputy U.S. Marshal Bass Reeves, he was only one of several well-regarded Black deputy U.S. marshals. Reeves often partnered with Deputy U.S. Marshal Johnson, who, like him, was born a slave. His parents, partly of Creek origin, were freed and allowed important opportunities for their son. He worked as a deputy in Western Arkansas and Northern Indian Territory from 1888 to 1906. His goals were often achieved without drawing his gun, and his first fatality was 15 years into his career.

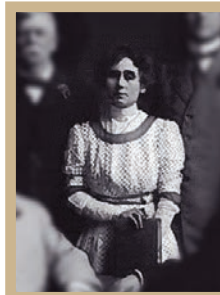


Deputy U.S. Marshal Grant Johnson

footprint in Oklahoma City was widespread, reaching from their first police force to real estate development.

Jenette "Jenny" Norrish

In an age when female deputies increased markedly, Deputy U.S. Marshal Norrish was the first-known acting chief deputy for the Southern District of Ohio in June 1919. By then, she had several decades on the job and became known across the country. The March 10, 1912, issue of the *Buffalo Courier Express* announced that Deputy Norrish "could name the big crooks of the country for the last dozen years, and, furthermore, she would know them should she meet them face to face."



Deputy U.S. Marshal Jenette Norrish (center)



Deputy U.S. Marshal Ed Reed (right), friend Edgar Clark (center), unknown man (left)

By W. H. Catterlin, ca. 1890, Courtesy Denton Public Library, Denton, Texas

John X. Beidler

More famous for his career as a pioneer and vigilante leader in Montana Territory, Beidler naturally progressed into a federal lawman in the mid-1870s. Until his health failed, he remained a deputy U.S. marshal for the next decade. By then, admirers financially supported him and later, after his death, memorialized him.



Deputy U.S. Marshal John X. Beidler
Courtesy Montana History Portal

Ed Reed

One of the most interesting contrasts in history was that the famous female outlaw Belle Starr had a son who was a lawman. He was not even 20 years old when his mother was killed in an ambush (some suspected he was the culprit). Although he was engaged in petty crimes early in life, after a stint as a railroad guard he became a deputy U.S. marshal in 1895. Efficient during his short career, he met his end like his mother had, in an ambush at a store in Claremore, Oklahoma.



Deputy U.S. Marshal Charles F. Colcord front row, standing left

Charles F. Colcord

Kentucky-born Colcord was an Old West "Renaissance Man." After a youth largely spent on ranches, he developed as a businessman, and after the Land Rush of 1889, a deputy U.S. marshal. Additionally, he worked alongside Bill Tilghman pursuing members of the Dalton Gang. His

David S. Turk has served as historian of the United States Marshals Service (USMS) since October 2001—the second to hold this position. He is the author of seven books, including *Forging the Star: The Official Modern History of the United States Marshals Service* (2016) and *Here Lies Billy the Kid* (2019). In addition, he has penned articles for numerous journals and magazines since the 1980s.

U.S. Marshals Roll Call of Honor

OKLAHOMA, INDIAN TERRITORY, AND RELATED WESTERN DISTRICT OF ARKANSAS

Until 1889, all of present-day Oklahoma was part of the Western District of Arkansas. That year, Indian Territory was created as one district, and in 1895 divided into three additional jurisdictions (Northern, Central and Southern Districts). In 1902, Indian Territory, Western District was formed. In 1890, Oklahoma Territory was formed from northern sections (and a strip of modern-day Kansas). With Oklahoma's statehood, the Eastern and Western Districts became effective in 1907. From February 16, 1872 to May 23, 1935, 104 men were killed in the line of duty in Oklahoma with the U.S. Marshals Service, nearly one-third of the men and women who have died while serving as a marshal.

John Zeke • February 16, 1872 • W/AR
W.T. Bentz • February 22, 1872 • W/AR
Black Sut Beck • April 15, 1872 • W/AR
Sam Beck • April 15, 1872 • W/AR
William Hicks • April 15, 1872 • W/AR
George Selvidge • April 15, 1872 • W/AR
Jim Ward • April 15, 1872 • W/AR
Riley Woods • April 15, 1872 • W/AR
William Beck • April 16, 1872 • W/AR
Jacob G. Owens • April 16, 1872 • W/AR

April 15, 1872, was known as the deadliest day in the history of the U.S. Marshals in the Old West. The Goingsnake Massacre was the culmination of a jurisdictional conflict involving U.S. District Court in the Western District of Arkansas and the Cherokee Nation.

Two months prior, Ezekiel "Zeke" Proctor, a prominent citizen in the Nation, argued with American James Kesterson and accidentally shot his wife, Polly. There was confusion as to jurisdiction, although the laws of the Cherokee conferred adoptive citizenship on Kesterson. He filed a claim with the U.S. District Court in Fort Smith nonetheless, and a warrant was handed to Deputy U.S. Marshals Jacob G. Owens and Joseph Peavey. Their posse, which numbered about 15 people, rode to the Whitmire Schoolhouse in Christie, Indian Territory, where Proctor was being tried. Accounts vary, but the deputies came under

fire with little cover. Six of the posse members perished that day, and two more, including Deputy Owens, died the next day. After President Ulysses Grant intervened, charges against Proctor were dropped. In a strange twist of irony, Proctor later became a deputy U.S. marshal himself.

Marcus L. Parker • March 22, 1873 • W/AR
(killed in KS)
Perry Duval • November 2, 1873 • W/AR
William Spivey • August 6, 1874 • W/AR
Willard Ayers • August 11, 1880 • W/AR
Thomas Young • August 25, 1882 • W/AR
Dave H. Layman • April 10, 1883 • W/AR
John McWeir • July 2, 1883 • W/AR

In September 1882, a couple driving a wagon near Shawnee, Indian Territory, was ambushed. The man on the wagon was killed, and the assailant was identified by his companion as young Johnson Foster. After members of the Seminole Lighthouse captured Foster, Deputies McWeir and Wilkinson, along with a cook/guard, were sent to Fort Reno to bring the prisoner back to Fort Smith. On the return trip, Wilkinson and the cook left the prisoner with McWeir while they sought supplies. Upon their return, they found Foster gone and McWeir dead. The prisoner was later killed by citizens of the Creek Nation.

Addison Beck • September 27, 1883 • W/AR
Lewis Merritt • September 27, 1883 • W/AR
William Leech • April 10, 1884 • W/AR
Bud Pusley • November 9, 1884 • W/AR
Jim Guy • May 1, 1885 • W/AR
Bill Kirksey • May 1, 1885 • W/AR
J.E. Richardson • March 29, 1886 • W/AR
Henry Miller • April 9, 1886 • W/AR
William Irwin • April 13, 1886 • W/AR
Sam Sixkiller • December 24, 1886 • W/AR
William Kelly • January 17, 1887 • W/AR
Mark Kuykendall • January 17, 1887 • W/AR
Henry Smith • January 17, 1887 • W/AR
William Fields • April 10, 1887 • W/AR
Dan Maples • May 4, 1887 • W/AR
Frank Dalton • November 27, 1887 • W/AR

Deputy U.S. Marshals Dalton and Cole were sent across the river from Fort Smith to arrest David "Baldy" Smith, wanted for murder and encamped

nearby. As Dalton walked to Smith's tent, his quarry emerged and shot him. Although several of Deputy Dalton's brothers also served as deputy marshals after their brother's death, it was late or missing pay that turned them to a life of crime to bring in cash.

E.A. Stokley • December 3, 1887 • W/AR
John Trammel • June 26, 1888 • W/AR
John Phillips • June 30, 1888 • W/AR
William Whitson • June 30, 1888 • W/AR
Mose McIntosh • November 9, 1888 • W/AR
Z.W. Moody • March 15, 1889 • W/AR
Jim Williams • June 5, 1889 • W/AR
Robert Cox • April 14, 1890 • IT
Jim Billy • July 13, 1890 • EDTX
(killed in later Indian Territory jurisdiction)
David Sigemore • July 31, 1890 • W/AR
Marion Prickett • December 15, 1890 • W/AR
Steve Pensoneau • February 6, 1891 • OT
Bernard Connelley • August 19, 1891 • W/AR
Ed Short • August 23, 1891 • OT

Deputy U.S. Marshal Ed Short was one of the many lawmen told to be on the lookout for the Dalton Gang, who had recently held up a train. As gang member Charley Bryant sought medical attention, the deputy recognized him. He arrested the outlaw and arranged for travel to take him to prison facilities. While en route, Deputy Short gave a railway clerk one of his two pistols and momentarily left the clerk in charge of the prisoner. Unfortunately, the clerk literally put away the gun and ignored Bryant, who grabbed the gun and followed the deputy onto a platform. He shot Short there, but not before the lawman returned fire. Both died.

Joseph S. Wilson • September 23, 1891 • IT
R.L. Taylor • October 1, 1891 • OT
George Thornton • October 28, 1891 • OT
Josiah Poorboy • December 8, 1891 • W/AR
Thomas Whitehead • December 8, 1891 • W/AR
John B. Pemberton • February 20, 1892 • W/AR
John Fields • October 12, 1892 • W/AR
Tom C. Smith • November 4, 1892 • EDTX
(killed in later Indian Territory jurisdiction)
Floyd Wilson • December 13, 1892 • W/AR
Sherman Russell • July 12, 1893 • W/AR
Joe Gaines • August 22, 1893 • EDTX
(killed in later Indian Territory jurisdiction)



- Richard Speed • September 1, 1893 • OT**
- Thomas J. Hueston • September 2, 1893 •**
- Lafayette Shadley • September 3, 1893 • OT**
- Bill Harrison • May 9, 1894 • OT**
- Thomas L. Martin • June 4, 1894 • W/AR**
- Abner D. McLellan • July 20, 1894 • IT**
- M.W. Joe Nix • August 3, 1894 • IT**
- Lincoln Keeney • November 24, 1894 • IT**
- Newton LeForce • December 5, 1894 • IT**
- John Beard • December 9, 1894 • W/AR**
- Jim Nakedhead • February 27, 1895 • W/AR**
- W.C. McDaniels • March 16, 1895 • W/AR**
- Lawrence Keating • July 26, 1895 • W/AR**
- John Garrett • July 30, 1895 • N/IT**
- John Davis • August 1, 1895 • W/AR**
- Edward Thurlo • February 10, 1896 • S/IT**
- Thomas R. Madden • April 19, 1896 • W/AR**
- A.W. Johnson • October 21, 1896 • S/IT**
- Bill Arnold • March 17, 1898 • N/IT**
- J. Boley Grady • July 17, 1898 • C/IT**
- L.S. Hill • July 17, 1898 • C/IT**
- Joseph Heinrichs • March 15, 1899 • N/IT**
- Hickman Bruner • June 22, 1899 • N/IT**

Henry Peckenpaugh • November 27, 1899 • C/IT

Deputy U.S. Marshal Peckenpaugh met his end when bravely coming to the aid of Wilburton, Indian Territory, Postmaster W.A. Cox, who was being robbed by two men in slickers. The two thieves, who had relieved Cox of his daily receipts, ran into the path of Peckenpaugh and a companion. He grabbed one of the men by the slicker but lost his grip. Both drew their weapons, but the deputy's opponent was able to fire first. The two suspects ran but were later captured. Peckenpaugh left a widow and five children.

- Herbert M. Goddard • August 14, 1900 • C/IT**
- Tom Taylor • October 13, 1900 • OT**
- John Poe • September 25, 1901 • S/IT**
- Lute Houston • October 20, 1902 • OT**
- John B. Jones • July 3, 1903 • OT**
- Edward D. Fink • November 28, 1904 • W/IT**
- J. Henry Vier • February 20, 1905 • N/IT**

Deputy U.S. Marshal John Henry Vier and a posse went to a double log house near Oaks, Indian Territory—the home of a Cherokee citizen—on a charge of larceny. Deputy Vier dismounted, stood at the door, and turned to instruct the group with him. As he did, someone inside the home shot him. Several of the posse members, including Vier, were

able to return fire until they ran out of ammunition. It was believed that the owner was not the assailant, but John and his brother, Charley Wickcliffe, who was also wanted on outstanding warrants. Deputy Vier died shortly after the gunfight.

- Ike L. Gilstrap • March 12, 1906 • N/OK**
- James Bourland • May 24, 1906 • OT**
- James H. Bush • June 27, 1906 • W/AR**
(No OK Territorial ties)
- Sam Roberts • July 5, 1907 • C/IT**
- John Morrison • July 17, 1907 • W/IT**
- L.P. Dixon • July 19, 1907 • W/IT**
- George Williams • November 16, 1907 • N/IT**
- A.W. Holden • May 7, 1909 • E/OK**
- Holmes Davidson • July 23, 1914 • E/OK**

Deputy U.S. Marshal Holmes Davidson was well-known in the region from Muskogee to Tulsa, Oklahoma. At 52 years old, the Missouri native was a widower with a grown son who was also a deputy marshal. He had already "cleaned up" the town of Sapulpa from various alcohol violations. With Deputy U.S. Marshal William "Ed" Plank and a revenue agent, Davidson searched the Tulsa County home of William Baber for contraband liquor. The two deputies were fatally shot at point-blank range by the owner, who turned himself in.

- William E. Plank • July 23, 1914 • E/OK**
- Robert Logan • March 9, 1915 • E/OK**
- George W. Adair • September 11, 1921 • E/OK**
- J. Walter Casey • July 16, 1923 • W/OK**
- Robert Sumter • August 9, 1933 • E/OK**
- Charles T. Warner • May 23, 1935 • N/OK**

Reference Index

- IT: Indian Territory**
- EDTX: Eastern District of Texas**
- OT: Oklahoma Territory**
- W/AR: Western District of Arkansas**
- E/OK: Eastern District of Oklahoma**
- N/OK: Northern District of Oklahoma**
- W/OK: Western District of Oklahoma**
- N/IT: Northern Indian Territory**
- S/IT: Southern Indian Territory**
- C/IT: Central Indian Territory**
- W/IT: Western Indian Territory**

Courtesy U.S. Marshals Museum



The U.S. Marshals Museum

Decades in the planning, the grand center opened Independence Day weekend.

The grand opening of the U.S. Marshals Museum was on July 1, 2023. Built on a bluff above the Arkansas River just a mile from Fort Smith National Historic Site in historic downtown Fort Smith, Arkansas, the museum is open seven days a week for visitors to rediscover America through the history of the nation's oldest federal law enforcement agency. Explore the five exhibit galleries and learn how the U.S. Marshals Service has evolved from colonial and frontier days to the present day. All ages will enjoy educational programming through the museum's National Learning Center. And before leaving, take time to tour the Samuel M. Sicard Hall of Honor, which honors more than 350 marshals killed in the line of duty since 1789.

BY MIKE COPPOCK

THE REIGN OF TERROR

AT three in the morning an explosion rocked the small Oklahoma town of Fairfax in Osage County. Five gallons of nitroglycerin had been used to blow up the Smith home, killing Osage tribal member Rita Smith and her White servant, Nettie Brookshire. Smith's husband, Bill, died four days later.

It was March 10, 1923. By then some 27 Osage tribal members had died in the Osage Hills under mysterious circumstances over a two-year period. A number of newspapers were already calling what was going on in Osage County a Reign of Terror.

The Osage Nation was limited in their investigations by White Osage County authorities who had taken a nonchalant attitude on the deaths. Most county towns and the county sheriff's department were controlled by non-Osage people, although the tribe had settled there by buying the Osage Hills some 50 years earlier to be their reservation.

The Osage are one of the very few Native tribes who were able to select and purchase their own reservation without being forced onto lands they did not want. They even demanded and received their tribal allotments from the federal government in the form of cash payments rather than through supplies that were often late and short, a point of friction between American Indians and the federal government.

FROM OHIO TO OKLAHOMA

The Osage people began their identity in the Ohio River Valley around Kentucky trying to hold back the Iroquois. But the Iroquois were able to push them west to and beyond the

HOW THE OSAGE MURDERS IN OKLAHOMA IN THE 1920s LED TO THE RISE OF THE FBI

Mississippi River. Yet, by the early 1800s, they were the main military power between the Missouri and Red rivers and were just beginning to come out onto the Great Plains. Their language

was related to that of the Sioux people to their north.

The Osage had a reputation for being fierce and powerful warriors. During the relocation of the Cherokee into Oklahoma in the early 1830s, they clashed with the Osage in a series of battles, forcing the U.S. to build Fort Gibson to protect the Cherokee. By this time, the Osage were hunting the Kiowa, who had just been expelled from the Black Hills by the Sioux. In 1883, the Osage slaughtered hundreds of Kiowa women and children at an unprotected village at Cutthroat Gap in the Wichita Mountains, leaving their cut-off heads in pots for the Kiowa warriors to find.

Treaties with the U.S. gradually forced the Osage onto a reservation in Kansas while they were employed as scouts for the U.S. Army against hostile plains tribes such as the Cheyenne. By the end of the Civil War, Kansas settlers wanted the lands of the Osage reservation. The Johnson administration placed pressure on the tribe to move to Indian Territory, modern-day Oklahoma, offering to buy their lands at 19 cents an acre. Tribal elders stalled until Ulysses S. Grant became president then sold their reservation lands to the new administration at \$1.25 an acre.

With this money, the Osage managed to purchase from the Cherokee nearly 1.5 million acres, or most of the Osage Hills, with mineral rights and a greater degree of sovereignty than most tribes enjoyed. The tribe then auctioned off grazing leases for Kansas and Texan cattle ranchers, which made them one of the wealthiest tribes in the United States even before the Burbank Oil Field was discovered in 1897. The Osage demanded and



The Nellie Johnstone Number One near Bartlesville, Indian Territory, was drilled on a Cherokee land lease in April 1897. The first successful oil well in the future state of Oklahoma launched the industry in the territory and led to the rush for black gold in Osage County.

Courtesy The Gateway to Oklahoma History, Oklahoma Historical Society

(Continued on page 30)

In 1924, the Bureau of Investigation's young director, J. Edgar Hoover, instigated the federal government's investigation of the Osage murders when he reassigned Special Agent Tom White from Houston, Texas, to the bureau's Oklahoma City office. The assignment changed the direction of the investigation, White's career and the rise of the bureau as the preeminent federal law enforcement agency.

Courtesy Library of Congress



(Continued from page 28)

received 10 percent of all revenues derived from oil found within the county, which was also their reservation.

MURDER CAPITAL OF AMERICA

The explosion at the Smith family's home was the last straw for the Osage Nation. U.S. Commerce Secretary Herbert Hoover's uncle was an agent for the Osage tribe and was frantic to find the killers. The murders were also beginning to capture national headlines. The Bureau of Investigation was assigned the case under the office of Bureau Chief J. Edgar Hoover. The case would transform this little-known bureau into today's FBI.

It was not as if all White lawmen were unresponsive to the

mysterious deaths. Authorities simply did not see how the 27 killings differed from the sea of violence everyone was falling victim to in the Osage Hills.

So much oil money was being made that it acted as a magnet for the West's criminal element. Osage banks were robbed on a monthly basis. Shootouts on main street were commonplace. Posses were launched either on horseback or by vehicle into the vast rolling hills. Train and bank robbers in a gang led by Al Spencer had transformed one

wooded valley into their Osage base of operations, while Henry Grammar and his bootleggers, wanted for two killings, hid out in a nearby valley.

Oil roughnecks working the oil fields often brawled in Osage saloons, including one roughneck later to become actor Clark Gable and his father, keeping local law officers busy as well.

The Burbank Oil Field was making the Osage tribe and its members wealthy beyond their dreams. Oil barons Frank Phillips, E. W. Marland, Jean Paul Getty

Following the discovery of oil in Bartlesville on Cherokee lands in 1897 and the arrival of the railroad in 1899, the original settlers of the Bartlesville area found their homes surrounded by rich gushers of oil.

Courtesy Beinecke Library, Yale University





A week after she disappeared in May 1921, Anna Brown's body was discovered in a ravine near Three Mile Creek by a father and son hunting squirrels outside of Fairfax.

Ravine Photo Courtesy FBI/Fairfax Photo Courtesy Griffith Amusement Company Collection, Oklahoma Historical Society, 21500.88.1



On March 10, 1923, Rita and Bill Smith's Fairfax, Oklahoma, home was blown up. Rita (near right) and her servant Nettie Brookshire were killed in the blast, while Bill lived four days.

