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By Bob Boze Bell

Alamo's New Defender
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 - El Paso Mission Trail Association Luncheon/Wine Tasting, Native American Dances, Speakers at 12:30-3:30PM
 - First Thanksgiving Pageant produced by Eden Enterprises at 5:00PM-6:00PM
 - Music, Food & Art at 6:00-11:00PM
- **May 1, 2011**—Music, Food & Art at 12:00AM-10:00PM
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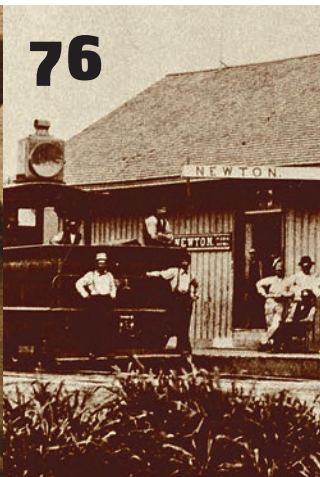


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21 North Frontier Street • Wickenburg, Arizona • 928.684.2272 • westernmuseum.org

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OUR COVER

The 175th Anniversary of the Battle of the Alamo.

— ORIGINAL FESS PARKER
IMAGE COURTESY DISNEY;
COVER DESIGN BY DANIEL
HARSHBERGER —



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

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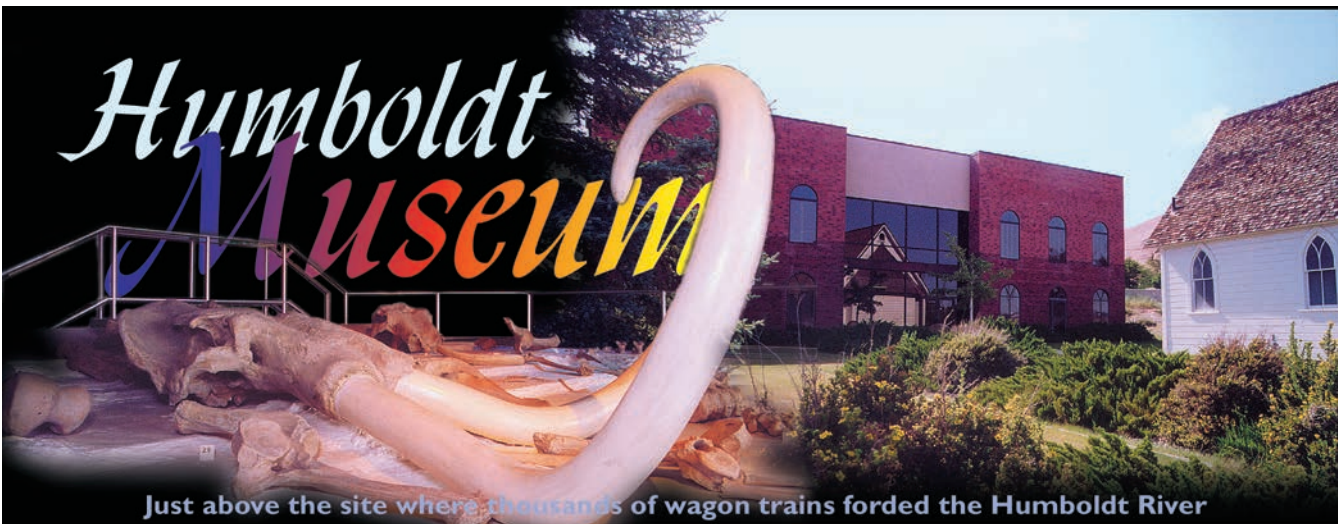
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The Humboldt Museum located on the corner of Jungo Road and Maple Ave.

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Old Friends, New Direction

Buffalo Bill gets steampunked.

The more things change. . . .

Funny what can happen in a 10-year stretch. We have done 116 covers (counting this one) since we bought the magazine in September 1999, starting with the first issue of the new millennium (right) featuring a never-before-published photo of Buffalo Bill Cody. That cover also touted our promise for a new direction (to actually become solvent again, for one). And here we are, going into our 11th year, and the same photo shows up in this issue, but the Buff-Man has been Steampunked by our intrepid Photoshop expert Robert Ray.

One thing you can count on in the next decade is excellent coverage of the historic West by my crazy, but very talented, friends and colleagues. These include our wonderful regular contributors, but in this issue, I must commend the Distinguished Professor Paul Andrew Hutton, Mark Boardman, David Zucker and all the way from Paris, France, Bart Bull. These guys make waves wherever they go (in the case of David Zucker, he has made a few waves himself).

In this issue we wanted to give you a taste of the incredible marketing phenom of the Davy Crockett merchandising by Disney in the fifties. You may know that every kid had to have a coonskin cap (10 million were sold) and, in a mere half year, more than \$100 million worth of merchandising was sold following the premiere of the show in 1955. The images from the collection of Paul Hutton are priceless (p. 30).

Meanwhile, *True West* has a new partner, Ken Amoroso, who is our new publisher and COO. Ken is a very dynamic guy, and he and his wife, and partner, Lucinda are spearheading some new marketing programs, along with Allison Cabral, also a new hire, giving us a much needed shot in the arm in these challenging times.

We all look forward to the next decade. I wonder what will happen to Buffalo Bill next time!



The January 2000 issue of *True West* featured a never-before-published photo of Buffalo Bill Cody and promised a new direction for the magazine.

— TRUE WEST ARCHIVES —



David Zucker (at right), with Paul Hutton (at left) and their hero Fess Parker (center), is the co-creator of the *Naked Gun* movies and many more, including the *Scary Movie* franchise. For years Zucker held an annual Davy Crockett party at his ranch near Los Angeles and, of course, Crockett shows up at least once in all of his movies.

— COURTESY PAUL ANDREW HUTTON —



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

COWAN'S

American Indian and Western Art
March 25, 2011 10:00 AM EST

The thirty-seventh cast of Bronco Buster by Frederick Remington produced by Roman Bronze Works in New York on January 24, 1906.

Previously owned by William Cooper Procter of Cincinnati, Ohio.

For further inquiries contact:

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Canyon, TX, **Real Housewives of the Wild Frontier:** Dr. Evelyn Montgomery depicts the life of a Victorian housewife on the Panhandle Plains.
806-651-2244
PanhandlePlains.org

Now Through March 1...Ruidoso Downs, NM, **Fact and Fiction—Billy the Kid:** Tour Lincoln County War sites with retired historian Neil Mangum.
434-250-9921 • BlueAndGrayEducation.org

Now Through March 6...Little Rock, AR, **Badges, Bandits and Bars:** Criminal law from state's pre-territorial days to the mid-1980s.
501-324-9685 • OldStateHouse.com

Now Through March 15...Great Falls, MT, **Winold Reiss Exhibition:** Nearly 30 American Indian portraits by the German-born artist.
406-727-8787 • CMRussell.org

Now Through March 20...Los Angeles, CA, **Masters of the American West:** Stories of the West depicted by 75 contemporary artists.
323-667-2000 • TheAutry.org

Now Through March 26...Canyon, TX, **Panhandle-Plains Invitational:** About 50 Texas artists share their latest Western artworks.
806-651-2244 • PanhandlePlains.org

Now Through April 2...Scottsdale, AZ, **Scottsdale Native Trails:** American Indian music and dances, plus artworks and traditional food.
480-312-7750 • ScottsdaleDowntown.com

Now Through April 3...Tahlequah, OK, **National Treasures:** Traditional art forms by the Cherokee Nation's master artisans.
888-999-6007 • CherokeeHeritage.org

Now Through April 30...Lawton, OK, **Fort Sill Indian School:** Memorabilia from former students and staff who attended the 1871 school.
580-353-0404 • ComancheMuseum.org

Now Through May 1...San Antonio, TX, **Leaving Home, Finding Home:** Struggles and triumphs of families during the Mexican Revolution.
210-458-2300 • TexanCultures.com

Now Through May 1...Washington, DC, **R.C. Gorman, 1966-74:** Navajo artist's drawings and lithographs that foreshadow his Indian madonnas.
202-633-1000 • NMAI.si.edu

Now Through May 8...Santa Fe, NM, **Wild at Heart—Ernest Thompson Seton:** Boy Scouts of America founder's impact on conservation.
505-476-5200 • NMHistoryMuseum.org

Now Through May 10...Waltham, MA, **Steampunk Form & Function:** Victorian era meets modern technology in gadgets, fashion and literature.
781-893-5410 • CRMI.org

Now Through May 31...Canyon, TX, **Opening the Cabinet Doors:** Historical Indian clothing on display includes a ghost dance dress.
806-651-2244 • PanhandlePlains.org