House photo Courtesy Doubleday Smith and Brookshire Courtesy FBI



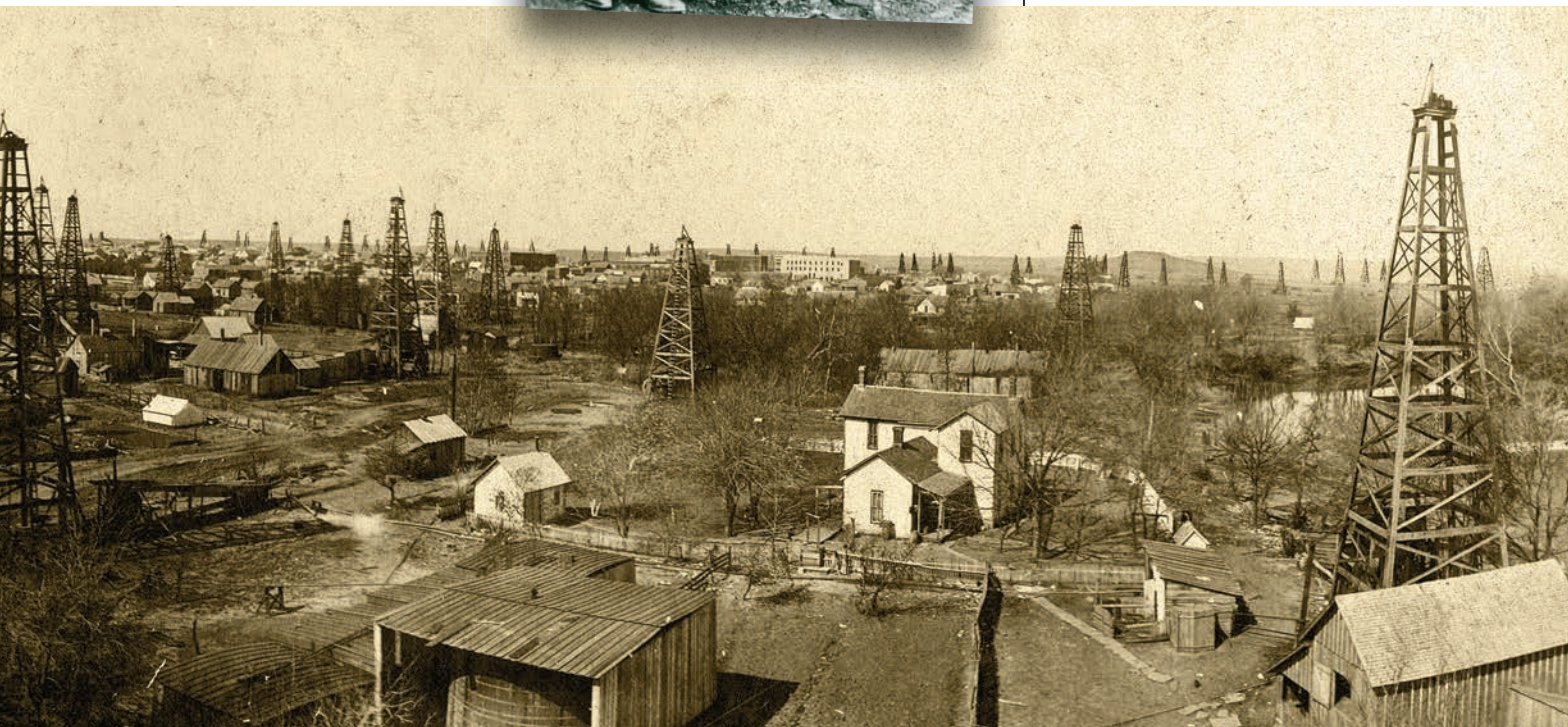
and William Skelly sat under Pawhuska's "Million Dollar Elm," where public oil and gas lease auctions were held, bidding for the right to drill into the oil-soaked earth. Drilling rights went as high as \$1 million plus. Oil values increased even more when Skelly developed a means of maintaining pressure in the Burbank Oil Field.

Although the tribe opened the Osage Hills to White settlement, they had retained the mineral rights to the vast pools of oil below.

Each tribal member received a "headright" or share of the oil money administered by the tribe. If one died, the headright would go to the nearest heir.

At first, the deaths seem to be unconnected.

Osage rancher George Bigheart was rushed to an Oklahoma City hospital by his neighbors, William Hale and Hale's nephew Ernest Burkhart. Along with them was Bigheart's attorney William Vaughan. Bigheart had asked Vaughan



Mollie Burkhart (second from right) lost all three of her sisters under suspicious circumstances. Rita Smith (near left) died in an explosion, Anna Brown (second from left) was shot in the head and Minnie Smith (far right) died of what doctors referred to as a "peculiar wasting illness."

All Images Courtesy Doubleday Unless Otherwise Noted



to come along, stating he had evidence that there had been a series of murders taking place and he knew who the killers were. He had documents to back up his claim for Vaughan to look over. Bigheart died from poisoned whiskey shortly after arriving at the hospital.

Vaughan caught a train for Pawhuska that night, but his body was found along the rails the next morning. His skull had been crushed. Bigheart's will left his ranch to Hale.

Authorities still did not investigate. Hale was an important cattleman in Fairfax.

In late May of 1921, hunters found the decomposed body of 36-year-old Anna Brown in a remote ravine. Local law enforcement officers ruled that she had died of accidental poisoning. The body of Brown's cousin Charles Whitehorn was discovered the same day just outside of Pawhuska, county seat for Osage County. He had been fatally shot.

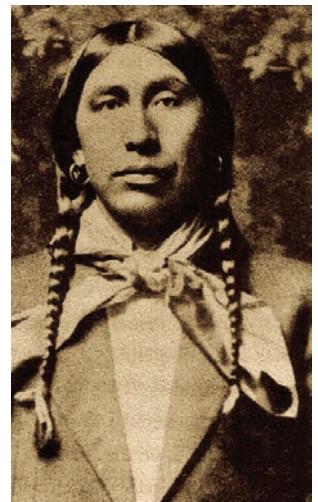
Probate awarded Anna Brown's estate to her mother, Lizzie Kyle. Lizzie soon passed away, though she was in good health. By this time, Lizzie had inherited eight headrights, making her a millionaire. Her family included only herself and three daughters: Brown, Rita Smith, and Mollie Burkhart, wife of Ernest Burkhart. It was her second marriage.

On February 6, 1923, Henry Roan, an Osage, was found dead in his car. The vehicle was sitting out in the open pasture with Roan's lifeless body inside. A .45 had been used. He had been killed with one shot to the head, execution-style. Soon after, the Smiths' home was blown up in Fairfax. No one was taking credit for the murders.

But with the Smith explosion, Mollie Burkhart became the sole heir of the family's headrights.

The Osage Hills were now swarming with federal agents posing as cowboys and cattle buyers, while

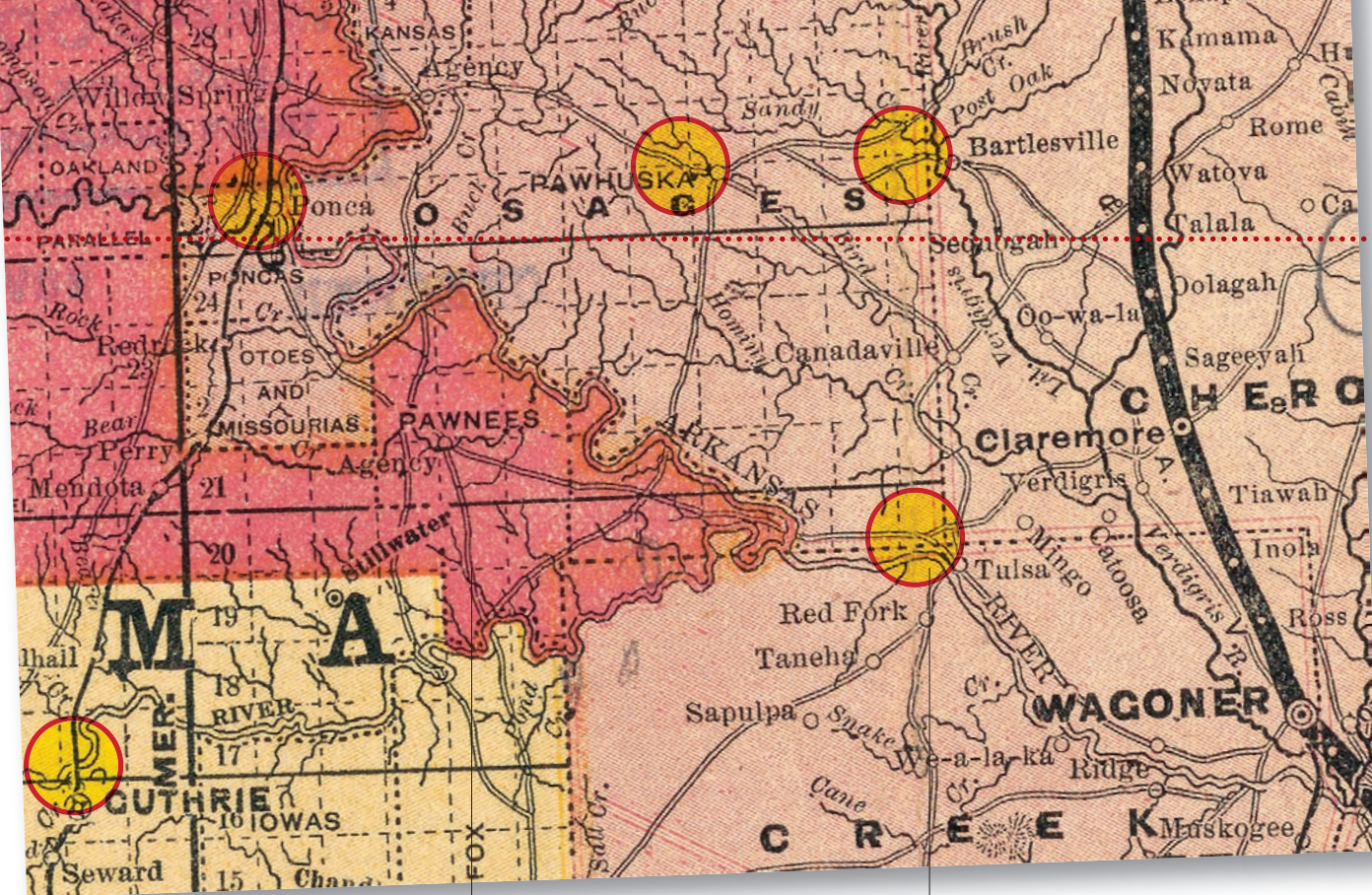
private detectives were also working the area after being hired by oilmen Skelly and Phillips, both of whom were outraged by the murders. When federal investigator Tom White arrived in 1925, local White lawman James Monroe Pyle, a friend to the Osage tribal elders, handed



Ernest Burkhart's brother Bryan Burkhart gained immunity and avoided prison when he admitted he was an accomplice of his brother, William K. Hale and Kelsie Morrison in the murder of Ernest's sister-in-law Anna Brown, but it was Morrison who actually shot the inebriated Anna in the back of the head.

Courtesy National Archives of Kansas City

During the Reign of Terror on the Osage Indian tribe in the early 1920s, the cold-blooded murders of Osage tribal members Anna Brown in May 1921 and Henry Roan in February 1923 and the subsequent destruction of the Smith home influenced BOI Director J. Edgar Hoover to send Special Agent Tom White to Oklahoma to solve the killing spree.



Map Courtesy NYPL Digital Collections

White the evidence that he had collected so far. Warned by Pyle of corruption among local authorities, White brought in former New Mexico sheriff John Burger to work undercover along with agent Frank Smith and John Wren, a Ute

tribal member who had previously spied on Mexican revolutionaries.

On the surface the case seemed simple enough. Family members had been murdered so Mollie could be the only heir. Roan had been Mollie's first husband.

However, no one would come forward. The federal agents were working under the umbrella of the Osage tribal police. They were desperately trying to find a way to make the murders a federal case. The wedge they needed to pursue the case came when they discovered that Henry Roan's body had been found on federally owned grazing lands that had been leased out. It was thin, but enough for the murders to be deemed a federal case.

Then a major break came after striking a deal with a prison inmate in the Oklahoma Penitentiary at McAlester. Blackie Thompson had his life sentence commuted in exchange for testimony that William Hale had tried to hire him to blow up the Smith house.

Federal agents now went looking for Al Spencer, but he could not corroborate Thompson's statement because on September 15, 1923, a posse had killed Spencer for robbing a train a month earlier.

Hale's criminal allies included Mollie Burkhart's second husband, Ernest, who under questioning, told the federal agents that William Hale had another associate involved in Henry Roan's murder: John Ramsey. Two-bit criminal Ramsey quickly implicated Hale as the leader of the murder ring and also named Henry



Convicted bank robber and BOI informant Irvin "Blackie" Thompson testified for the prosecution that William K. Hale had recruited him to blow up Bill and Rita Smith's house, but was in jail for car theft when their house was blown up.

True West Archives



Ernest and Mollie Burkhart married in 1917. Unbeknownst to Mollie, a member of the Osage tribe, the marriage was part of a larger plot to steal her family's oil wealth.

In 1926, Deputy U.S. Marshals James A. Stout (left) and J.A. Clouse (right) accompanied William K. Hale (second from left) and John Ramsey (second from right) to the federal courthouse in Guthrie, Oklahoma, for their trial for the murder of Osage tribal member Henry Roan.

Grammar and Asa “Ace” Kirby as gang members who helped kill the Smiths. Grammar and Kirby were never prosecuted because they died “mysteriously” in the months after the Smith house was blown up.

The first Hale and John Ramsey federal trial in 1926 ended with a mistrial. In the same year, Ernest Burkhart made a deal with the prosecution to implicate Hale and Ramsey in the Roan murder, and he pleaded guilty to the murder of Bill Smith. He was given a life sentence in the Oklahoma State Penitentiary in McAlester.

Federal prosecutors retried Hale and Ramsey twice more for the murder of Henry Roan in federal court:

in Oklahoma City in 1928, which was overturned by an appeals court, and in Pawhuska in 1929. At the third trial, both men were found guilty and sentenced to life at Leavenworth Federal Penitentiary.

The trials revealed that the murdered Henry Roan had borrowed \$1,200 from Hale before his death, and Hale had fraudulently made himself the beneficiary of Roan’s \$25,000 life insurance policy.

Also revealed was that Kelsie Morrison, a local criminal, and Bryan Burkhart, Ernest’s brother, had gotten Anna Brown drunk before taking her out to Three Mile Creek, where Morrison fatally shot her. The prosecution turned Bryan into a witness for the state and he testified that Morrison shot Brown. Morrison was sentenced to life in prison



for Brown’s murder, while Bryan Burkhart received immunity and was released.

Twenty Osage murders remained unsolved, though the murders came to an end with the Hale conviction. The tribe was happy the federal agents were able to solve the Smith, Roan and Brown murders, but they were not happy that the bureau did not investigate the other unsolved murders and disappearances. In all, more than 60 wealthy, full-blooded Osage were reported killed from 1918 to 1931. Newer investigations indicate that other deaths during this time period could have been murders that had been covered up.

The end result was that 25 percent of the Osage tribal mineral rights ended

up in the hands of non-Osage, who were either White attorneys or businessmen who had been appointed guardians of tribal estates. Oil rights had been 100 percent in Osage tribal members’ hands when the killings began.

In an attempt to stop the murders, Congress in 1925 passed a law prohibiting non-Osage from inheriting headrights from Osage people who had half or more tribal ancestry.



Mike Coppock was born and raised in Western Oklahoma. After graduating from Phillips University in Enid, he has lived off and on in Alaska since 1985. While in Alaska, he taught history in an Alaska Bush community, was editor of two Alaskan newspapers and a flight specialist for the FAA. He is currently a historical interpreter at Denali National Park.

KILLERS OF THE FLOWER MOON

Apple Studios' *Killers of the Flower Moon*, based on David Grann's award-winning *New York Times* bestseller, was released nationally on October 20, 2023.

Directed by Martin Scorsese and starring Leonardo DiCaprio, Lily Gladstone, Robert De Niro and Jesse Plemons, the epic film about the reign of terror on the Osage Nation in the 1920s has received critical praise for its poignant retelling of this shameful chapter in American history.



Ernest Burkhart



Leonardo DiCaprio as Ernest Burkhart



Lily Gladstone as Mollie Burkhart



Mollie Burkhart



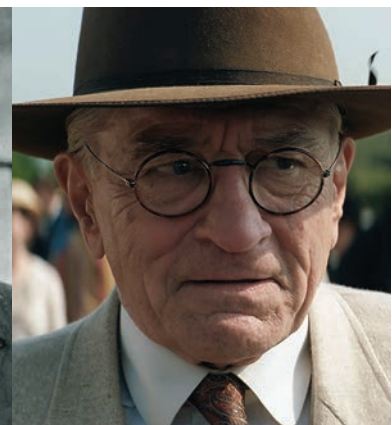
Special Agent Tom B. White



Jesse Plemons as Tom White



William K. Hale
Courtesy FBI



Robert De Niro as William K. Hale

All *Killer of the Flower Moon* Photos Courtesy Apple Studios

BY JAMES B. MILLS

DJANGO UNCHAINED

A DECADE SINCE THE HIGHEST-GROSSING WESTERN WAS RELEASED, THE FILM REMAINS CONTROVERSIAL.

There are many disconcerting issues that a young historian of the American frontier must confront as the 10-year anniversary of the release of *Django Unchained* recently passed without acknowledgement from *True West* and those who stopped paying attention to pop-culture when Reagan left office. The academic cliques presently holding positions of influence are seemingly obsessed with patting each other on the back for acting like Gandhi. The archivists still hoarding their sacred public domain photo collections pick like vultures at the warm, breathing carcass of every historian who comes their way in the hopes of foraging a dime. Then there's the deeply liberal and conservative outrage expressed over the moral implications of supposedly glorifying frontier violence by not continuously raking every outlaw and lawman who shot somebody over the coals for their 19th-century actions. There's creeping-up-the-spine concern over the apparent lack of interest in the American West among younger generations.

As if all that were not enough, the slow-burning decline of the Western film genre also continues to trouble those with an insatiable passion for frontier history. There is little comfort in knowing my own generation was not responsible for this. Anyone paying attention knows the popularity of the genre began declining in the 1970s. That might explain why so many boomers continue salivating over the same old classic Westerns and deceased actors whom most people under the age of 40 couldn't care less



In 2012, Jamie Foxx redefined the Western hero in the title role of Quentin Tarantino's *Django Unchained*.

All Images Courtesy Columbia Pictures

about in the 2020s. It seems there is always time for *Tombstone*, as we saw for the 28th time in last month's issue of *True West*, but considering their lack of coverage, one would almost think the successful miniseries *The English* featuring superstar Emily Blunt and *The Last Manhunt* starring Hollywood heavyweight Jason Momoa did not hit our screens last year. I have no doubt that watching Alan Ladd in *Shane* for the umpteenth time will remain a higher priority for some fossils than celebrating the success of *Killers of the Flower Moon* starring Leonardo DiCaprio in the autumn of 2023. An appreciation for the classics is fine, but as the saying goes: If you don't change with the times, then you get left behind.

While nostalgia remains a powerful drug for those wishing to relive their own childhoods at the expense of the present, with the benefit of hindsight, the most grievous body blow the modern Western has suffered was the release of *Unforgiven*. Clint Eastwood's final Western was rightly met with critical

acclaim, taking home Oscars for Best Picture, Best Director and Best Film Editing at the 1992 Academy Awards. Gene Hackman was also highly deserving of his Best Supporting Actor triumph. *Unforgiven* remains a gritty and surreal portrayal of frontier life, but the film's legacy has ultimately been

a procession of modern Westerns in which hardened gunmen and soldiers spend half their time wallowing in teary-eyed repentance over the things they have done. This was demonstrated by Kurt Russell's initially guilt-ridden Wyatt Earp in *Tombstone*, Kevin Costner's cow-punching gunman in *Open Range* and Christian Bale's reflective cavalry officer in *Hostiles*. Recently, Hollywood even had Dane DeHaan's Billy Bonney blubbering into a bottle of whiskey in *The Kid*. In portraying gunfights as deeply immoral, *Unforgiven* subsequently transformed the Western into a frontier version of *The Breakfast Club*. It is difficult to envision Wyatt Earp ever crying on somebody's shoulder over the cowboys he shot down in his younger years. Geronimo went to his grave wishing he had killed more Mexicans, and the surviving participants of the Lincoln County War never sounded particularly rueful over their actions.

Although Jim Jarmusch's *Dead Man* (1995) featuring megastar Johnny Depp and the Coen Brothers' successful remake of *True Grit* (2010) provided some welcome relief from frontier sorrow, it was Quentin Tarantino who delivered the highest-grossing Western of all time in unremorseful fashion. *Django*

Is *Django Unchained* a Western? Director Quentin Tarantino's pairing of Christoph Waltz as Dr. King Schultz and Foxx as Django in an epic buddy-bounty hunter-revenge-journey homage to both classic American and spaghetti Westerns is really as Western as it gets.



heard of Candyland,” Django tells his German companion. Quentin Tarantino has long been a master of creating an atmosphere of steadily increasing suspense. The director does not disappoint in the lead up to the film’s explosive culmination, which sees Django standing tall in some dapper burgundy threads, a cigarette holder resting between his lips, and his own brand of Southern justice dished out with an appropriate vengeance. Who says it can’t be fun when the rabbit has the gun?

The versatile Jamie Foxx was every bit the iron-nerved protagonist that *Django Unchained* needed in the leading role, with the delightful, talented Kerry Washington proving the perfect choice to play his resilient ladylove. Samuel L. Jackson shocked some of his longtime fans by playing Calvin Candie’s elderly head house slave, Stephen, the kind of character contemptuously referred to as an “Uncle Tom” in our present time. “I told Quentin when he called me and I read the script, so you want me to be the most hated Negro in cinematic history,” Jackson later recalled. His performance was a tour de force.