Now Through June 5...Austin, TX, **Arte en la Charrería:** Learn about the Mexican cowboy through a display of about 130 artifacts.
512-936-8746 • TheStoryOfTexas.com

Now Through Aug. 28...Denver, CO, **Western Horizons:** A nearly 20-year collection of contemporary Western landscape art.
720-865-5000 • DenverArtMuseum.org

Now Through Oct. 31...Canyon, TX, **Working Saddles from the Permanent Collection:** Includes Western Stock saddles by top makers F.A. Meanea, R.T. Frazier and C.P. Shipley.
806-651-2244 • PanhandlePlains.org

MARCH

1-20...Houston, TX, **Houston Livestock Show and Rodeo:** Plus downtown rodeo parade, BBQ cook-offs, concerts and international wine tasting.
832-667-1000 • RodeoHouston.com

3...Scottsdale, AZ, **Native Arts ArtWalk:** Experience the native arts of the Southwest featured at galleries in Old Town Scottsdale.
480-312-7750 • ScottsdaleDowntown.com

4-6...Guthrie, OK, **Clem McSpadden National Finals Steer Roping:** Both a roping competition and a tribute to the legendary rodeo announcer.
800-595-7433 • LazyE.com

4-6...Scottsdale, AZ, **Parada del Sol Rodeo:** A PRCA rodeo at WestWorld that will feature top rodeo bullfighters Luke Kraut and Clifford Maxwell.
480-990-3179 • ParadaDelSol.org

4-6...Tucson, AZ, **Wild Wild West Con:** Steampunk convention at Old Tucson Studios with stunt and saloon shows, how-to workshops and high noon duel.
520-883-0100 • WildWildWestCon.com

5...Prescott, AZ, Clothing Care on the Frontier:

Learn how to make Victorian accessories and find out how Arizona pioneers cleaned their garments.

928-445-3122 • Sharlot.org

6-7...Phoenix, AZ, Heard Indian Fair & Market:

Arizona's largest Indian marketplace, with Hopi artist Michael Kabotie as the signature artist.

602-251-0209 • Heard.org

10-13...Kamloops, BC, Canada, Kamloops

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888-763-2224 • BCCHS.com

10-13...Cartersville, GA Southeastern Cowboy

Gathering: Concerts by Doc Stovall and the Tumbleweed Cowboy Band & Asleep at the Wheel.

770-387-1300 • BoothMuseum.org

12...Prescott, AZ, Winter Rug Auction:

Features Navajo rug styles such as Ganado Red, Teec Nos Pos, Storm Pattern and Two Grey Hill.

928-445-1230 • SmokiMuseum.org

12...Ponca City, OK, 101 Ranch Memorabilia

Auction: Jack Keathley's collection, featuring items tied to 101 Wild West showgirl Buckskin Bessie.

405-714-0175 • 101RanchAuction.com

12-13...Phoenix, AZ, Big Spring Phoenix

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888-314-0343 • AllardAuctions.com

13...Hutchinson, KS, Kansas—Home on the

Range: Celebrate Kansas's 150th birthday with concerts by Judy Coder and 3 Trails West.

620-663-1981 • HutchinsonFox.com

16-19...Great Falls, MT, Western Masters Art

Show: More than 140 Western artists showcase their artwork, plus food and art demonstrations.

406-781-0550 • WesternMastersArtShow.com

17-19...Great Falls, MT, C.M. Russell Art

Auction: Includes brunch and entertainment, plus *The Pioneer Woman Cooks* book signing.

406-727-8787 • CMRussell.org

17-19...Great Falls, MT, March in Montana:

Auction and show of cowboy and Indian collectibles, and contemporary Western art.

307-635-0019 • MarchInMontana.com

17-20...Scottsdale, AZ, Festival of the West:

Western movies and TV celebrities, cowboy music and poetry, chuckwagon cook-offs and sutler's row.