While the role of Dr. King Schultz appears to have fit Christoph Waltz like a custom-made suit, Leonardo DiCaprio initially struggled with his portrayal of the detestable Calvin Candie. “This was one of the most narcissistic, self-indulgent, racist, most despicable characters I’ve ever read in my entire life,” the actor later said. After Samuel L. Jackson put his arm around Leonardo and implored him to “get over it,” as it was “just another Tuesday for us,” DiCaprio ended up so deeply in character that

Unchained began raiding movie theatres like a horde of pissed off Comanches and took no prisoners on December 25, 2012. The film made more money in one week than *Tombstone* made throughout its entire theatrical run and eventually grossed \$449 million at the box office. The glittering performances of Jamie Foxx, Leonardo DiCaprio, Samuel L. Jackson and Kerry Washington were met with widespread acclaim. The film also snared Academy Awards for Quentin Tarantino (Best Original Screenplay) and Christoph Waltz (Best Supporting Actor). Astonishingly, real-life cowboy Jamie Foxx never appeared on a *True West* cover, despite having played the lead role in the most financially successful Western ever made.

Without spoiling the entire plot for any readers who may have missed the film, *Django Unchained* tells the story of a slave in the pre-Civil War South named Django (Jamie Foxx), who gains his freedom after encountering German dentist-turned-bounty hunter Dr. King Schultz (Christoph Waltz). “A fortuitous turn of events brought Django and myself together,” the amiable Schultz

later explains. Django and Dr. Schultz soon develop an affinity and eventually partner up as bounty hunters, which proves a fruitful arrangement for both. “I kill people and sell their corpses for cash,” Schultz nonchalantly tells his new partner. Django’s self-assurance steadily grows as he displays an instinctive talent with a six-shooter and a rifle. “The kid’s a natural,” his suitably impressed German mentor remarks.

Throughout their travels, Dr. King Schultz learns that Django—*the D is silent, hillbilly*—is a married man. The former slave was cruelly separated from his wife Broomhilda von Shaft (Kerry Washington) when the two were sold at a slave auction following an unsuccessful escape attempt from a plantation. Dr. Schultz and Django, now the “fastest gun in the South,” set out on a quest to find the Black bounty hunter’s estranged spouse. Their search soon leads them into the orbit of the film’s primary antagonist, a suave but repulsive slaver named Calvin Candie (Leonardo DiCaprio), who runs an infamous plantation known as Candyland in Mississippi. “Ain’t no slave ain’t



During the filming of *Django Unchained*, the immersive interpretation of the despicable slaveowner Calvin Candie by Leonardo DiCaprio (near left) was even shocking to costars Samuel L. Jackson (far left) as Stephen and Kerry Washington (center) as Django's wife Broomhilda von Shaft.

he carried on acting after accidentally cutting his hand on some glass while filming a scene at a dinner table, earning himself a standing ovation from the cast and crew. The film was further complemented with strong performances from Walton Goggins, James Remar, Jonah Hill, Don Johnson, James Russo, Bruce Dern, M.C. Gainey and Ato Essandoh in various supporting roles scattered throughout the story. Franco Nero, star of the 1966 Italian film *Django*, also showed up in a welcome cameo role, although the less said about Quentin Tarantino's atrocious attempt at an Australian accent in his own cameo appearance, the better.

Like many Tarantino films, *Django Unchained* walked hand in hand with controversy. The movie was roasted by some for its frequent use of racial slurs. It wasn't stamped with wholesale approval from the Black community either, as demonstrated by Spike Lee's criticism over the film's portrayal of slavery. The film was also viewed with derision by a handful of twitchy, self-pitying White folks who consider themselves the oppressed victims of modern society. While some younger people are put off by the interviews in which John Wayne sounded like a card-carrying member of the Ku Klux



Foxx grew up horseback riding in Terrell, Texas, and is an accomplished horseman. In *Django Unchained*, he rode his horse Cheetah, which was renamed Tony (also the name of Tom Mix's horse) in the movie. After the production, Foxx competed in the 2019 Bill Pickett Rodeo.

Klan, the complaints over the racism portrayed in *Django Unchained*—the story of a freed slave set primarily on plantations in the 1850s Deep South—were like complaining about there being too much anti-Semitism in a Holocaust film. History is not always considerate of our modern-day sensitivities.

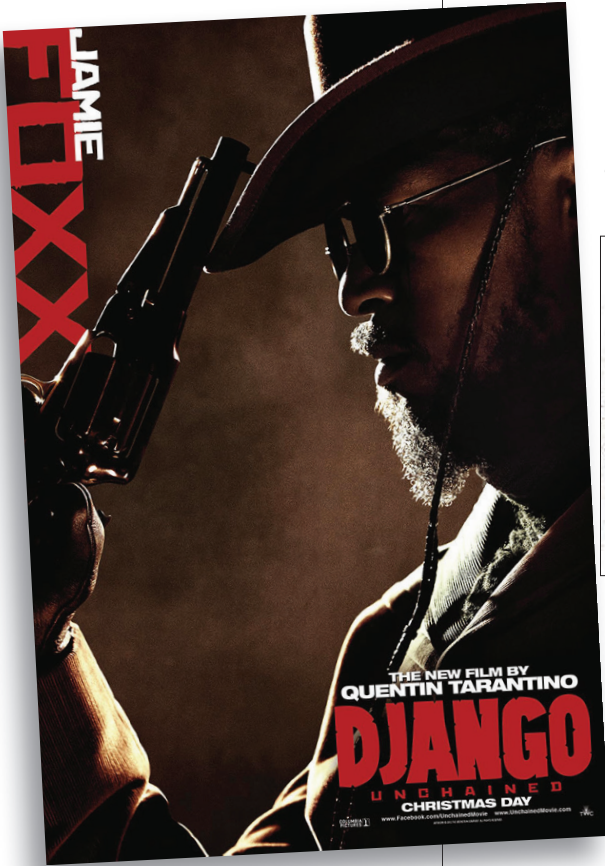
The grievances expressed over the grossly exuberant reward sums offered for the outlaws whom Django and Dr. King Schultz pursue in the film were admittedly valid, and there is no hard evidence that "Mandingo fighting" occurred in the Antebellum South. *Django Unchained* also perpetuates the myth of the lone bounty hunter in frontier times. "There was no Dog the Bounty Hunter in the Wild West," historian Art T. Burton recently said. The indignant response to the occasional use of rap music was to be expected in some circles, although many a child of the '80s and '90s was probably exhilarated by the pulsating sound of the late Tupac

Shakur (the Elvis of hip-hop for any unfamiliar old-timers) spitting some lyrics while Django's revolvers are spitting bullets in Candyland.

There were also criticisms of the violence depicted in *Django Unchained*, which was reminiscent of the spaghetti Westerns to which the film pays considerable homage. It should be noted that *The Good* actually kills more men than *The Bad and The Ugly* combined in Sergio Leone's 1966 Western classic. Like the Man with No Name, both Dr. King Schultz and Django are unapologetic for their violent actions on the harsh frontier. They shed no tears for the many men their rifles and revolvers send tumbling into an early grave, and the film steadily pushes toward its climax in an unrepentant blitz of blood-splattering gunfire—or Hell if it were run by Charlton Heston.

Wherever the modern Western is heading—Benicio Del Toro needs to saddle up and play the badass vaquero role for which he is clearly suited—*Django Unchained* proved we can still make time for the blockbuster Western, despite the anxious wait for that highly anticipated text message. That insatiable need to be swallowed up and bathe in the warm drool of the latest deeply satisfying social media comments. The swelling generations are busy downloading apps while the wings of knowledge are sharply plucked by the overripe hand of their own personal reality show. Yes, those young people staring at their iPhones can also enjoy a Western. They just prefer to watch celebrated actors from their own time rather than Gary Cooper and Fess Parker.

Django Unchained showed us there was still hope for the Western genre in



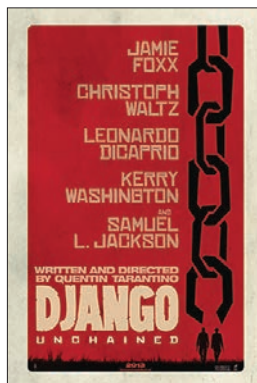
In 2012-13, *Django Unchained* was released in 56 countries on six continents to both critical and box office success. The film, which cost \$100 million to make, grossed \$449 million in theaters, making it the highest-grossing Western of all time. Since its release, *Django* has also made over \$60 million in DVD and Blu-ray sales.



all its uncompromising glory following its release in 2012. No other Western has come close to replicating the film's immense popularity and cultural impact in the decade since. Even if the hugely successful tale of a freed-slave-turned-gunman proves to be the death rattle of the Western box-office hit, *I like the way you die, boy*.



James B. Mills is a historian and author. His biography, *Billy the Kid: El Bandido Simpático*, was published by the University of North Texas Press in June 2022. He dedicates this article to fellow young historians Erik Wright, John LeMay and James Townsend.



TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

HAYS IN AN UPROAR

WILD BILL HICKOK VS THE 7TH CAVALRY

HICKOK ALMOST GETS AN EARFUL



WILD BILL HICKOK

Illustrations by Bob Boze Bell

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Joseph G. Rosa

JULY 17, 1870

Deputy U.S. Marshal James Butler “Wild Bill” Hickok converses with the bartender at Paddy Welch’s in Hays City, Kansas. Without warning, two 7th Cavalry troopers attack Hickok from the rear, pinning his arms and wrestling him to the floor. A newspaper later reports that “Five soldiers attacked Bill...”

Of the two known troopers, Jeremiah Lonergan, a “pugilist” and powerful man, pins down Hickok. He does everything in his power to keep the lawman’s arms away from his body... and his pistols.

A second soldier, John Kile, whips out a Remington pistol from underneath his blouse, “put the muzzle into Wild Bill’s ear, and snapped it,” an eyewitness claims. The pistol misfires.

Amid the yelling and ensuing commotion, Hickok and the two soldiers grapple on the floor, each trying to get an advantage. (At some point, Hickok is wounded in the leg; the historical

record is unclear if he was shot or merely injured in the scuffling.)

In spite of Lonergan’s best efforts, Hickok grabs one pistol from his holster and fires a round, hitting Kile in the wrist. A second round hits Kile in the side, and he rolls away in agony.

Lonergan desperately fights for his life as he tries to keep Hickok’s pistol barrel pointed away from him. Pushing against the much larger man, Hickok fights with all his might, finally turning his pistol far enough to fire. The resulting shot hits Lonergan in the kneecap.

Stunned, Lonergan gives up his grip and joins Kile on the disabled list. Hickok wastes no time escaping as he scrambles to his feet, makes “tracks for the back of the saloon” and jumps “through a window, taking the glass and sash with him....”

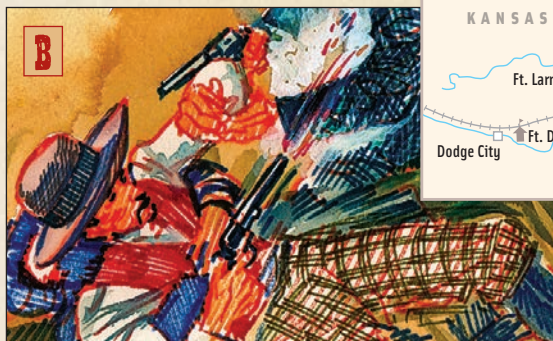
When news of the gunfight reaches Fort Hays, a number of troopers seize their guns, head for Hays City and search all the “saloons and dives,” but they can’t find their man.



At 9:15 p.m., 7th Cavalry soldiers from Fort Hays head toward their target, Wild Bill Hickok, at Paddy Welch’s, John D. Walsh’s saloon on Main Street in Hays City, Kansas.

While Jeremiah Lonergan slips up behind Hickok at the bar, John Kile pulls a Remington pistol out from underneath his blouse and prepares to pounce.





After Kile's pistol misfires, Hickok struggles to free his pistol from his holster (A). Hickok clears leather and fires, hitting Kile in the wrist (B). A second shot hits the reeling Kile in the side, and he spins away. Training both pistols on the remaining soldiers (C), Hickok covers his retreat before he jumps through the rear window to safety.

This haunting image of the lawman hung in the home of Hickok's sister Lydia for many years. Believed to have been taken in the early 1870s, the photo shows Hickok looking wistful.

True West Archives



Aftermath: Odds & Ends

James Butler "Wild Bill" Hickok returned to his room and grabbed a Winchester rifle and 100 rounds of ammunition. He hid out in the Boot Hill Cemetery, west of town, waiting for an attack that never came. In the morning, he boarded a train at Big Creek Station and high-tailed out of the area.

John Kile lived until July 18, when he died from wounds received "as a result of a drunken row and not in the line of duty." The year before, Kile had received the Medal of Honor for protecting his fellow soldiers in an Indian skirmish.

Jeremiah Lonergan recovered from his wound. The day after Christmas, in a drunken rage, he threatened to stab a sergeant. He was sentenced to nearly three years at Fort Leavenworth in Kansas. He disappeared after that.



This illustration of Hickok fighting 15 men appears in James Buel's *Heroes of the Plains*.

True West Archives

As the months turned into years, the legend of the gunfight expanded with each retelling, and the tally of soldiers fighting Hickok grew. James Buel's mammoth 1881 tome, *Heroes of the Plains*, has Hickok fighting 15 soldiers (see illustration above) and being wounded seven times after killing three troopers.

Recommended: *They Called Him Wild Bill* (1974) and *Wild Bill Hickok, Gunfighter* by Joseph G. Rosa, published by University of Oklahoma Press.



CLASSIC TRUE WEST FROM THE TRUE WEST ARCHIVES

Editor's Note: "Ask the Marshal" columnist Marshall Trimble has been regularly contributing to *True West* for over two decades. If you'd like to read more of Marshall's columns and articles, like "Cowboy & Actor Ben Johnson" from the November 2015 issue, please go to TrueWestMagazine.com and subscribe for full access to 70 years' worth of exciting issues of *True West*.

BY MARSHALL TRIMBLE

COWBOY & ACTOR BEN JOHNSON

He truly knew his horses.

Ben Johnson arrived in California in the late 1930s after Howard Hughes bought some horses from an Oklahoma ranch where Johnson worked. Hughes liked the way the cowboy handled horses and offered him a job hauling them to northern Arizona, where he was filming *The Outlaw* starring Jane Russell. When filming was finished, Johnson hauled the horses on to California. In 1939 and during the early 1940s, he wrangled and performed stunt work until he caught the eye of director John Ford while doubling for Henry Fonda in 1948's *Fort Apache*. As they say, "The rest is history."



Arizona's official state historian **Marshall Trimble** traveled with actor Ben Johnson to Monument Valley in the mid-1990s. Trimble is vice president of the Wild West History Association, and his latest book is *Arizona's Outlaws and Lawmen*.



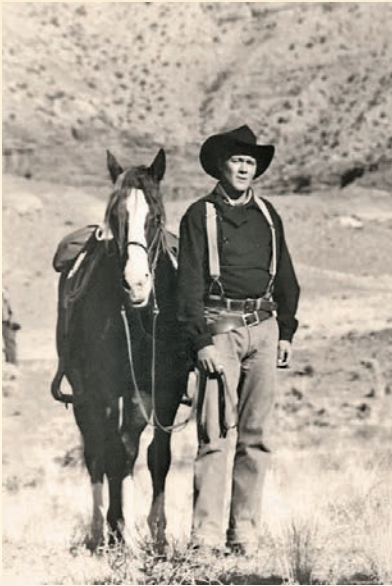
Ben Johnson's first star role was in 1950's *Wagon Master*, where he, fittingly, given his horse ranching background, played a horse trader. He's shown in that role (below) and on the run aboard Bingo in the same film (left). Three years later, he returned to rodeo and won a world roping championship. By the year's end, he realized movies were less riskier and paid better, and he returned to Hollywood.

Courtesy RKO Radio Pictures



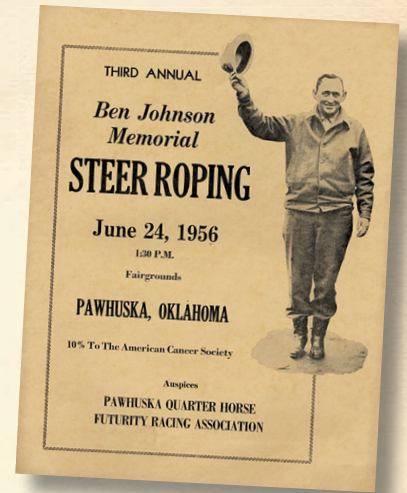
Johnson went uncredited in movie roles until John Ford's 1948 Western *3 Godfathers*, in which he played posse man #1. His next Western was 1949's *She Wore a Yellow Ribbon*: (left, from left) John Wayne, Harry Carey Jr., Ben Johnson, John Agar and George O'Brien.

Courtesy RKO Radio Pictures



The actor stood with his horse, Steel, in this publicity photo for 1950's *Wagon Master*. Steel was a famous movie horse owned by Ben Johnson's father-in-law, Clarence "Fat" Jones, who ran a horse renting stable in Hollywood. Johnson rode Steel when he won his world champion steer roping title in 1953. In the movies, though, Steel had his own stunt double—a fabulous galloper named Bingo.

Courtesy RKO Radio Pictures



The Ben Johnson Memorial Steer Roping event, still held annually in June, honors the actor's father, a cattleman rancher who was also a champion steer roper. Both father and son were inducted into Oklahoma City's National Cowboy and Western Heritage Museum, in 1961 and 1982 respectively.

True West Archives

Ben Johnson starred in 1969's *The Wild Bunch*, which the American Film Institute included as one of the 10 best Western films ever made. (From left) *Wild Bunch* gang members played by actors Ben Johnson, Warren Oates, William Holden and Ernest Borgnine.

Courtesy Warner Bros. Pictures



His roughly 300 films and TV shows include 1961's *One-Eyed Jacks*, the only movie directed by actor Marlon Brando, who turned Johnson (left) into an outlaw.

Courtesy Paramount Pictures

TRUE WEST ARCHIVES

Every issue of *True West* magazine is now online, including Marshall Trimble's original, unabridged article as it appeared in the November 2015 issue. To learn more about how you can read all of Trimble's articles and subscribe to *True West Archives*, go to TrueWestMagazine.com.
Our past awaits you!

BY JOHNNY D. BOGGS

On the Western Trail

Pack it up, round 'em up and drive north for an Old West adventure.

Sherman, Texas, native S.H. Woods was 16 years old when he was “second boss—the horse rustler”—on a cattle drive in 1881.

Although the drive had started along the Chisholm Trail in the Chickasaw Nation, the herd had moved onto the Western Trail, and Dodge City, Kansas, was just eight or 10 miles ahead when a nighttime storm blew in.

“Talk about thunder and lightning!” Woods recalled in *The Trail Drivers of Texas*, the Old Time Trail Drivers’ Association’s mammoth 1924 collection of reminiscences compiled and edited by J. Marvin Hunter. “There is where you could see phosphorescence (fox fire) on our horse’s ears and smell sulphur. We saw the storm approaching and every man, including the rustler, was out on duty. About 10 o’clock at night we were greeted with a terribly loud clap of thunder and a flash of lightning which killed one of our lead steers just behind me. That started the ball rolling. Between the rumbling, roaring and rattling of hoofs, horns, thunder and lightning, it made an old cow-puncher long for headquarters or to be in his line camp in some dug-out on the banks of some little stream.”

And it didn’t end there, Woods said, because “just as soon as we could get them quiet, some other herd would run into us and give us a fresh start. Finally, so many herds had run together that it was impossible to tell our cattle from others. When lightning flashed, we could see thousands of cattle and hundreds of men all over the prairie, so we turned everything loose and waited patiently for daybreak.”

It took about a week for trail crews to separate the herds. Those who were



Violent thunderstorms on the Southern Plains were one of the great dangers that cowboys faced while driving cattle up the Western Trail from Bandera, Texas, to markets in Kansas, Nebraska and Wyoming.

Courtesy Beinecke Library, Yale University

driving to Dodge City hadn’t far to go. But Woods and his pards were bound for Wyoming. Which meant they had to cross the Arkansas River “just above Dodge City,” and move through northwestern Kansas and into Nebraska, where they followed the North Platte from Ogallala to Forts Laramie and Fetterman in Wyoming. When they left the Platte, they crossed 60 waterless miles in four days. In all, Woods recalled, “It took us just exactly three months and twenty days to drive a herd of Southern ‘doggies’ from the Red River and deliver them at the Wyoming ranch.”