602-996-4387 • FestivalOfTheWest.com



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18-20...Buckeye, AZ, Hellzapoppin' Pro Rodeo: A PRCA rodeo, plus barrelman Hollywood Yates and the Kiesner Family Wild West Review.
623-386-2727 • BuckeyeValleyChamber.org

18-20...Denver, CO, Denver March Pow Wow: Intertribal dancing, Pow Wow Princess ceremony, arts and crafts, and traditional American Indian food.
303-934-8045 • DenverMarchPowWow.org

19...Phoenix, AZ, American Indian Art & Artifacts Appraisal Day: Art dealers appraise your American Indian artworks and artifacts.
602-252-8848 • Heard.org

20...Tucson, AZ, Southern Pacific Railroad Anniversary: Celebrate the railroad's 131st anniversary and see the original Silver Spike!
520-623-2223 • TucsonHistoricDepot.org

24-27...Palm Springs, CA, Palm Springs WestFest & Rodeo: Features a Western Design Expo, BBQ showdown and Gene Autry film fest.
800-664-5617 • PalmSpringsWestFest.com

25...Cincinnati, OH, American Indian & Western Art Auction: Highlights include a Remington bronze and a Navajo six panel Germantown weaving.
513-871-1670 • Cowans.com

25-26...Cheyenne, WY, Wild Horse and Burro Adoptions: Wild horses and burros offered for adoption to folks providing long-term care.
866-468-7826 • BLM.gov

25-26...Queen Creek, AZ, Roots 'n' Boots: Not just for the professionals, families can participate in the rodeo too, plus team roping and steer roping.
480-358-3000 • QueenCreek.org

25-27...Arlington, TX, Texas Indian Market & Southwest Showcase: Focuses largely on American Indian, Southwestern and Wildlife artwork and wares.
972-398-0052 • IndianMarket.net

26...Prescott, AZ, Chautauquas—Out of the Past into the Present: Play includes Prescott pioneers Sharlot Hall, Judge Henry Fleury and the McCormicks.
928-445-3122 • Sharlot.org

26-27...Goliad, TX, Goliad Massacre Re-Enactment: Plus candlelight tours, memorial service and pilgrimage to the Fannin Memorial.
361-645-3752 • PresidioLaBahia.org

27...Prescott, AZ, It's a Fashion Show: See the most popular Victorian-era clothing from Arizona's territorial times in Sharlot Hall's Blue Rose Theater.
928-445-3122 • Sharlot.org

29-April 2...Nashville, TN, Tin Pan South: A feast of songs and songwriting that covers any genre of music, including Country, Rock and Folk.
800-321-6008 • TinPanSouth.com

29-April 2...Round Top, TX, Marburger Farm Antique Show: More than 350 dealers from all over the world showcase their Western antiques.
800-999-2148 • RoundTop-Marburger.com

31-April 3...Oklahoma City, OK, Dodge National Circuit Finals Rodeo: Includes saddle bronc riding, steer wrestling and team roping.
800-595-7433 • DNCFR.net

APRIL

1...Scottsdale, AZ, Scottsdale Art Auction: Master and contemporary auction focusing on Western paintings, drawings and sculptures.
505-983-1590 • Allermann.com



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Fort Worth, TX, Thomas Moran Display: Enjoy artworks from Moran's Grand Canyon National Park Museum Collection, including this untitled 1920 oil painting of Arizona's "wonder of the world."
817-332-6554 • SidRichardsonMuseum.org

1-3...Llano, TX, Fiddle Fest Weekend: Fiddle music jams, an open fiddle contest at the 1927 Lantex Theatre and a chuckwagon breakfast.
325-247-5354 • LlanoFiddleContest.com

1-3...Tombstone, AZ, Old West Founder's Days: Silver mining displays, variety show at the 1881 Schieffelin Hall, plus 125th blooming of Rose Tree.
888-457-3929 • TombstoneChamber.com

1-3...Tucson, AZ, Wild West Days: Old Tucson Studios celebration with gunfight re-enactments, comedy stunt show and can-can saloon music.
520-883-0100 • OldTucson.com

2...Yuma, AZ, 3:10 to Yuma Anniversary: First anniversary of saving "Yuma Territorial Prison," plus impersonators like Jimmie Ray as Johnny Cash.
928-373-5198 • YumaHeritage.com

2...Prescott, AZ, Sprucing Up the Home: Learn how to make Victorian accessories, like bonnets, muffs and parasols, plus a talk on ladies' parlor arts.
928-445-3122 • Sharlot.org

2-3...Prairie du Chien, WI, Traders Jubilee: History enthusiasts gather to get outfitted with cowboy gear, plus a period dress jubilee dinner.
866-259-9172 • RiverJunction.com

7-17...San Antonio, TX, Fiesta San Antonio: Old San Antonio and Old Mexico celebrations, plus fandangos and pilgrimage to the Alamo mission.
877-723-4378 • Fiesta-SA.org