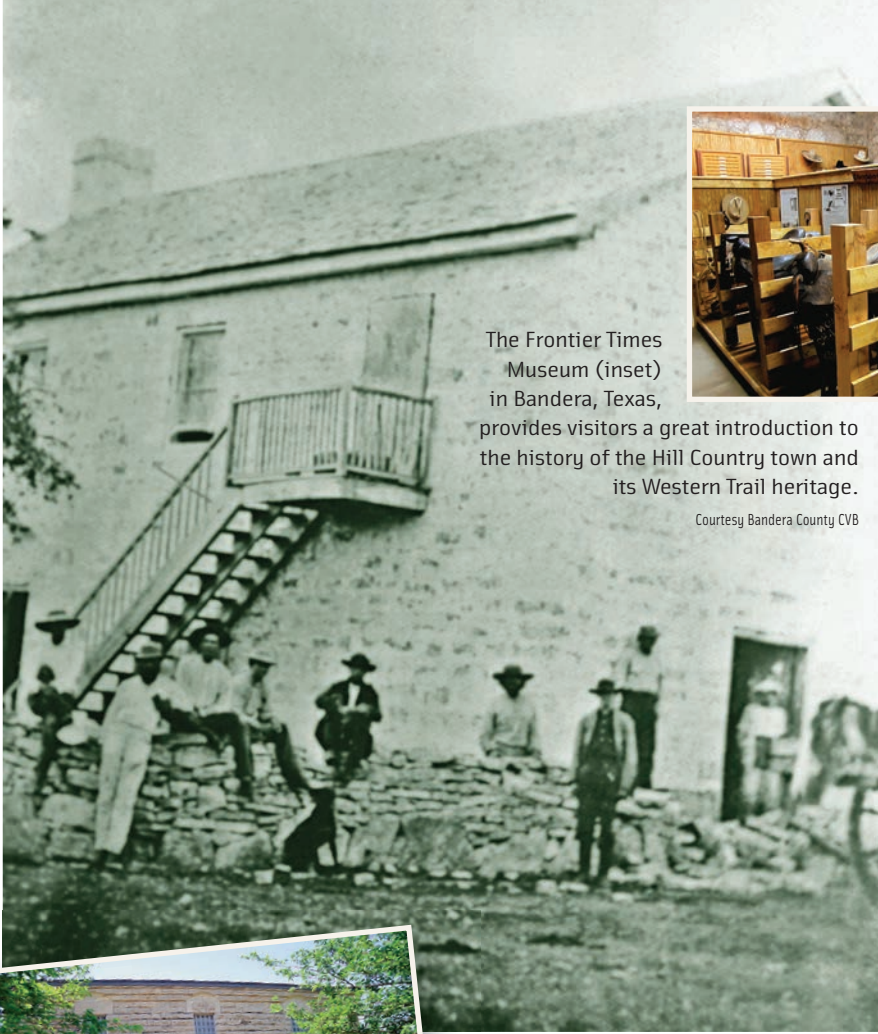
The gist of this story being: The Western Trail was not for sissies. Maybe that’s why you hear a lot more songs sung about the Chisholm and

Goodnight-Loving trails—not that those trails were rides in the park for Texas cowboys.

Various routes

One major difference between the Chisholm Trail—meaning the Texas-to-Kansas cattle trail and not the Oklahoma-to-Kansas path named after trader Jesse Chisholm—and its forerunner, the (Texas-to-Missouri) Shawnee Trail, was that the Western Trail did more than send cattle to packing houses.

Sure, Western Trail cowhands brought cattle to railroad shipping points like Dodge City (Boot Hill Museum) and Ogallala (Boot Hill Cemetery) to feed millions of people, but it was also used



The Frontier Times Museum (inset) in Bandera, Texas, provides visitors a great introduction to the history of the Hill Country town and its Western Trail heritage.

Courtesy Bandera County CVB



Site) and Vernon (Red River Valley Museum) and finally on to Doan's trading post, established in 1878 by Jonathan Doan and his nephew Corwin F. Doan. Near there, the herds swam the Red River into present-day Oklahoma.

With herds usually numbering around 2,000 to 2,500 cattle, the route taken depended on grass, so the routes varied.

Two routes today—U.S. Highway 183 and State Highway 34—promote the Western Trail, which passed through Fort Supply before crossing into Kansas. Elsewhere, trails split, or trail bosses had options. They might take the Ghost Trail, also known as the Quanah Detour, from present-day Quanah, Texas (Quanah, Acme & Pacific Depot Museum) to the Salt Fork of the Red River near Mangum, Oklahoma (Old Greer County Museum & Hall of Fame). Or they could follow the Mobeetie Trail to Mobeetie (Mobeetie Jail Museum) in the Texas Panhandle.

No matter where they went, it was rarely easy.

In 1882, F.M. Polk, who had been driving cattle for a decade, hired on for a drive in which he had “plenty of bad horses to ride” and “stampedes were so numerous that I could not keep track of them. ... There was so much rain, and the cattle were so restless, we never knew what to expect. Lots of times I never pulled off my boots for three days and nights.”

Trail's End

The Kansas Legislature prohibited all Texas cattle from entering the state

The Western Trail left Texas just north of Doan's store near present-day Vernon (inset). The trading post was founded four years after cattleman John T. Lytle forged the trail on a cattle drive to Fort Robinson, Nebraska.

Cattle Drive Courtesy Beinecke Library, Yale University/
Doan's Crossing By Johnny D. Boggs



Mobeetie, first known as Hidetown, started out as a supply store for buffalo hunters in 1874. Fort Elliott was established nearby in 1875 and closed 15 years later. The Mobeetie jail, now a museum (left), was built in 1886 out of local limestone.

All Photos by Johnny D. Boggs Unless Otherwise Noted

to stock ranges in Wyoming, Montana and the Dakotas.

When Kansas quarantine laws (to prevent the spread of a “Texas Fever,” often fatal to Kansas cattle) spread westward, more Chisholm Trail drovers began using the Western Trail.

Most trail historians credit John T. Lytle for blazing the Western Trail, later also called “the old Fort Griffin and Fort Dodge trail,” when he drove a herd from southern Texas to the Red Cloud Agency, then located near western Nebraska's Fort Robinson, in 1874.

The trail began in Bandera County—where Hunter founded Frontier Times Museum (still around!) in the town of Bandera in 1927. The trail basically went through Kerrville (Museum of Western Art), to near Menard, and on to Albany, Fort Griffin (Fort Griffin State Historic





Dodge City, Kansas, served as trail's end for both the Chisholm and Western routes, and its past is preserved at Boot Hill Museum, thanks to Chalkley Beeson, who started collecting Dodge City artifacts in the 1870s.

Dodge City Courtesy True West Archives/
Boot Hill Museum By Johnny D. Boggs



Texas artist Robert Summers's *Trail Boss* (above) looks over the cowhands and others who were buried on Ogallala, Nebraska's Boot Hill cemetery during the Western Trail era.

in 1885, but Texas cattle drovers soon learned they weren't just upsetting Kansans. In 1886, the *Austin Daily Statesman* reported: "There has been some talk of holding an indignation meeting to protest against the late action of the Panhandle free-grass syndicates, in refusing to let south Texas cattle go up the Western trail."

So, the Western Trail, having sent an estimated six million to seven million cattle north, faded out like the Shawnee, Chisholm and even the Goodnight-Loving.

F.M. Polk wasn't sad to see it go. Left in Mobeetie in 1882 because of a quarantine,

"the boss and I had a row," so Polk rode out for Dodge City and bought a one-way train ticket.

"On my way home," Polk recalled in *The Trail Drivers of Texas*, "I reviewed my past life as a cowboy from every angle and came to the conclusion that about all I had gained was experience, and I could not turn that into cash, so I decided I had enough of it, and made up my mind to go home, get married and settle down to farming."



Johnny D. Boggs's cattle-drive novels include *The Lonesome Chisholm Trail*, *Summer of the Star*, *Return to Red River*, *A Thousand Texas Longhorns*, *Longhorns East* and, due out next year, *Bloody Newton*.

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A WIDE SPOT IN THE ROAD

NATIONAL HISTORIC TRAILS INTERPRETIVE CENTER

Founded in 2002 in Casper, Wyoming, the National Historic Trails Interpretive Center isn't about cattle drives but those early interstates of 19th-century Western America—primarily, the Mormon, Oregon, California and Pony Express trails—and the estimated half a million emigrants who traveled west between 1840 and 1869 and the Pony Express riders who delivered the mail.

In addition to galleries focusing on the individual trails, the nonprofit museum also shows visitors "Ways of the People," "The U.S. Looks West" and "Epilogue: The Trail Today." And while the focus is on history, this interactive museum is high-tech, from the short introductory film *Footsteps to the West*, a 2003 Spur Award finalist for Best Documentary Script by Candy Moulton and Dan Gagliasso, to virtual rides in a stagecoach and wagons. You can even push a Mormon handcart. nhtcf.org

GOOD EATS & SLEEPS

GOOD GRUB: *Brick's River Café*, Bandera, TX; *Lytle Land & Cattle Company*, Abilene, TX; *Prime on The Nine*, Dodge City, KS; *Plains Trading Post Restaurant*, Douglas, WY

GOOD LODGING: *Y.O. Ranch Hotel & Conference Center*, Kerrville, TX; *The Outside Inn*, Magnum, OK; *Fort Robinson State Park*, Crawford, NE; *C'mon Inn Hotel & Suites*, Casper, WY



Exhibits at the National Historic Trails Interpretive Center in Casper, Wyoming, recount the stories of the pioneers and how the transcontinental trails they followed west and east transformed the nation and its people.

Courtesy NHTCF.org



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Jolly Times In Iowa

A Hawkeye State minister and a basement entrepreneur changed how the world snacks.



Popcorn as we know it may seem like a fairly new concept, but it's been around since the early 1800s. In fact, a woman named Sarah Bella Dunlop sent a letter to a Missouri newspaper discussing varieties of corn. She advised there was field corn, Indian

corn from the Mandan Indians being grown in Council Bluffs, Iowa, and popcorn. She wrote, "Pop-corn as it is vulgarly called; this is very prolific, and bears bunches of ears, tier above tier."

In 1861 *The Weekly North Iowa Times* reported, "Pop Corn. Every farmer



From their home in Sioux City, Iowa, the Cloyd H. Smith family launched the American Pop Corn Company, better known as Jolly Time, in 1914. In their first year of business, they sold 75,000 pounds of popcorn. Since then, the snack business started in a basement has sold over three billion pounds of the popular treat.

Images Courtesy Jolly Time Popcorn

should provide this cheap luxury; see that the boys have a patch, and let the young folks indulge in it freely. It keeps well after it is parched. Make pop-corn candy; it is much healthier than colored sugar for children.” Popcorn and popcorn balls started appearing in all sorts of places, like fairs, parties, plays and were often given as gifts. Some women adorned their attire with popcorn and even made jewelry out of it.

In 1866 an enthusiastic Methodist minister in Springfield, Iowa, became the city’s largest popcorn vendor. *The Sioux City Journal* reported, “he mingled things business, with things spiritual at a prayer meeting by crying out ‘popcorn’ when attempting to join in the responses of ‘amen.’”

By 1868 popcorn vendors were showing it to be a profitable business and the largest income maker in Fitchbury was the “popcorn man.” Two years later, popcorn was being turned into candy and Messrs. Bryant & Harriman of Waverly shared their latest popcorn confectionery with the *Waverly Enterprise*. It was reported, “Their pressed pop corn is the best we have seen for some time.”

Early on, popcorn was grown in small quantities on farms and in gardens for home use, but by the early 1900s, popcorn had become a commercial crop grown for large-scale consumption. In early 1904 the *Evening Times-Republican* reported that Odebolt had shipped more popcorn than any other station in the world. In 1902 shipments amounted to 144 cars, and the 1903 shipments were estimated to be 250 cars. The cost was about 80 cents to one dollar per pound, when an average yield for farmers was a ton and a half per acre.

In 1913 Clويد Smith realized that Sac County, Iowa, was one of the best places to grow popcorn, so he did. When he was given a price for his corn that he didn’t like, he took it to the basement of his Sioux City home, where he and his son Howard shelled the corn by themselves and then sold it by wagon. They were so successful that Clويد built a crib in



1914, and later, a shelling and cleaning building. By 1914 the American Pop Corn Company was underway. You may know their popcorn by another name—Jolly Time. According to the company, the name Jolly Time came out of a casual dinner conversation between Clويد and a Chicago advertising friend. The name simply “popped up” while Clويد was telling him about his new enterprise. They grew white popcorn and originally sold it in cardboard boxes, but due to moisture issues, they had a special tin can made that they used for decades. They were also known for including a recipe on the back of their packaging. Try this family recipe that’s been passed down through generations.



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

SMITH FAMILY GOURMET BAKED CARAMEL POPCORN

- 24 c. popped JOLLY TIME® nonstick cooking spray
- 1 c. butter
- 2 c. firmly packed brown sugar
- 1 tsp salt
- ½ tsp baking soda
- 1 tsp. vanilla
- ½ c. light or dark corn syrup

Preheat oven to 250°F. Coat the bottom and sides of a large roasting pan with nonstick cooking spray. Place popped popcorn in the roasting pan.

In a heavy pan, slowly melt butter; stir in brown sugar, corn syrup and salt. Heat to a boil, stirring constantly; boil without stirring for five minutes. Remove from heat; stir in baking soda and vanilla. Gradually pour over popped popcorn, mixing well. Bake for one hour, stirring every 15 minutes. Remove from oven, cool completely. Break apart and store in a tightly covered container.



Recipe courtesy of Jolly Time Popcorn.



During the early 20th century, popcorn stands—like this couple’s business in Grundy Center, Iowa—became common across the United States. During the Great Depression, the popcorn business was inexpensive to start and provided an affordable treat for customers.

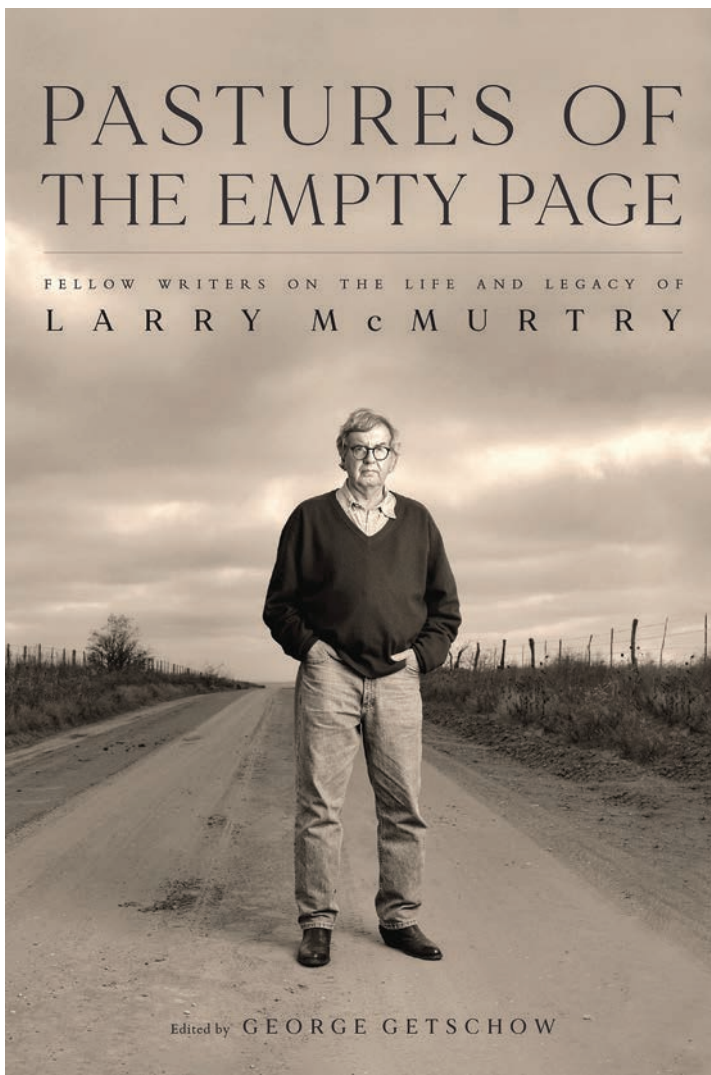
Arthur Rothstein, 1939, Courtesy Library of Congress

Voice of the West

A remembrance of Larry McMurtry, a new history of the Mountain Meadows Massacre, a wild Western tale, Apache boarding schools and a new collection of Old West stories.

Pastures of the Empty Page: Fellow Writers on the Life and Legacy of Larry McMurtry (University of Texas Press, \$29.95), edited by George Getschow, is a timely book for all of us who love the West and writing. From phones to streaming television, we are enjoying a renaissance in Western history and fiction adapted for modern audiences who prefer film or television presentation rather than the written word. But, as we sit back and watch the adaptations of our favorite books, Getschow and his 38 contributors to *Pastures of the Empty Page* remind us of the importance of the power of the writer and the written word. As Getschow says in his Introduction, “What Larry wrote didn’t always sit well with his family, his community, or even his fellow writers. But he kept writing and writing, filling the pastures of the empty page with stories of the heart.... Stories that remain embedded in our bones.”

Reading essays by contributors W. K. Stratton, Stephen Harrigan and Elizabeth Crook made me reflect on when I first become aware of Larry McMurtry. I believe it is a question many of us asked ourselves after his passing in 2021. I had



become very aware of McMurtry after he published *Lonesome Dove* and his celebrity status after the novel was adapted into the ever-popular television miniseries. But it was my father, Jeb, who told me I needed to follow the trail of words and moving pictures of *Hud* to *Horseman*,

Pass By to really discover the real McMurtry, a writer like my father’s good friend Max Evans, who wrote about the Southwest with a passion and rare honesty.

Readers of the essays gain a deep sense of McMurtry’s burdens and gifts as a writer. On every word he wrote he toiled with his soul and his roots, ever hoping to give us a greater understanding of himself and ourselves through the prism of his Texas roots.

I believe *Pastures of the Empty Page* will inspire readers to go back and dive into McMurtry. Sure, *Lonesome Dove* is on my list as is *Walter Benjamin at the Dairy Queen: Reflections on 60 and Beyond* (I just turned 60), but they are not at the top of the list. No, I want to reread the first three McMurtry books my father shared with me, three that I believe represent the very heart of McMurtry the man, the writer and the lonely Texan with a type-

writer: *Horseman*, *Pass By*, *The Last Picture Show* and *In a Narrow Grave: Essays on Texas*. There, within McMurtry’s hallowed prose, I will rediscover the voice of a man who could not live without storytelling

—Stuart Rosebrook

ROUGH DRAFTS

A Q&A with Historian Art Burton

Art Burton is a retired history professor who taught for 38 years. A regular contributor to *True West*, he is considered one of the foremost experts on the history of African American frontier lawmen and outlaws in the West. He is the author of *Black, Red, and Deadly*; *Black, Buckskin and Blue*; *Black Gun, Silver Star: The Life and Legend of Frontier Marshal Bass Reeves*; and *Cherokee Bill: Black Cowboy-Indian Outlaw*. He makes his home in South Holland, Illinois.

Why should we all know who Deputy U.S. Marshal Bass Reeves was?

After many years of research, I believe Deputy U.S. Marshal Bass Reeves is the greatest frontier hero in United States history. Reeves killed more than 20 outlaws and arrested more than 3,000 felons who broke federal law in the most dangerous territory in the Old West.

Do you believe Bass Reeves has received the attention from historians he deserves?

No, Reeves has not received the attention he deserves. No one knew about him until my book, *Black, Red, and Deadly* came out in 1991. The U.S. Marshals Service in Washington, D.C., was aware of him, but the public and Western historians were not familiar with his legacy.

How significant is it that producer Taylor Sheridan started his Lawmen series with Bass Reeves?

Sheridan's production is the first major film project on Bass Reeves, and I hope they do a good job. There will be more movies and series in the future; I hope Bass Reeves' integrity and character are captured well. It is also important to show the correct historical and cultural dynamic of the Oklahoma and Indian Territories of the late 19th century.

What aspects of Western frontier history need a greater investigation in 2023?

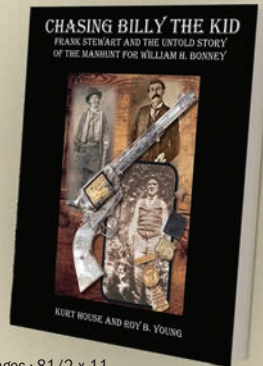
The contributions of African Americans to the Western frontier have not been researched and written about very well. That history has been marginalized, to say the least. There are many stories that need to be told about African Americans who were mountain men, scouts, pioneers, soldiers, lawmen, outlaws, stagecoach drivers, cowboys, ranchers and entrepreneurs. There were Black towns throughout the West; frontier Oklahoma alone had more than 30 Black towns founded by settlers.

What is your next project?

I am working on a book on the wildest town in the Old West—Muskogee, Indian Territory.

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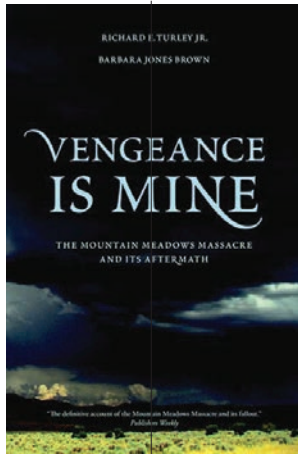
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Revelations

The Mountain Meadows Massacre of 1857 has only recently been understood, thanks in part to qualified scholarship into the incident. When overland pioneers from Arkansas were gunned down in southwest Utah by fanatical Mormons, there was a widespread effort to cover up the story. Historians Richard E. Turley, Jr. and Barbara Jones Brown, members of the Church of Jesus Christ of Latter-day Saints, take a fully objective approach to the horrific events of September 11, 1857, in their new book *Vengeance is Mine: The Mountain Meadows Massacre and Its Aftermath* (Oxford University Press, \$34.95). The monumental and scholarly work is a sequel to their 2008 book *Massacre at Mountain Meadows* (Oxford). While the book focuses on the conspiratorial and legal maneuvering of the LDS church in the wake of the massacre, it also tells the stories of the few survivors: 17 children who were returned to northern Arkansas.

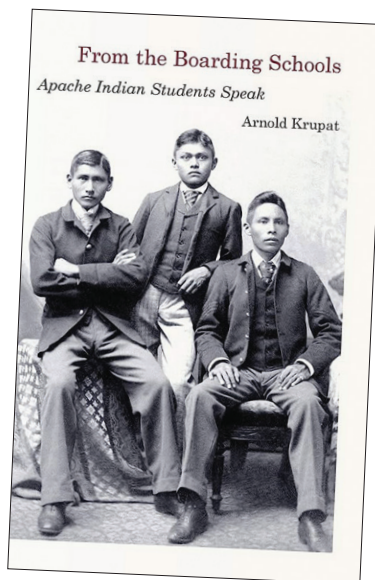
—Erik J. Wright, assistant editor of *The Tombstone Epitaph*



Voices Raised

When American Indian youth were placed into boarding schools in the late 19th century, many of their voices were silenced. Professor Arnold Krupat has worked extensively to resurrect some of these lost voices, and his new book, *From the Boarding Schools: Apache Indian Students Speak* (University of Nebraska Press, \$65), sheds new light on the life

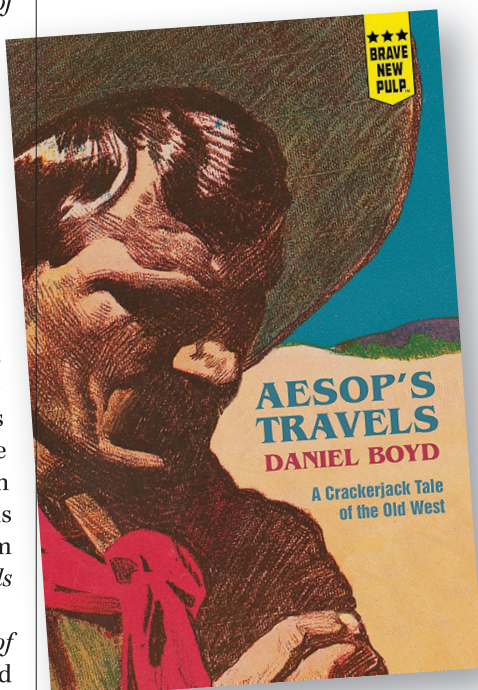
and times of these people in captivity. Included are selections of two previously



A Wild Tale, a Wild Bunch

In *Aesop's Travels: A Crackerjack Tale of the Old West* (Montag Press, \$18.95), author Daniel Boyd writes another witty, character-centric fun read with all the trimmings of misguided logic, unique dialogue and hilarious, one-of-a-kind characters, including Beefy Beaumont, Queen of Egypt owner; Charlie Greenfield, who is saved from a hanging; Little Aesop, a young, orphaned ragamuffin, who is a natural sharpshooter; Horatio, a Chinese cook; Dawg, a madame's handyman; and well-known outlaw Johnny Pesos, who wears a vest of Mexican pesos. The epic tale follows Charlie and his ragged band on a journey of reckoning in search of his father and brother, who almost had him hanged. Hard to put down, *Aesop's Travels* is one of the best reads this year.

—Melody Groves, author of *Before Billy the Kid*



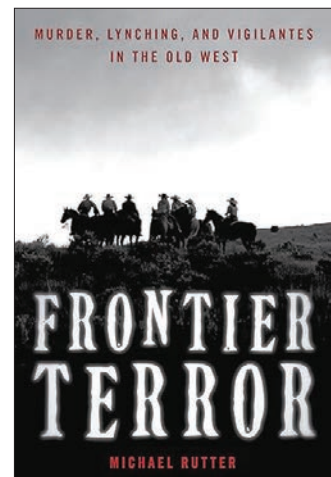
unpublished autobiographies by Sam Kenoi and Dan Nichols with the help of Morris Opler, as well as additional material by Vincent Natalish. The latter was one of the Apache children taken from Fort Marion to the Carlisle Indian School. This book helps to bridge a gap in the story between the brutal Apache Wars and their time as POWs in various locations under the control of the United States government.

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

Terror in the West

Starting in 1850 Arizona with scalphunting John Glanton, about whom almost nothing reliable is known, Michael Rutter takes us on a journey across the legendary Wild West. In *Frontier Terror: Murder, Lynching, and Vigilantes in the Old West* (Two Dot, \$22.95), he regales us with “the famous gunfighting gambler, Doc Holliday, in an apocryphal tale spun by Wyatt Earp [in which Doc] barely avoided the hangman’s noose.” Rutter enlivens the story with an “Unconfirmed photo of Doc Holliday” that shows John Escapule, an early resident of Tombstone and great-grandfather of the current mayor, Dusty Escapule. The author does not detain us with boring facts or chronology, going instead straight to conclusions. Finally, he provides us a version of the legend of Billy the Kid as you’ve never heard it before, based on facts of which no other researcher is aware.

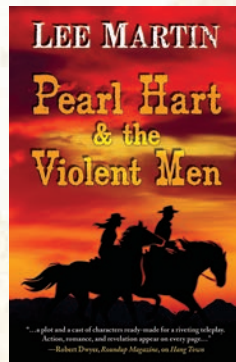
—Doug Hocking, author of *Terror on the Santa Fe Trail: Kit Carson and the Jicarilla Apache*



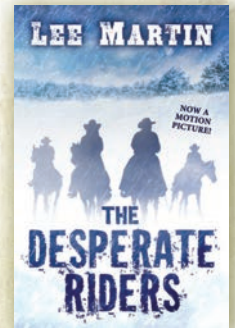
LEE MARTIN



NEW! MARTIN'S LATEST NOVEL, ONE TEXAS RANGER, which is well researched and also written as a screenplay: "Four Texas Rangers have lost their lives trying to extract Rad Calhoun from Mexico, but young Ranger Jack Riley stumbles onto the outlaw's fiery runaway fiance and drags her along as bait, while saddled with her really fat pinto mare and an ornery dog, as he tries to cross back over the flooded Rio Grande with Calhoun and his gang on their trail."



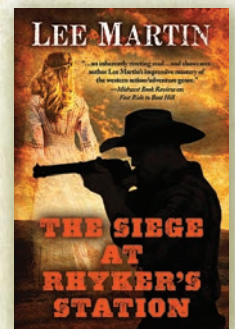
TRUE WEST, JANUARY 2023, BEST OF THE WEST: Best Historical Western Novelist and Novel, PEARL HART & THE VIOLENT MEN "Chance Donovan, a U.S. Deputy Marshal and former Texas Ranger, having to deal with his own secret past as well as the vengeful and deadly Boxer gang among others, has a yen for Pearl Hart, a feisty suffragette with an abusive husband. When it all comes together, only a few will survive the deadly climax."



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

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

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



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

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

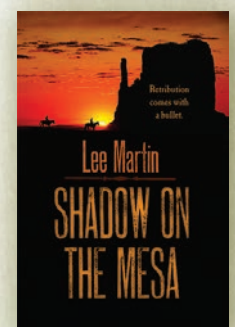
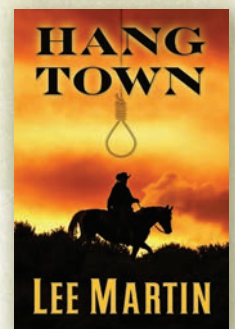
HANG TOWN is also a screenplay, now under option. "Joey, a boy of 12, drowns in the swollen South Platte River after being thrown out of house and home by his father, strong man and shootist, Harry Lassiter. On the other side of that river emerges a new man, Ben Cross, determined to make something of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

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

— Robert Dwyer, Author *Hugh Glass, The Revenant*

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

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



Look for all of Lee Martin's 30 Westerns at **AMAZON** or wherever books are sold.

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

BY STUART ROSEBROOK

The Tenacity of the West—and the Western

DESPITE PROGNOSTICATORS' PREDICTIONS, OLD WEST STORYTELLERS' ROOTS ARE SET DEEP, AND THEY HAVE A LOT MORE STORIES TO TELL BEFORE THE WESTERN IS DECLARED EXTINCT.

A year ago, I asked the question: “Will the Western survive?” I was concerned, and rightfully so, with the anti-Western sentiment of many if not most of the New York publishing houses; the reduced number of 19th-century West monographs from

university imprints; and the shuttering of Five Star’s Western and Frontier Fiction imprint.

From my desk in Prescott, Arizona, the Western landscape seemed drought-stricken and maybe the fiction and nonfiction “climate changers” were going to triumph against what they

perceived as out-of-date, out-of-fashion fictioneers, storytellers and historians.

But, just when it seems the anti-Western movement would succeed, strong winds in favor of Western writers have blown Old West writing and publishing back on course.



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To what do I attribute these winds that are billowing the sails of Western writers and publishers?

First and foremost are the readers and the consumers of Western popular culture. Without them, the genre is dead in the water.

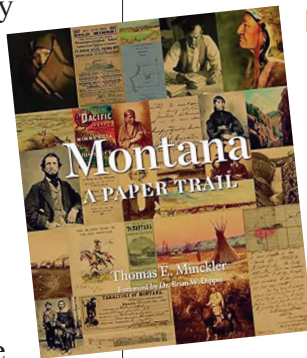
Second, the publishers of classic, modern and contemporary Westerns in every medium again believe in the consumer's interest in the Western because they are making a profit. If they weren't, they would only publish romance, mystery, horror, sci-fi and YA.

So, how do we sustain Western publishing?

The solution is two-fold: be a consumer of Western culture and share

that passion for the West with the next generation. Whatever platform your family and friends enjoy the most, share it, trumpet it, praise it and give it as a gift. A broad, popular consumer interest in the West will not survive unless it is shared and celebrated with our younger friends and family members.

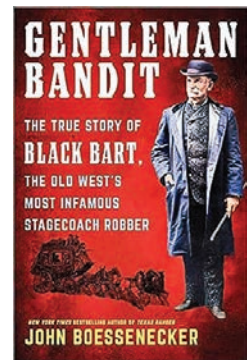
With that said, here are some of my favorites in Western fiction and nonfiction from the past year:



Nonfiction

Thomas E. Minckler's *Montana: A Paper Trail* (Montana Historical Society Press, \$85) is a work of art. From the endpapers to the final

page, Minckler's masterpiece is an entertaining and visual travelogue of Montana history.



John Boessenecker's *Gentleman Bandit: The True Story of Black Bart, the Old West's Most Infamous Stagecoach Robber* (Hanover Square Press, \$32.99) attempts to answer one of the oldest questions in California frontier history: who really was Black Bart? You will need to read the historian's well-researched biography to find out.

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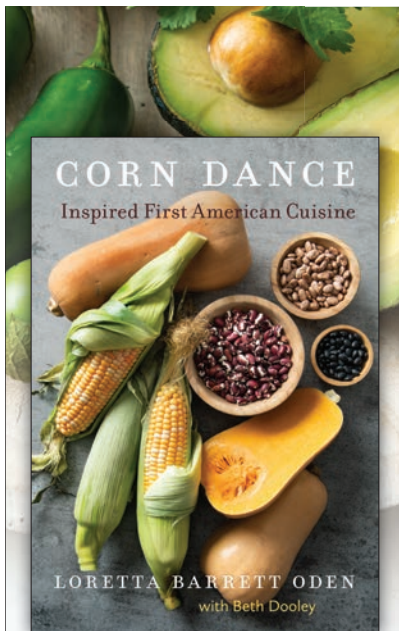
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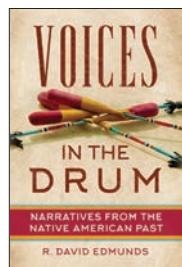
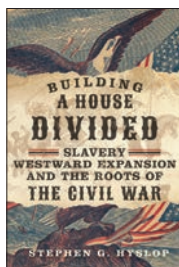
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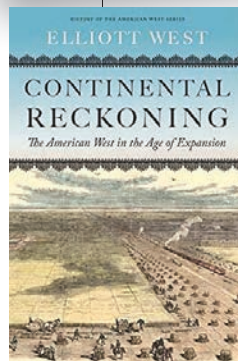
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H.W. Brands's *The Last Campaign: Sherman, Geronimo and the War for America* (Doubleday, \$32.50) should be considered by scholars, students and researchers as one of the finest syntheses of the Age of Jackson to the Progressive Era published in the past decade.



of the development of the Rangers from a militia to one of the best-known

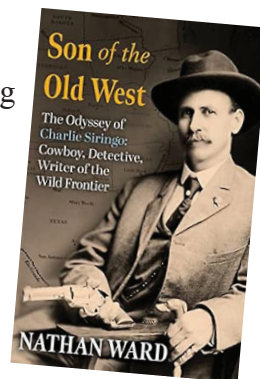
Elliott West's *Continental Reckoning: The American West in the Age of Expansion* (University of Nebraska Press, \$39.95) is one of the most important and literary books on the subject published in the past 50 years.



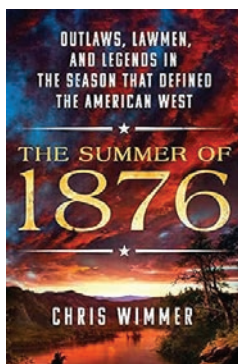
frontier fighting forces in 19th-century America.

Nathan Ward's *Son of the Old West: The Odyssey of Charlie Siringo: Cowboy Detective, Writer*

of the Wild Frontier (Atlantic Monthly Press, \$28) is a fast-paced, rollicking biography of one of the West's most enigmatic characters.

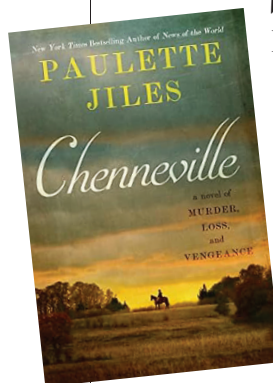


Chris Wimmer's *The Summer of 1876: Outlaws, Lawmen and Legends in the Season That Defined*



the American West (St. Martin's Press, \$30) is his first book and a great introduction to the grand events that defined the West—and America—in its Centennial year.

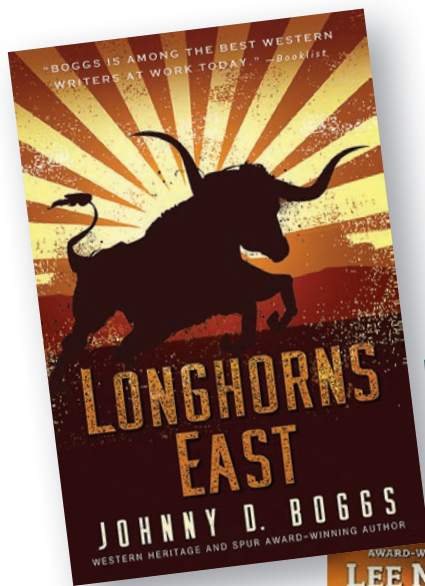
Tom Clavin's *Follow Me to Hell: McNelly's Texas Rangers and the Rise of Frontier Justice* (St. Martin's Press, \$29.99) gives readers a dramatic overview



Fiction

Paulette Jiles's *Chenneville: A Novel of Murder, Loss and Vengeance* (William Morrow, \$30) is an epic tale of sorrow and revenge that takes the reader on a journey across post-Civil War America from war-torn Missouri to frontier Texas.

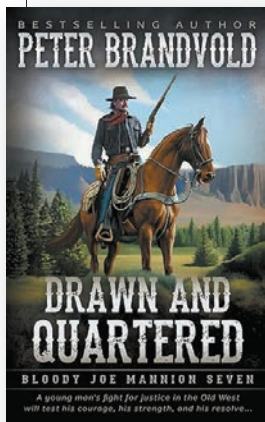
Johnny D. Boggs's *Longhorns East* (Kensington, \$14.95) is the author's latest trail drive Western—but this one is from Texas to New York City! You'll never believe a Western can't be set east of the Mississippi after reading *Longhorns East*.



Lee Martin's *One Texas Ranger* (Vaca Mountain Press, \$16.99) is the prolific writer/screenwriter's latest Western. Texas Ranger fans will want to hitch up for a fun-filled ride across the Lone Star State in Martin's latest horse opera.



Howard Weinstein's *Galloway's Gamble 2: Lucifer & The Great Baltimore Brawl* (Silverado Press, \$15.99), an epic, cross-country tale, is the author's long-awaited sequel to his award-winning *Galloway's Gamble*.

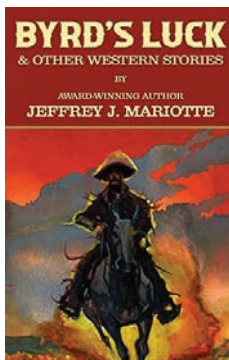


Peter Brandvold's *Drawn and Quartered: Bloody Joe Mannion Series* (Wolfpack Publishing, \$12.99) is a classic Western akin

to the great adventures written by Max Brand, Luke Short and Louis L'Amour.

in the British and American Northwest, and readers will be eagerly awaiting her next novel.

Jeff Mariotte's *Byrd's Luck & Other Western Stories* (Silverado Press, \$14.99) is the latest set of traditional and weird Western tales from this prolific Arizona writer.



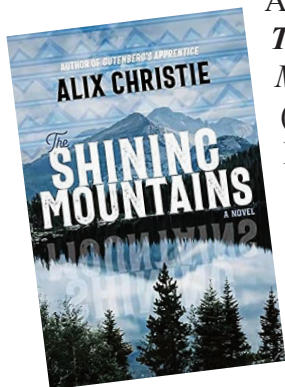
Ian McConachie

CALIFORNIA AUTHOR SHARES HER LOVE OF GOOD WRITING

Ann Parker pens the Silver Rush historical mystery series (Poisoned Pen Press/Sourcebooks) set in the 1880s Victorian West. Her books have won the Western Writers of America Spur Award, Women Writing the West WILLA Award and Colorado Book Award. The series was also named a Booksellers Favorite by the Mountains and Plains Independent Booksellers Association.

Five works that shaped her love for and writing about the historical West, starting with a childhood favorite, are:

- 1 **Little House in the Big Woods** by Laura Ingalls Wilder (HarperCollins): Wilder's semi-autobiographical novel details the life of a pioneering family in early 1870s Wisconsin.
- 2 **O Pioneers!** by Willa Cather (Simon and Schuster): This historical novel of Swedish immigrants in Nebraska farm country is awash with unforgettable descriptions of the setting and the times.
- 3 **A Victorian Gentlewoman in the Far West: Reminiscences of Mary Hallock Foote** edited by Rodman W. Paul (Huntington Library): Writer and illustrator Mary Hallock Foote's evocative accounts of life in Western mining towns of the late 1800s is an eye-opener and a treasure (especially if you have read Wallace Stegner's *Angle of Repose*).
- 4 **Leadville: Colorado's Magic City** by Edward Blair (Fred Pruet Books): A well-researched, rollicking read laying out the history of this unique Rocky-Mountain-high mining town and its famous (and infamous) denizens. Stories abound!
- 5 **Lights and Shades in San Francisco** by Benjamin E. Lloyd (public domain): Published in 1876, this illustrated travelogue provides 19th-century insights into the city's history, venues and characters.



Alix Christie's *The Shining Mountains* (High Road Books, \$27.95) is the author's second novel but one of the most original Westerns of the year. It's based on her family history



WESTERN MOVIES

DVD & TV SERIES
By Henry C. Parke

Journey to Lone Pine

The iconic Western film location is celebrated every year at the internationally famous Lone Pine Film Festival.

Among the hundreds of long-running film festivals around the world, The Lone Pine Film Festival (lonepinefilmfestival.org), held in early October, is unique: 10 minutes after watching a movie, you can be walking among the spectacular rock formations of the Alabama Hills, spotting the exact locations where it was shot. The area is geographically unique as well. As Gene Autry explained it, "The highest point in the United States is Mount Whitney, and the lowest is Death Valley. It gets to 130 degrees, and you can still see snow at the top of Mount Whitney." Just over three hours from Los Angeles by car, in the Sierra foothills, the terrain is so striking and varied that a cinematographer could plant his camera, pivot it 90 degrees at a time, and appear to be at four different locations without ever lifting the tripod.

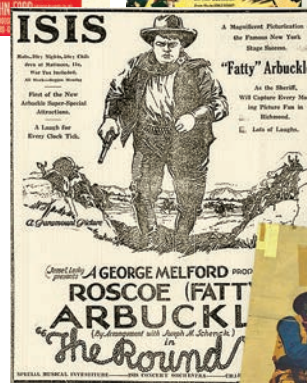
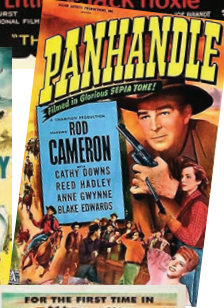
Hollywood moviemakers caught on when, in 1920, Fatty Arbuckle's *The Round-up* made spectacular use of the hills, Mount Whitney, the desert and the rough-and-tumble frontier town itself. Soon crews for Will Rogers, Tom Mix and Hoot Gibson were making the trek to Lone Pine.

With the coming of sound came the explosion of B-Western production. In 1935 alone, 16 films were made there, including three John Waynes, two Johnny Mack Browns, two Ken Maynards and the first two Hopalong Cassidys, a series that made Lone Pine their home for 31 movies. Gene Autry would make

18 there, with a dozen for Tim Holt, and a half dozen for Roy Rogers.

Also in 1935, the Alabama Hills would for the first time stand in for frontier India in *Lives of a Bengal Lancer*, followed by *Kim*, *The Charge of the Light Brigade* and *Gunga Din!*

The rise of color in the 1950s presented it ever more beautifully. In 1953, audiences got a deeper sense of the landscape when Randolph Scott starred in *The Stranger Wore a Gun* in 3D. Among the 13 films that Scott filmed around the Alabama



Director Quentin Tarantino intentionally used classic Western film locations in his 2012 Western *Django Unchained*, including Lone Pine, California's famous Alabama Hills and Sierra Nevada. The dentist wagon used in *Django* is on display at the Museum of Western Film History.

"Django Unchained" Courtesy Columbia Pictures/"Django Unchained" Wagon Courtesy Henry Parke

(Opposite) When National Film Corporation of America producer William Parsons decided to make *Lightning Bryce* near Lone Pine in 1919, he did not know that his 15-episode Jack Hoxie serial would launch the use of one of the most iconic and beloved Western film locations in the world.

Clockwise from top left: Posters courtesy RKO, National Film Co., Allied Artists, Columbia Pictures, 20th Century-Fox, Famous Players-Lasky Corporation, Columbia Pictures and Argosy-MGM.



Western film fans will love touring the Museum of Western Film History exhibits that showcase 124 years of Western filmmaking in Lone Pine, the Alabama Hills and Eastern Sierra Nevada. The RKO camera car was used in the 2020 miniseries *Mank*.

Henry Parke

Hills were four Budd Boetticher/Burt Kennedy collaborations, considered among the best Westerns ever made.

But the public knew nothing of this until the late 1980s, when a Western-loving San Fernando Valley journalist, Dave Holland, was watching a movie featuring Gene Autry sitting on Champion, "by a tall, thick, cucumber-shaped rock which was...at the very same spot where the Indian chase in *How the West Was Won* began, and where Tim Holt had tried ditching a posse in one of his RKO pictures!"

Historian Marc Wanamaker remembers the day Holland visited him at his Bison Archives. "I have tons of [movie stills] of the Alabama Hills. So we went out there to pinpoint which rock was what." This evolved into Holland's book, *On Location in Lone Pine*, then the tour, and in 1990, The Lone Pine Film Festival, originally based at the local high school, where many of the screenings still take place.

Jim Rogers, an avid Lone Pine fan who owned TV stations in Las Vegas, offered to buy land if the other enthusiasts would build The Lone Pine Film History Museum, which opened its

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TOUGHEST TOWN
SIDNEY
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William Boyd (center) starred as Hopalong Cassidy in 66 "Hoppies" from 1935 to 1948, including 31 filmed in the Alabama Hills of Lone Pine.

Courtesy Paramount Pictures



MGM Producer Bernard Smith hired three directors—John Ford, Henry Hathaway and George Marshall—to make the three-camera, wide-screen Cinerama production *How the West Was Won*. Hathaway directed many of his action scenes in the Alabama Hills near Lone Pine in 1961.

Courtesy MGM

doors in 2006. It holds an astonishing array of props, saddles, vehicles and artifacts, from Col. Tim McCoy's holsters and hat to the dentist's wagon from *Django Unchained*. Just as the film festival has broadened to include a few non-Lone Pine Westerns, the museum has been renamed The Museum of Western Film History (museumofwesternfilmhistory.org).

Among the guests in those early years, who would attend screenings, meet fans and hold panel discussions, were Roy Rogers, Dale Evans, Clayton Moore—The Lone Ranger, Gregory Peck, Ernest Borgnine and Jack Palance. As time has passed, that generation is largely gone. One intriguing program presented this year, Kids of Our Cowboy Kings, will feature the offspring and grandchildren of Joel McCrea, Roy Rogers, John Carradine and Richard Farnsworth.

Greg Parker, who first attended in 1999, will again guide several tours, something he began doing in 2018. Tour-goers are given handouts with screen-grabs from movies to help line up locations. His first location discovery? "At the end of *High Sierra*, where Humphrey Bogart is chased up Whitney Portal Road. There were six or eight

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locations right on the road. Since then I've found over 2,500 locations from about 180 different movies and television episodes."

Returning for a second year is Tony Cameron, who last year retraced his father Rod Cameron's steps on locations for *Panhandle*. Wyatt McCrea, grandson of Joel McCrea, remembers, "Joel loved Lone Pine and used to go fishing up there quite a bit. He made one film in the Alabama Hills called *Cattle Empire*. This year will be my 19th or 20th year at Lone Pine. It's a great way to commemorate some of those great films that were made up there, their contributions to Westerns and film in general, and to keep their spirit alive."

LAWMEN: BASS REEVES

Between the W.G.A.- and S.A.G.-induced gag orders, and producer Taylor Sheridan's characteristic reticence, little is known about the miniseries that premieres on Paramount+ this fall. But it stars David Oyelowo, and was shot around Fort Worth,

Texas. In supporting roles are Dennis Quaid, Donald Sutherland, Barry Pepper and Mo'Nique.

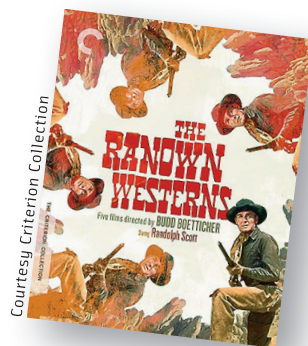
BLU-RAY REVIEW

THE RANOWN WESTERNS

(Six-Disc 4K UHD + BLU-RAY COMBO The Criterion Collection, \$149.95) Beginning in 1956, a war-hero cavalry officer-turned-screenwriter (Burt Kennedy), a self-confident bullfighter-turned-director (Budd Boetticher), a savvy producer (Harry Joe Brown), and an actor who personified all of them, Randolph Scott, shot six 18-day second features, four of them against Lone Pine's Alabama Hills. These dirt-cheap programmers are among the best Westerns ever made. *The Tall T*, *Ride Lonesome*,

David Oyelowo will star in the title role of Paramount+'s *Lawmen: Bass Reeves*.

Courtesy Paramount+



Comanche Station, *Decision at Sundown* and *Buchanan Rides Alone*, are minimally populated tense, stripped-down tales of a decent man, usually with a terrible wound in his soul that needs healing. Their *noir-ish* plots are brutally realistic. The appealing villains are played by a who's who of masculine actors on the brink of stardom: Richard Boone, Pernell Roberts, Claude Akins and Craig Stevens. And age-creased, gray-haired Scott was never better.

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

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BY PETER CORBETT

Tombstone, Arizona

The legendary town celebrates its classic Western movie.

It's high noon on a Friday in Tombstone. Tourists in shorts and sandals are walking along the shaded boardwalks of Allen Street window-shopping, eating ice cream and popping into stores selling old West souvenirs.

A family with young kids boards a stagecoach for a slow ride around town. A hawker in 1880s-era clothing is pitching a mock gunfight. Two reenactors of the Gunfight at the O.K. Corral are peacocking down the street.

The 1882 Crystal Palace saloon is full with a lunch crowd. It's standing room only at the bar.

Just another summer day in Tombstone? Not exactly.

On a hot June weekend, supporting-cast members and fans of the movie *Tombstone* were in town to celebrate the 30th anniversary of the hit Western movie. Its star cast included Kurt Russell, Val Kilmer, Sam Elliott and Charlton Heston. I was there for the celebration.

Other actors who attended included Michael Biehn, who played Johnny Ringo, Dana Wheeler-Nicholson as Mattie Earp and Robert Burke as Frank McLaury.

Tombstone and *Wyatt Earp*, starring Kevin Costner, are touchstone films that keep the flow of tourists coming to Tombstone to experience the history and myths of the Wild West.

"Much awareness has been brought to the city of Tombstone through several movies, TV shows and Western authors," said Gordon Anderson, who organized the *Tombstone* celebration.

"I hate to use the words 'cult classic' but it's certainly a 'Western cult classic,'" Anderson said of *Tombstone*.

Anderson runs the 13-room Larian Motel. His family has owned it since

Continued on page 64



Stagecoach rides provide visitors with an informative and entertaining tour of historic Tombstone.

Courtesy Cochise County Tourism



The O.K. Corral Museum, which is actually five museums in one, is one of the most popular attractions in Tombstone. Enjoy a tour of the Cowboy Bunkhouse, Original Corral Office, Prostitute's Crib, C.S. Fly's Photo Studio and Fly's Boarding House.

Exterior Images by Stuart Rosebrook/O.K. Corral Gunfight Site Courtesy Cochise County Tourism

Visitors to Tombstone in 2023 should walk the historic district and look for sites and buildings that still exist or have been restored or rebuilt in the historic mining town.

Images Courtesy the Getty Online Collection



WHERE HISTORY MEETS THE HIGHWAY



Tombstone Courthouse
State Historic Park
Tombstone, Arizona

Courtesy Cochise County Tourism

FIRST STOP

Plan your visit at the Tombstone Chamber of Commerce, 109 S. Fourth Street.

tombstonechamber.com

WHERE JUSTICE REIGNED

Tombstone Courthouse is a state historic park with exhibits on mining, ranching, lawmen and a famous gunfight. A replica gallows is a stark reminder of frontier justice.

azstateparks.com

STAY IN TOWN'S HISTORIC DISTRICT

The well-tended Larian Motel is in Tombstone's Historic District, a short walk from the shops, restaurants and bars on Allen Street.

larianmotel.com

NOTORIOUS BOOTHILL

Billy Clanton and Tom and Frank McLaury, gunned down by the Earp brothers and Doc Holliday, are buried at Tombstone's Boothill Graveyard with 250 others from the 1880s.

discoverboothill.com

GUNSMOKE AT THE O.K. CORRAL

The Earp brothers—Virgil, Morgan and Wyatt—and Doc Holliday shoot it out with the Cowboys in a reenactment of the famous gunfight.

okcorral.com

MESCAL MOVIE SET

A short drive northwest of Tombstone, the Mescal movie set, made famous by the movie *Tombstone* has been restored and is back in use as a film location. Limited tickets are available for tours, which are offered Fridays and Saturdays.

tombstonechamber.com

Continued from page 62

1980. He's seen Tombstone evolve even as it struggles to maintain its historic character and authenticity.

"I think it has changed for the better historically as they removed telephone lines and parking on Allen Street," he said.

But Tombstone, with its National Historic District, had no part in filming the movie *Tombstone*. It was shot at Old Tucson Studios, Babocomari Ranch near Sonoita, the Mescal movie set northwest of Benson, Mount Lemmon, Sabino Canyon and other remote locations.



The Mescal movie set, where much of the 1993 movie *Tombstone* was filmed is undergoing a complete renovation and is already being used again for Western film and commercial production. Tours are available only on Saturdays and Sundays and tickets are limited.

Henry Parke

Mescal offers tours of its faux Western town but many of the buildings in *Tombstone* from 1993 are gone or have been repurposed, said Mark Sankey, Mescal's marketing director, at a Friday symposium.

Hundreds of people turned out for that event at the 1881 Schieffelin Hall. It featured Peter Sherayko, who played Texas Jack Vermillion. His character took up with the Earps on their 1882 vendetta ride.

Sherayko also organized the Buckaroos—movie extras who were appropriately attired in 1880s style with their hats, guns and saddles. Sherayko shunned the microphone and projected his gruff voice to the audience as if he was an old-time vaudeville

Schedule a tour of Tombstone's Boothill Cemetery and pay your respects to the famous and not-so-famous, including Billy Clanton.

Chad Coppess

The *Tombstone* movie cast's 30th anniversary reunion on June 24-25, 2023 was a big hit for all who attended.

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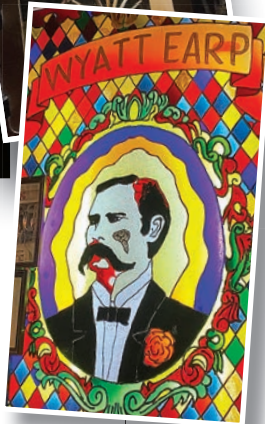


If you visit Tombstone's Crystal Palace Saloon, established in 1879, take time to have a meal and allow your imagination to step back in time as you enjoy the historic atmosphere.



Gordon Anderson's Larian Motel is conveniently located next to Schieffelin Hall and Tombstone's National Historic District.

Photos by Stuart Rosebrook



Big Nose Kate's Saloon and Restaurant is a favorite watering hole for Wyatt Earp and *Tombstone* fans.

The film remains popular and plays in a continuous loop, with the sound off, at the Crystal Palace.

I was there for the evening symposium but managed to visit some of Tombstone's

historic haunts earlier. I paid \$3 to tour Boothill Graveyard. Right there in Row Two are the tombstones of Tom and Frank McLaury and Billy Clanton, all gunned down at the O.K. Corral. Dutch Annie, known as Queen of Tombstone's

player. He emphasized how vital it is to get the costuming details right.

"We gotta make good Westerns. We gotta make great Westerns," he said, adding there hasn't been a better Western in 30 years since *Tombstone*.

Red Light District, was buried on Boothill in 1883.

It cost \$10 to tour Tombstone Courthouse State Historic Park. A favorite exhibit is the illustrated panels showing the sequence of events in the O.K. Corral half-minute gunfight. It vividly captures the violence and mayhem of that moment of history that has entrenched Tombstone in the imagination of people from all over the world.

Next, I sat down on a bench outside Shady Lady's Closet. I could feel cooler air spilling out of the shop on this 90-degree day. It was a good place to people-watch tourists and locals, some in period costumes.

Finally, I moseyed over to Toughnut Street to visit Tombstone Brewing Company. A guitar player was singing on the patio. A handful of locals sat at the bar. The craft beers were cold and good. It was another fine day in Tombstone, Arizona.



Peter Corbett has been exploring the West for the past half century and spent 35 years as an Arizona journalist.

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BY PHIL SPANGENBERGER

Guns of the Young Wild West

Here's a rundown of some of the more famous guns—and their modern replicas—from before 1873, when the Old West was young.



The year 1873 could be called “The Year of the Gun,” because of the introduction of such iconic firearms as the 1873 Colt .45 Single Action Army revolver (SAA), the 1873 Winchester rifle in .44-40 caliber, and the U.S. military’s adoption of the powerful .45-70 Springfield rifle and carbine. However, when these game-changing firearms debuted, much of the American West’s story had already been acted out, much of it with what were then considered “state of the art” guns. The “hardware” available to the frontiersman in the last two decades before 1873 ranged from percussion arms to a handful of then-latest metallic cartridge firearms. Let’s look at a few guns that blazed their way across our Western territories during that colorful period and explore which replicas are available, and who offers them.

Yesteryear’s Hardware

As America entered the decade of the 1870s, cap and ball firearms were rapidly being replaced by the newer, more reliable metallic cartridge guns.

In the decades leading up to 1873, when the famed .45 Colt Peacemaker and the '73 Winchester .44-40 made their appearance and the U.S. Government adopted the .45-70 Springfield “trapdoor” rifle, cap and ball firearms still reigned supreme. Illustrating the popularity of percussion arms, these two frontiersmen each pack caplock Colt revolvers. The hombre at left also sports a double-barreled sidehammer, cap and ball shotgun and a huge Bowie knife at his side.

True West Archives

Nonetheless, whether due to economics, availability, or simply a lack of trust of these newfangled “ca’tridge” guns, there were holdouts

still clinging to their tried and true caplock arms. Guns like the Hawken Plains rifle, and military muzzleloading rifles like the 1855 or 1860s Springfield and British Enfield rifle-muskets, or breechloaders like the older Sharps, Smith, Maynard and other Civil War-era rifles and carbines remained popular, continuing to see much usage out West.

Professional hunters, scouts and the military who ventured into hostile lands, however, were finding that the then-new cartridge conversion firearms were worth their weight in gold. They favored guns like the .50-70 Allin conversion of the percussion 1861 Springfield and the 1859 and 1863 Sharps, altered to take that same round, along with some newly introduced rifles like Remington’s Split Breech carbine, or their No. 1 Sporting rifles. The famed Sharps Buffalo Gun big-bore rifles were also added to their arsenals, for game hunting, defense and for warfare. In addition to these conversions of the older single-shot guns, the fairly new repeaters that

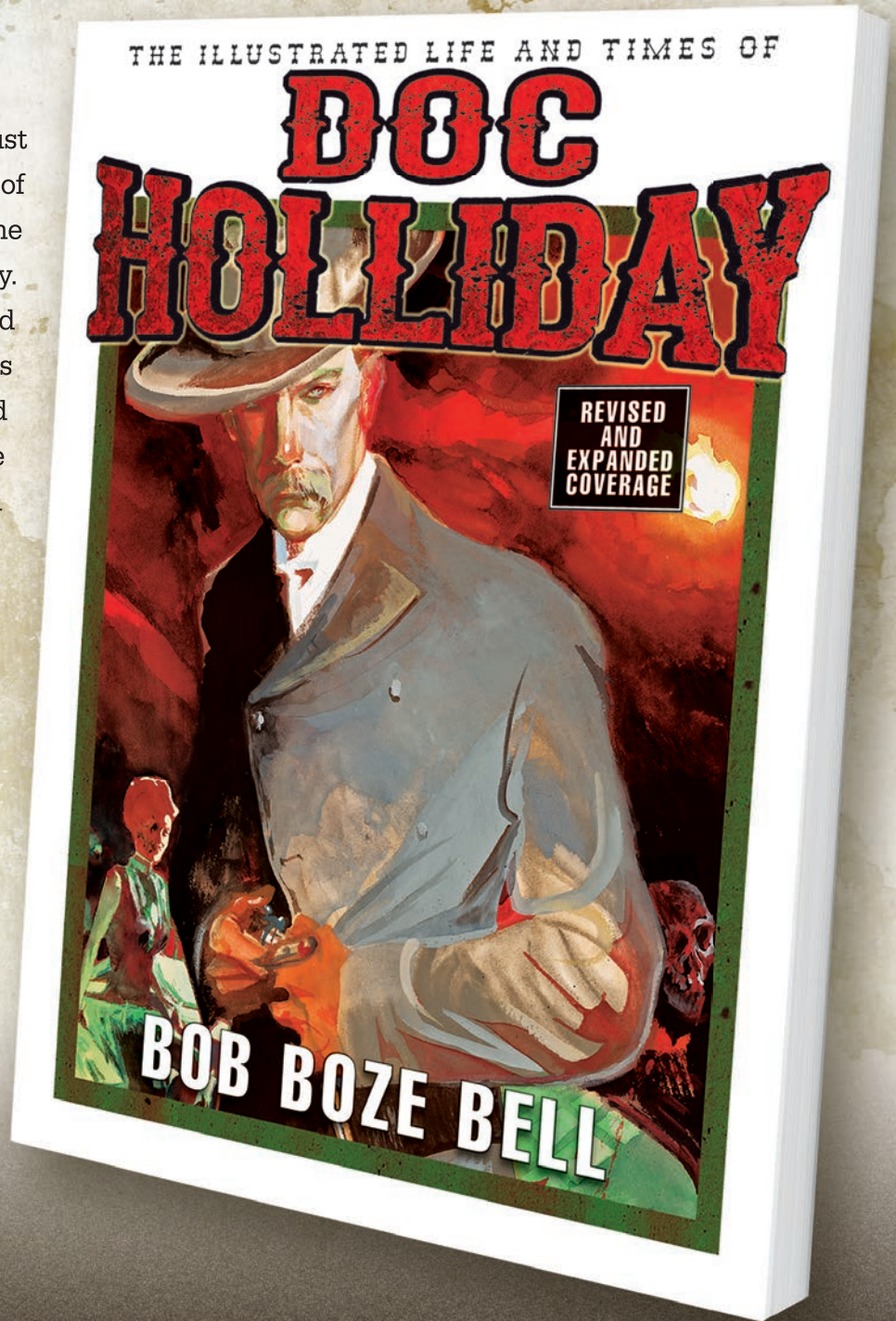
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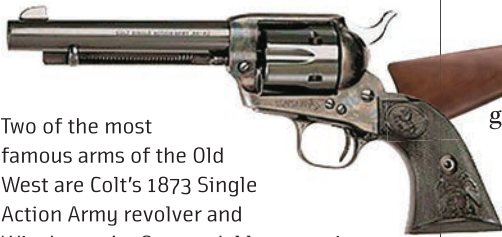
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Two of the most famous arms of the Old West are Colt's 1873 Single Action Army revolver and Winchester's 1873 model lever-action rifle. Both guns have become icons of the American West, and are still available from Colt and Winchester today. Colt offers a .45 Colt caliber six-gun with a 4 ¾-inch, 5 ½-inch (shown) or the original 7 ½-inch (cavalry-length) barrel, while you can get the '73 lever action Winchester in a variety of carbine (shown) or rifle models in original .44-40 caliber, .38/.357 or .45 Colt chambering.

Photos Courtesy Colt and Winchester

entered the scene during the late war, including the Spencer and the Henry, were guns one could depend on without reserve. The single- and double-barreled percussion and some pinfire shotguns remained the choice of many who needed a good small

game or defensive firearm. For lawmen and express men too, the trusty twin-tubed scattergun still ruled. Ironically, it was not uncommon to see a frontiersman with perhaps a metallic-cased longarm and a sidearm in percussion ignition, or vice versa. All said, the guns of the pre-1873 West were often juxtapositions of firepower.

The handgun—especially the revolver—an important piece of hardware to any frontiersman, went from percussion to cartridge conversions to newly designed metal-cased ammo during this era. Popular arms were any of Colt's open-top cap and ball Army, Navy, Dragoon or Pocket five- and six-shooters, or Colt lookalikes including the Manhattan and Cooper revolvers. Remington's top strap revolvers, Whitney six guns and Starr single and double-actions,



The Hawken rifle of St. Louis, Missouri, rated tops among the most coveted Plains rifles in the later years of the fur trade. Today's mountain men and muzzleloading enthusiasts can enjoy Pedersoli-made fully finished rifles from Dixie Gun Works and Taylor's & Co. However if you prefer custom building and hand fitting your own smokepole like the Hawken Shop's finished kit rifle shown here, check out offerings from the Hawken Shop, a quality company that's been turning out great Hawken kits for decades.

Courtesy The Hawken Shop

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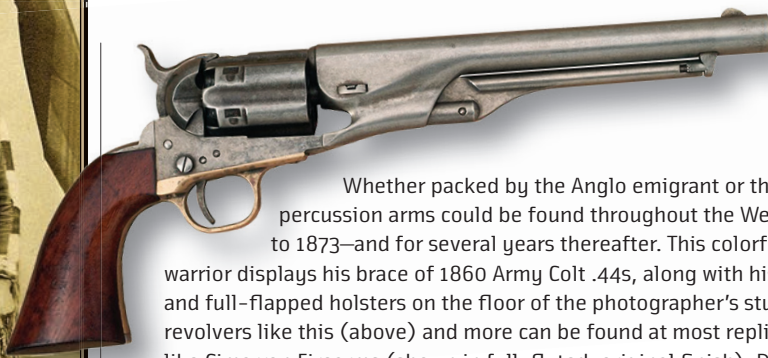
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Whether packed by the Anglo emigrant or the Native American, percussion arms could be found throughout the West in the years prior to 1873—and for several years thereafter. This colorfully dressed Indian warrior displays his brace of 1860 Army Colt .44s, along with his feathered fedora and full-flapped holsters on the floor of the photographer's studio. Reproduction revolvers like this (above) and more can be found at most replica arms outfitters like Cimarron Firearms (shown in full-fluted, original finish), Dixie Gun Works, Taylor's & Co., and Uberti USA.

Historic Photo Courtesy Phil Spangenberg Collection/Modern Photo Courtesy Cimarron Firearms

along with myriad wheelguns of the day kept the frontier lively. A small number of single-shot pistols still had a presence in the last few years before 1873, but by that time, they had pretty much had their day. The various cartridge conversions of the caplock revolvers held great appeal—even for several years after the introduction of

Colt's '73 Army—largely because of the lower prices these conversion arms sold for.

In 1872 Colt produced about 7,000 Open Top revolvers, just prior to the introduction of their legendary 1873 Colt SAA, and S&W produced several small bore five- and six-shooters like the .32 Rimfire No. 2 Army (one of James Butler "Wild Bill" Hickok's choices). Too, civilian gunsmiths were converting many cap and ball guns in a variety of creative ways. Between the Civil War and 1873, a host of metallic

cartridge firearms made their appearance. There were far too many to mention here, but for example, and undoubtedly the most famous revolvers with completely bored-through chambers in their cylinders came from Smith & Wesson (S&W) when that firm broke ground for big-bore six guns with its Model No. 3 American in .44 S&W American caliber. This was quickly followed by its various .44 Russian models.

Also in 1872, England's double-action, easily concealed and powerful

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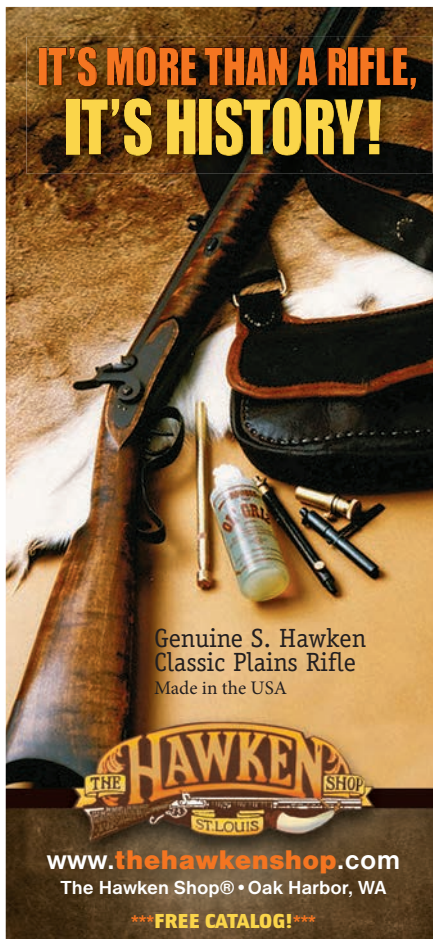


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It was not uncommon in the late 1860s and 1870s to see frontiersmen packing both metallic cartridge rifles and percussion revolvers. This nattily dressed Westerner has outfitted himself with a .50-70 Allin conversion Springfield rifle and a pair of cap and ball 1851 Navy Colts, along with his trusty skinning knife. Today's Old West enthusiasts can easily do the same with replicas.

True West Archives

British Bull Dog was introduced and gained a fair amount of notoriety with Americans—including Lt. Col. George A. Custer. American arms like the Moore, Reid's Knuckle Duster, Prescott and several other pocket pistols undoubtedly saw use out West. Let's not forget the little derringers too. These palm-sized pistols ranged from Henry Deringer's Philadelphia single-shot percussion pistol to the .41 rimfires like Remington's famed metallic cartridge Double Derringer, or the one-shot Southerner from Brown (and Merrimack Arms), to multi-round pocket pistols from Colt, Remington, S&W, Connecticut Arms Co. and others. From Mexico to Montana, any of these concealable handguns could be found hidden among the pockets and folds of a Westerner's clothing—regardless of gender.

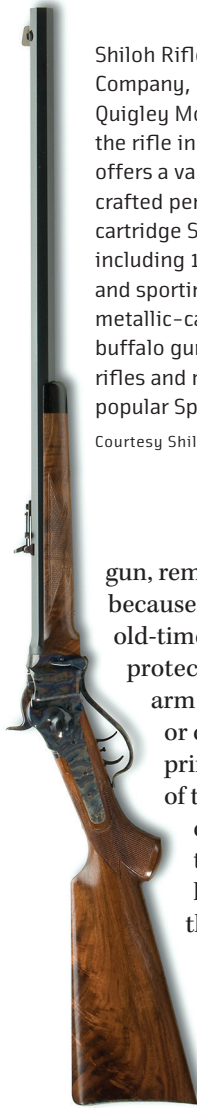
As we can see, there was a vast selection of shooting irons pioneers could choose from in order to be



Among professional buffalo hunters and sport hunters, the Model 1874 Sharps rifle was king of the hill for long-range, hard-hitting shooting. Although called the 1874 Model, this powerful rifle was actually introduced in 1871. This designation was not applied by the Sharps rifle Company until a few years afterward.

True West archives

“well heeled.” Nowadays, thanks to the manufacturers and importers of replica firearms, history buffs and Western gun enthusiasts can enjoy a great variety of quality reproductions of the guns of yesteryear—and at affordable prices—especially when compared to purchasing an original in safe, shootable condition. These replicas are made to be fired and enjoyed at the range, during reenactments, or in the hunting fields—and they can also serve as self-defense arms if needed. While I'm not advocating the use of a historical replica arm over a modern



Shiloh Rifle Manufacturing Company, makers of the famed Quigley Model Sharps replica of the rifle in *Quigley Down Under*, offers a variety of beautifully crafted percussion and metallic cartridge Sharps reproductions, including 1863 caplock carbines and sporting rifles, and 1874 metallic-cased ammunition buffalo guns, Creedmoor target rifles and more. Here is Shiloh's popular Sporter No. 1 model.

Courtesy Shiloh Rifle Manufacturing Co.

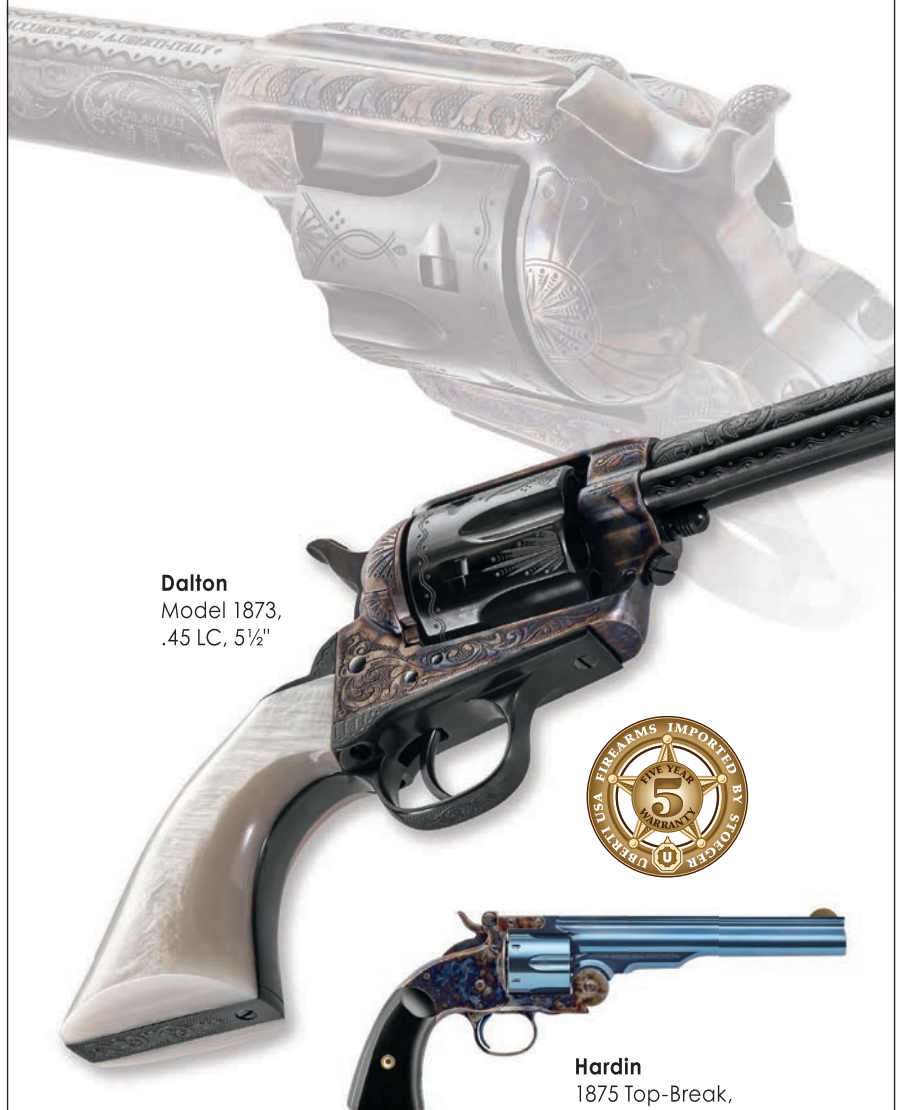
gun, remember that just because it is a replica of an old-time gun, it can serve for protection if no modern arm is available. Defense or offense were the primary reasons many of the originals were designed for, and they have a notable history of serving their purpose.

Pre-1873 Guns Live On

If you are looking for a muzzleloading

Plains Rifle like the Hawken, the favorite of frontiersmen like Kit Cason and Mariano Modena, you'd do well to contact either The Hawken Shop in St. Louis, Missouri (thehawkenshop.com) which offers "Do it Yourself" Hawken rifle kits along with component parts, so you can custom-make a Hawken of your own just the way you want it. For a fully finished quality replica Hawken, imported from Italy's Davide Pedersoli & C., you can check with Dixie Gun Works (dixiegunworks.com) or Taylor's & Company (taylorsfirearms.com) and look at their selections of Hawken rifles, Kentucky rifles and other front-loading longarms of the early West. As a personal sidelight, this writer can say that from my own experience, hunting with a Hawken rifle is a challenge and a thrill any vintage

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Dalton
Model 1873,
.45 LC, 5½"



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

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HISTORY REPEATS ITSELF



Looking every bit like an original Sharps buffalo rifle in new condition is this C. Sharps Arms Hartford model. Custom built from scratch, these handsome Montana-made single-shot rifles are among the very best Sharps reproductions and are custom-built to your specifications in a variety of authentic frontier chamberings.

Courtesy C. Sharps Arms Co.

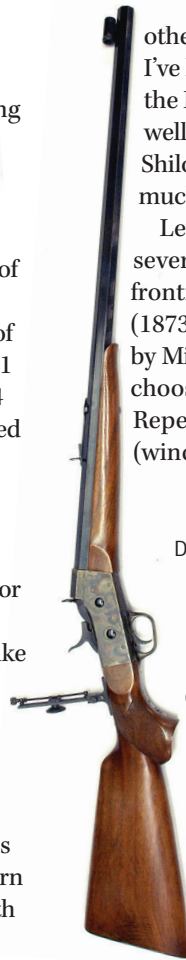
firearm buff would enjoy. Maybe you have a hankering for one of the Civil War-era, single-shot percussion breechloaders like the 1863 Sharps or a Smith carbine. If these breechloaders appeal to you, look to EMF Co., Inc. (emf-company.com) or Taylor's & Company for a percussion/cartridge Smith carbine replica or an 1863 Sharps clone. Shiloh Rifle Manufacturing Co. (shilohrifle.com) only offers the 1863 Sharps model in carbine or infantry rifle configuration.

Remember, all replica muzzle-loading arms are made strictly for use with black powder.

If you've set your sights on single-shot, metallic cartridge guns of the post-1865 period, which are capable of handling factory smokeless powder ammunition, there is an arsenal full of choices. To find rifles such as the 1871 Remington Rolling Block, or the 1874 Sharps (which was actually introduced by Sharps in 1871), you'd do well to look up Cimarron Firearms (cimarron-firearms.com), Chiappa (chiappafirearms.com) Dixie Gun Works, Uberti USA (uberti-usa.com) or EMF to see what Pedersoli imports they offer. Home-grown companies like Shiloh and C. Sharps Arms Co., Inc. (csharpsarms.com) both produce exquisite reproductions of different 1874 models (Sporters, Creedmoors, etc.). Shiloh, of course, is well known for creating the famed Quigley Sharps from Tom Selleck's Australian/Western movie *Quigley Down Under*, along with

other superb Sharps clones. I've handled and hunted with the Pedersoli import replicas as well as the American-made Shiloh and C. Sharps' rifles with much success.

Lever-action gunners have several newly produced frontier-style Winchester rifles (1873-95 models, manufactured by Miroku Corp. of Japan) to choose from by Winchester Repeating Arms Co. (winchesterguns.com),



Documented as the second-most used rifle by professional hide hunters, Remington's No. 1 sporting rifle was produced in both centerfire and rimfire calibers. Replicas of this rugged single-shot rifle are available in centerfire cartridges only and can be purchased from Cimarron Firearms and Dixie Gun Works.

Courtesy Dixie Gun Works

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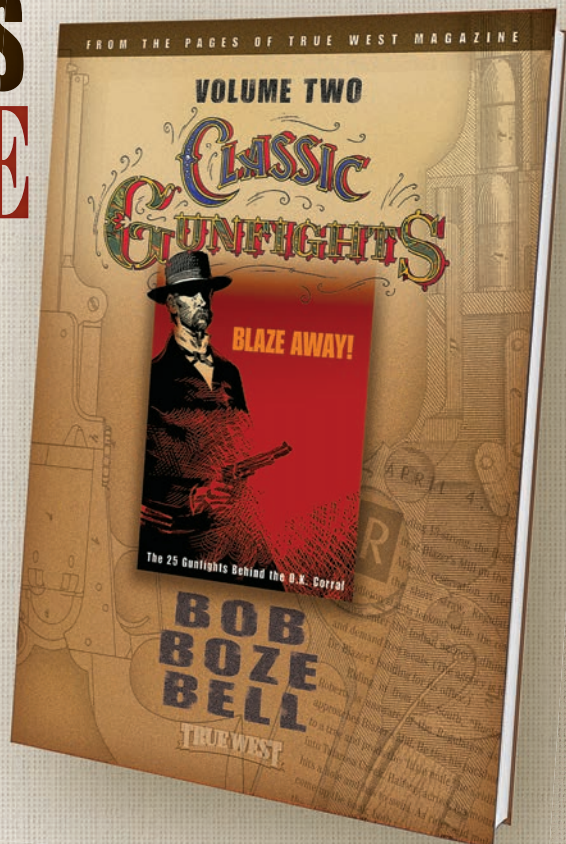
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CLASSIC GUNFIGHTS V. I, II & III





Uberti USA offers an extensive selection of cap and ball, cartridge conversion and metallic cartridge frontier-era revolvers. A popular choice with shooters and reenactors alike is Uberti USA's eight-inch barreled, 1858 Remington New Army cartridge conversion six-gun in .45 Colt caliber, as seen here. Some outfits like Cimarron Firearms offer the model as well, and most companies stock the cap and ball version, while Taylor's & Co. also offers conversion cylinders for the '58 Remington.

Courtesy Uberti USA

and several companies also import replicas of the different frontier repeaters such as the 1860 and the 1865 Spencer carbine, and the 1866 "Yellowboy" Winchester clone—including the 1860 Henry repeater. You'll need plenty of time to check out all the various models available from Cimarron, Dixie Gun Works, Chiappa,

EMF Co., Taylor's & Co. and Uberti USA

(uberti-usa.com).

Speaking of the 1860 Henry rifle, a handsome version of that "Damned Yankee rifle that you load on Sunday and shoot all week" is being made in the good old USA by Henry USA (henryusa.com) along with their many traditionally inspired, but more modern Henry rifles, like the Golden Boy .22 or their Big Boy in .45-70. Scattergunners will find a selection of double-barreled shotgun offerings in pre-1873 configuration (exposed sidehammers) and in full-length or the shorter-tubed coach gun models from most of the above importers listed. There are too many variations to list here, so hit the ol' internet trail for a quality Old West shotgun.

Percussion revolvers like the various Colt and Remington models are offered by most of the replica outfits that sell black powder revolvers. These include Cimarron

Firearms, Dixie Gun Works, EMF Co., Taylor's & Company and Uberti USA. Dixie Gun Works also offers replicas of the Starr single- and double-action percussion revolvers and the big LeMat, although it's not likely many LeMat revolving hand cannons would have been seen on the frontier. Cartridge conversion revolvers have enjoyed favor in recent years. Six guns, like the handsome copies of the Colt Richards and Richards-Mason style Army and Navy models and the

EMF Co.'s Hartford Coach Gun is a classic clone of the early 1870s double-barreled shotguns with their cut-down tubes for easier handling aboard a bouncing stagecoach. They feature exposed hammers and 20-inch side-by-side smoothbore barrels. Now known as Coach Guns, replica scatterguns made to look like those with sawed-off barrels are well liked by today's Old West crowd.

Courtesy EMF Co., Inc.



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Remington conversions, are being packed by more and more Old West reenactors and sport shooters.

Among the pre-1873 guns that were made strictly as metallic cartridge revolvers, is Cimarron's Uberti-made copy of S&W's First Model No. 3 American revolver, introduced a couple of years ago. Historically, it was the first practical large-bore (.44 American caliber) U.S.-made (manufactured in 1870-72), metallic cartridge six-shooter. Cimarron and others, including Dixie Gun Works, EMF Co., and Taylor's & Company, are importing clones of the later S&W Russian model with its unique spur on the trigger guard. These companies are well worth looking into for your next piece of frontier hardware. Even though I've devoted this article strictly to the guns that were in use before 1873, I feel the game-changing and original 1873 Colt SAA should be mentioned since it is still being manufactured and offered by Colt (colt.com). Contact them for details on acquiring a newly manufactured, but historic, Colt .45 Peacemaker.

Care and Feeding of Replicas

If you're hunting for a metallic cartridge replica firearm, there are a number of sources for commercially manufactured, smokeless powder factory ammunition, including some who offer lower recoil Cowboy Action loads for the guns listed in this piece. Ammo ranging from small bore to the large caliber and Cowboy Action offerings are available from Aguila Ammunition, Atomic Ammunition, Black Hills Ammunition, Cowboy Choice, Fiocchi, Hornady, HSM, Magtech, Remington, Sellier & Bellot and Winchester. If you shoot a lot,

Along with its vast selection of traditionally inspired, yet more modern lever-action rifles, Henry USA produces an authentic copy of the original 1860 Henry in both historically correct brass-framed or color case hardened, iron-framed models like the one pictured here. Most replica companies offer quality import copies of this famous repeater—the rifle that paved the way for all future lever guns.

Courtesy Henry USA



Above: Illustrating the popularity of cartridge conversion longarms like the Sharps, this period photo shows Donald McKay, chief of the Warm Springs scouts during the Modoc War (1872-73) cradling his .50-70 Sharps carbine. Left: Taylor's & Co. offers both the 20-inch barreled Model 1865 Spencer repeating carbine and the rifle model with its 30-inch round barrel, as shown here.

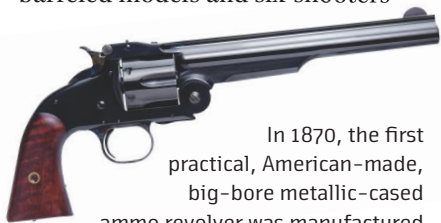
Courtesy Library of Congress/
 Courtesy Taylor's & Co.



you may eventually find the need for replacement parts. VTI Replica Gun Parts can supply over 10,000 different rifle and handgun components for replicas, including those from Armi San Marcos, Uberti, Pietta, Pedersoli, IAB and others. I've obtained component parts

from VTI several times and have always been happy with the parts and the service. Keep them in mind if you need replacement parts for your replica firearms.

Although many of the modern replica houses sell accurate copies of actual models of frontier firearms, nearly all of them also offer guns that are not copies of actual known factory-manufactured models from that era. Rather, they are imported variations of revolvers with non-original features such as birds-head grips, snub-nosed or octagon-barreled models and six-shooters



In 1870, the first practical, American-made, big-bore metallic-cased ammo revolver was manufactured by Smith & Wesson. Dubbed the Model No. 3 First Model, it was originally chambered for the .44 American cartridge. Cimarron Firearms offers a spitting image replica of this historic six-shooter in .45 Colt. It sports an eight-inch barrel, walnut stocks and is fully blued.

Courtesy Cimarron Firearms

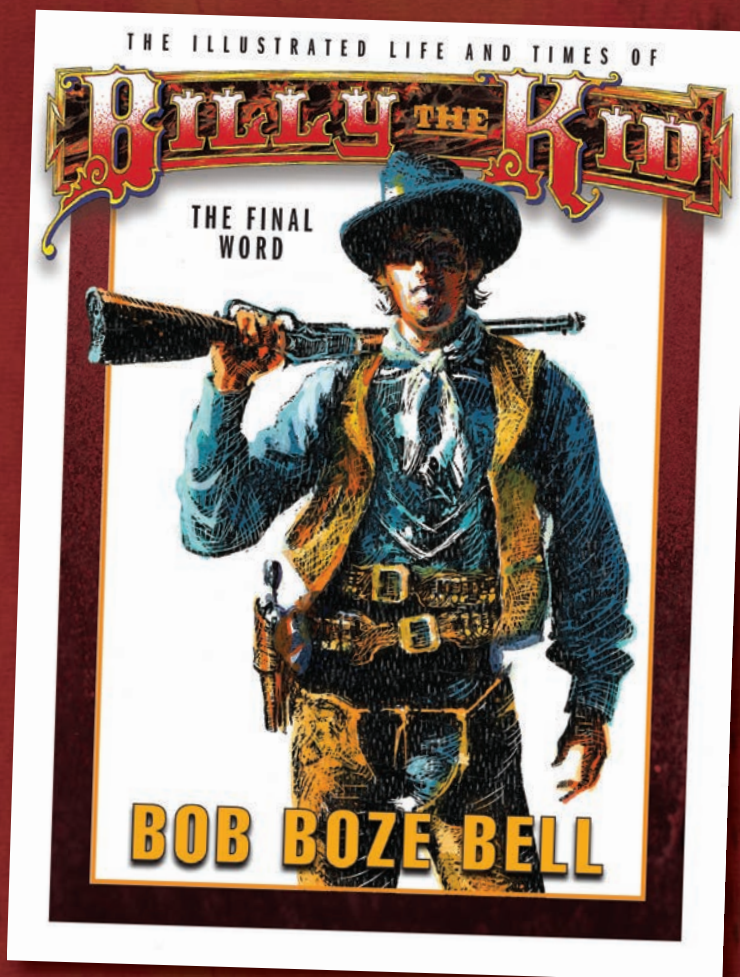
with brass—rather than blued steel—back straps and other non-historic modifications of caplock and metallic cartridge guns in order to appeal to various shooters. If it's a realistic, historic copy you want, rather than one altered with non-factory touches, a bit of research would be in order before making a purchase.

Now you know the types of guns used before the introduction of the 1873 Winchester .44-40, the Colt Single Action Army .45 and the U.S. Government's .45-70 Springfield trapdoor. Firearms from the decades when the Old West was young represent some of the most interesting frontier shooting irons.



Phil Spangenberg has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor and is *True West's* Firearms Editor. He's also *True West's* True West Westerner of 2022.

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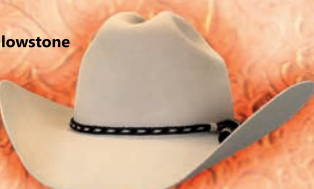
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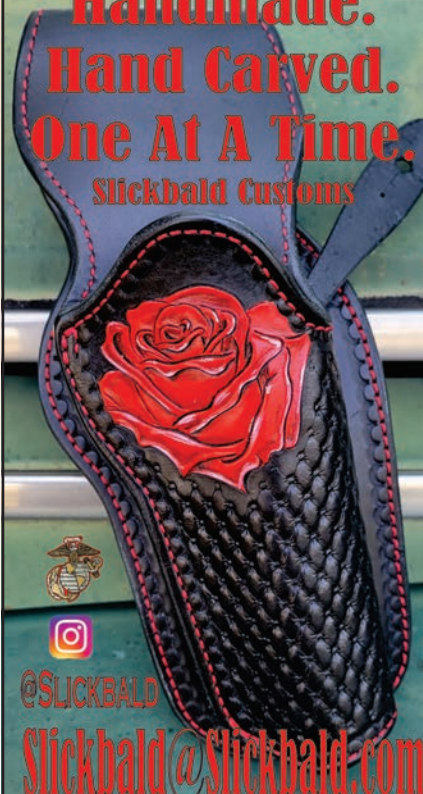
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GRAND CANYON CELEBRATION OF ART EXHIBIT & SALE

Grand Canyon, AZ, November-January 2024: Participating artists paint *en plein air* (outside on location) for a week at Grand Canyon. The works produced during this time are shown alongside studio-produced pieces at the historic Kolb Studio in an exhibition and sale that takes place over four months. 928-638-2481 • grandcanyon.org

PHIPPEN MUSEUMS' EAST MEETS WEST EXHIBITION & SALE

Prescott, AZ, October 7-February 18, 2024: The Phippen presents a retrospective exhibition to honor an artist who has consecutively won awards there from 2007-2022 in multiple categories. Wei Tai studied Chinese art technique, the European masters and Western art which culminated in his singular method of combining paints and inks on paper. 928-778-1385 • phippenartmuseum.org

HERITAGE FESTIVALS

ANNUAL DEATH VALLEY '49ERS ENCAMPMENT

Furnace Creek, Death Valley National Park, CA, November 6-11: This week-long Western heritage festival includes old-time and Western-style music, historic character reenactments, history presentations, an invitational Western art show, craft show, golf tournament, wheelbarrow race, a pioneer costume contest, 4X4 tours, wagon train and horse parades. **Before making plans to attend, please check with park and event officials about road closures caused by Hurricane Hilary.** 760 786-3200 (DVNP) • deathvalley49ers.org

EMPIRE RANCH COWBOY FESTIVAL

Sonoita, AZ, November 4-5: The annual event showcases Bureau of Land Management and Empire Ranch Foundation's efforts to preserve the Empire Ranch for future generations. Each year more than 2,000 visitors go to the ranch to enjoy Western heritage demonstrations, arena and livestock exhibits, cowboy cooking and Western entertainment. 888-364-2829 • empireranchfoundation.org

HOLIDAY EVENTS

SANTA'S LIGHTED FOREST AND NORTH POLE ADVENTURE

Georgetown, CO, November 11-December 24: Enjoy hot cocoa, cookies and candy



THE POLAR EXPRESS
Durango, CO, November 17 through December 31: This 1879 railroad offers kids a train ride that shares the classic Christmas tale on the way to visit Santa. 970-247-2733 • durangosilvertonrailroad.com

canes from Santa and his helpers aboard decorated train coaches.

888-456-6777 • georgetownlooprr.com

GRAPEVINE VINTAGE RAILROAD WESTERN REENACTORS HISTORICAL TRAIN EXCURSION

Grapevine, TX, November 18: This event is designed to attract and entertain history buffs from all over the US. All participants are outfitted in their best period-correct finery from the 1860s through 1890s.

817-410-3579 • grapevinetexasusa.com

STARLIGHT PARADE

The Dalles, OR, November 24: This former fur-trade town brings cowboy Christmas to life with lighted parade floats and merry jingles.

541-296-2231 • thedalleschamber.com

COWBOY CHRISTMAS AT MESCAL MOVIE SET

Benson, AZ, November 24-25: This is a family-friendly holiday event at one of the most recognizable Western cinematic towns seen on the big screen. The iconic set was home to the movies *Tombstone*, *The Quick and the Dead* and over 80 other Westerns. The celebration is open to the public, and all are invited to join the Cowboy Christmas fun.

520-255-6662 • mescalmovieset.com

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Austin, TX, November 25-December 17: Depart from either Cedar Park or Bertram

The Durango & Silverton Railroad's Polar Express in Durango, Colorado, has become a popular holiday tradition for all generations.

Courtesy Durango & Silverton Railroad

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Wickenburg, AZ, November 10-12: The Four Corner States Bluegrass Festival is sponsored by the Wickenburg Chamber of Commerce and is one of the oldest bluegrass festivals in the Southwest. At the festival you will find food and drink concessions, arts/crafts, and a designated Kids Zone.

928-684-5479 • wickenburgchamber.com

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Amarillo, TX, November 9-12: Top ranch teams compete in the world championship hosted by the Working Ranch Cowboys Association. 806-374-9722 • wrca.org

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Paladin, Gamblers and the Oregon Trail

Did anybody have a good time on the Oregon Trail?

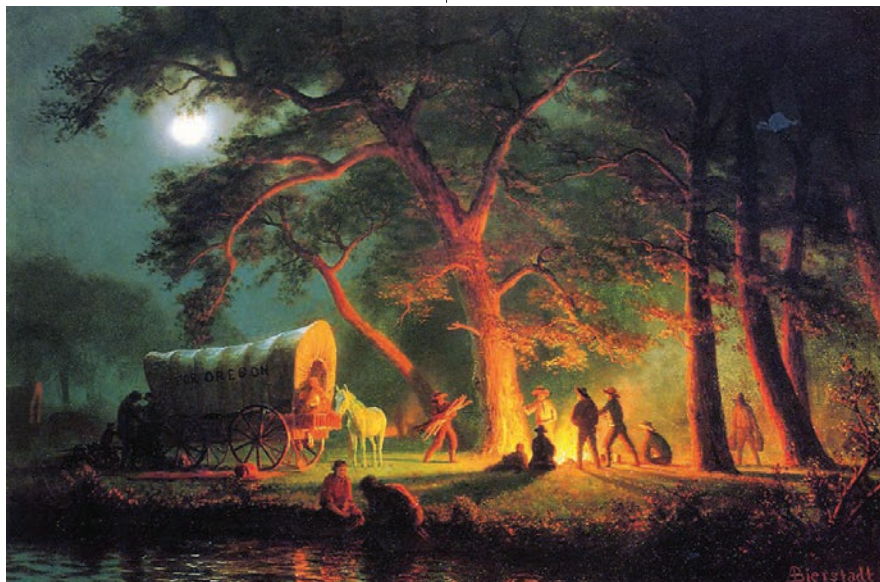
Neal Hathaway
Durango, Colorado

Interesting question. Many did.

Those pioneers were amazingly resilient. The long journeys were filled with days that were hot and a trail that was tough and fraught with danger. But marriages were performed, babies born and other things were celebrated, such as the Fourth of July. At the end of the day, folks needed to unwind, dance and sing. There was always someone who played a fiddle or harmonica or mouth harp—and that was all you needed to have a good time.

Albert Bierstadt's *The Oregon Trail* illustrates family life and chores on the transcontinental trail.

True West Archives



Richard Boone was cast as Paladin in the CBS Television and Radio Western *Have Gun—Will Travel* in 1957. His real name was never spoken during the TV and radio series' six seasons.

Courtesy CBS Television

On *Have Gun—Will Travel*, was Paladin's name really "Wire"?

Joy Taylor
Lanexa, Virginia

The show's creators Sam Rolfe and Herb Meadow preferred to have their knight errant remain an enigma. The popular television and radio shows began and ended with him being just Paladin. Author Frank G. Robertson's novel *A Man Called Paladin* was written at the end of the last season, revealing the name as "Clay Alexander." Many *Paladin* fans disapproved.



Ask The Marshall

BY MARSHALL TRIMBLE

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



What can you tell me about San Simon, Arizona?

Charlie Sinclair
Dallas, Texas

San Simon was established early in 1859 as the first Butterfield Overland stagecoach station inside the Arizona-New Mexico border. Located on the flats, it was a welcome sight for stage drivers after the dangerous trip through Doubtful Canyon. But it was just a short break, as the next station was a dreaded run into Apache Pass.

During the 1880s the Southern Pacific Railroad built a station there, and a small town grew up around it. San Simon was the lair of a band of outlaws known as "Cow-boys," a loose-knit band of rustlers from Tombstone.

How did 1880s professional gamblers handle their money when they won big?

Brett Carls
Prescott Valley, Arizona

The best place a professional gambler could bank his money was in the safe in the saloon where he rented a table. Of course there was

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The Palace Restaurant and Saloon in Prescott, Arizona, has a historic wall-safe in the saloon-wall opposite the bar. The safe may have been installed in 1901 when the Palace was rebuilt after the 1900 Whiskey Row Fire.

Courtesy Julie Prestwick-Trainor

also the local bank. But in either case, his money wasn't insured and could be lost in a robbery. He could hide it under his mattress, but that wasn't a secure hiding place.

The best book on the subject is Robert DeArment's *Knights of the Green Cloth*.

Many men are shot in Westerns but survive and heal. Is that accurate?

Hans Overgaard
Baltimore, Ohio

Generally speaking, a person shot in the head or abdominal area usually suffered a fatal wound. During the Civil War, for example, a soldier shot in those areas was often left unattended by doctors at battlefield hospitals. The general consensus: the wounded would die anyway, so medical personnel concentrated on saving those with wounds to the arms and legs. Those frequently led to amputation before gangrene set in.

Some men did survive severe wounds, but they must have had a strong constitution, as doctors didn't have much knowledge of sanitation. If one didn't die of the bullet, infection frequently proved fatal. Gangrene was especially deadly, and the black powder used in those times was conducive to gangrene.



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What HISTORY HAS TAUGHT ME

My parents never had much money. Every dime counted, but I can't remember needing anything. There was love in the house, lots of books and a dog named Spanky.

My father was a math professor, but I can barely count to 10.

An author needs self-belief to keep going as long as it takes to finish a novel. Although it sounds contradictory, you need humility, too. If you don't have it at the start, you will by the time the finished book is in hand, so you might as well get a head start.

Boston has funny accents that are hard to mimic. TV and movie actors get it wrong all the time. My wife says when we go back to Boston, my accent returns and I start quacking like a duck again. I don't even notice.

The Red Sox aren't a baseball team, they're a way of life. As teenagers, we'd ride the subway to Fenway, buy a \$2 bleacher seat and hop the train home. I still carry my wallet in my front right pocket because of the pickpockets.

College is becoming synonymous with indoctrination. You go into debt handing over a fortune to people who don't like you, and think the history and values you were raised with are all wrong and need changing.

Moving to Arizona gave me an entirely new perspective on the land. The open space in the West makes all the difference. In the East, every time you swing an elbow, there's somebody standing beside you swinging theirs.

Tucson gets inside you after a while. The city is surrounded by mountains on three sides, and I can tell what month it is by the color of those mountains.

An editor shouldn't leave footprints in your copy.

On the Road by Jack Kerouac is overrated. Will Zachary, the lead character in *The Flying Z* describes it as "narcissists in a car." He prefers another Kerouac novel *The Dharma Bums*, saying, "It's about freedom and the land, the only things that matter." Yes!

A good diner has good food and good dialogue. "The pie ain't so good today, doll, but the soup's hot. What'll it be?"

The Arizona Strip is the gateway to Grand Canyon's North Rim. It's remote and fantastic. Working for *Arizona Highways* for years, I wrote about the lost towns and



Teresa E. Banks

LEO W. BANKS, JOURNALIST AND AUTHOR

After an award-winning career in journalism, **Leo W. Banks** turned to fiction. His first novel, *Double Wide*, won two Spur awards from the Western Writers of America. His latest work, *The Flying Z*, is a contemporary Western crime novel that's also part love story. It describes the lives of southern Arizona rancher Will Zachary and newly arrived Harvard grad Merry O'Hara as they battle a brutal drug cartel trying to take over the ranch.

canyons that rarely make tourist brochures. Arizona is an amazing state, but you have to be willing to follow the dirt roads wherever they lead.

Writing fiction is like working drywall. The more you do it, the better you get.

A Western novel or movie is how we learn about ourselves. For good or ill, our westward expansion teaches us all we need to know about the American character.

A mystery novel is supposed to be a whodunit. But one of the best to ever do it, Raymond Chandler, couldn't plot at all. His power was the way he used the language. In *Farewell, My Lovely*, he described one of his characters as "a blonde to make a bishop kick a hole in a stained-glass window." Oh, man!

Marriage is a blast if you're married to a goddess like I am.

What history has taught me is that the past is close by. After my father died, I found letters he wrote home during World War II, one penned the night of June 6, 1944, from a foxhole on Utah Beach: "Although I'm dirty and tired, I never felt better in my life." History doesn't get closer than that.



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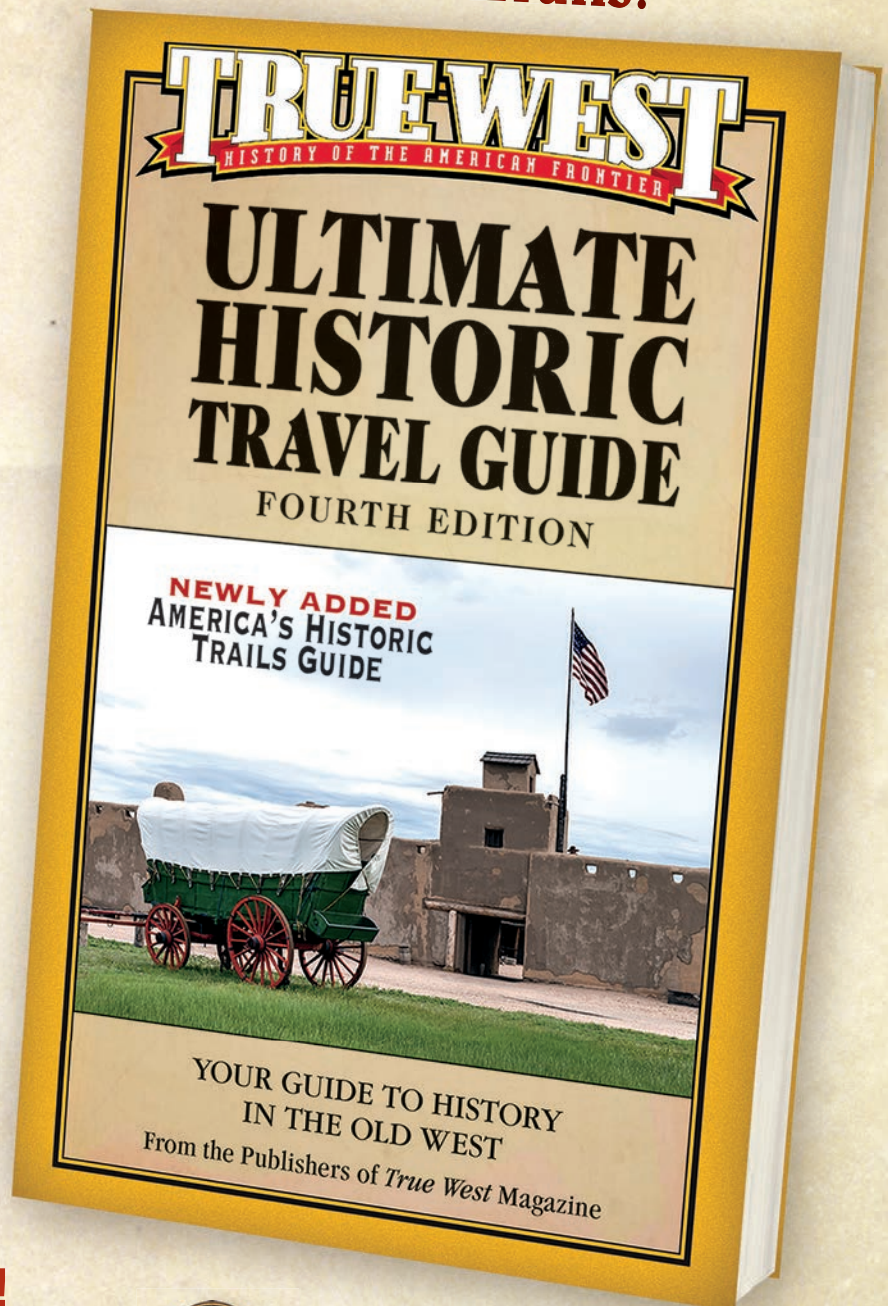
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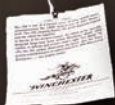


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