8-9...Bartlesville, OK, Spring Traders Encampment: Bring your pre-1840s camp and dress goods for a hands-on look at mountain man life.
888-966-5276 • Woolaroc.org

8-10...Tombstone, AZ, Gunfight at the O.K. Corral: More than 100 of the fastest shooters in the United States compete in the Cowboy Fast Draw.
520-409-5316 • CowboyFastDraw.com

8-16...Hitchcock, TX, Galveston County Fair & Rodeo: Includes auctions, a variety of cook-offs, concerts, rodeo events and youth activities.
409-986-6010 • GalvestonCountyFair.com

15-16...Dublin, TX, Cowboy Culture Celebration: Ranch rodeo, Wild West shows, cowboy mounted shooting, downtown cattle drive and museum tours.
254-592-1653 • CowboyCultureCelebration.com

15-16...Llano, TX, Crawfish Open: Heritage cuisine meal of boiled crawfish and barbecue accompanies Llano's charity golf tournament. 325-247-5354 • LlanoChamber.org

15-16...Oklahoma City, OK, Western Heritage Awards: Honors the best in literature, music, film and television that reflect American West heritage. 405-478-2250 • NationalCowboyMuseum.org

16...Victorville, CA, Friends of Happy Trails Banquet: Fundraiser for children's foundation formed by actors Roy Rogers and Dale Evans. 760-240-3330 • HappyTrails.org

24...Prescott, AZ, Building a Log Cabin: Lecture on the art to building a log cabin, and check out Sharlot Hall's 1864 Fort Misery cabin. 928-445-3122 • Sharlot.org

27-May 1...Santa Clarita, CA, Santa Clarita Cowboy Festival: Melody Ranch & Western film tours, plus Bob Boze Bell on Wyatt Earp, hero or villain? 661-286-4021 • CowboyFestival.org

28-30...Albuquerque, NM, Gathering of Nations: Learn about American Indian culture and tradition through photos, music and stories. 505-836-2810 • GatheringOfNations.com

28-30...Yuma, AZ, Arizona History Convention: Includes workshops in archive history, historic preservation as well as dinner and a reception. 928-783-1500 • PivotPointConferenceCenter.com

29-May 1...San Elizario, TX, First Thanksgiving: First Thanksgiving in 1598 celebration offers tours of the 1789 mission. 915-851-9997 • ElPasoMissionTrailAssociation.com

TWMag.com:

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Gila, NM, **Cowgirl Camp:** Aspiring cowgirls get a taste of the working ranch with lessons in horsemanship techniques, arena events, cattle penning, cattle roundup and mini rodeo competition to show off your newly acquired skills. 866-242-3500 • DoubleERanch.com

Corrections

- Oops! Junior Bonner's hometown was in Arizona, not in Texas, as it was incorrectly reported on p. 24 of Jan/Feb. 2011.
- Jeff Chandler's Cochise, not Jay Silverheels's Geronimo, is shown with James Stewart on p. 59 of Jan/Feb. 2011.

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Where the Bodies Are Buried

The mystery over empty cemeteries in Oregon.



In the hills outside the northeastern Oregon town of Baker City is a cemetery not unlike many that dot the old mining towns of the West.

Except this one has no graves, just pits and depressions where bodies were once buried.

What happened?

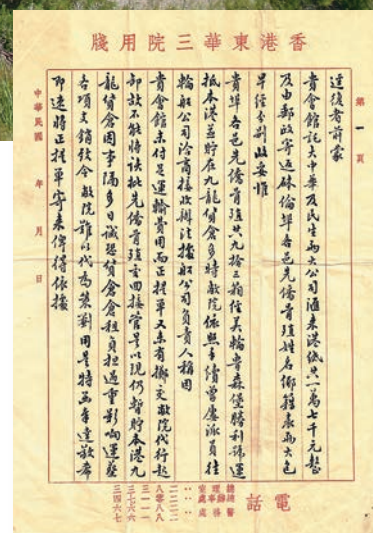
It was a mystery that fell to Oregon Public Broadcasting radio correspondent Tom Banse to solve.

In the spring of 2010, a listener offered to give Banse a box full of old documents and photos. Some were written in English, some were in Chinese. They indicated that the bodies of hundreds of Chinese immigrants had been exhumed from Pacific Northwest graves and returned to their native country.

Banse visited Chinese cemeteries in towns like Baker City and John Day. What he found is something of a forgotten story.

Thousands of Chinese came to this country in the 19th century, looking to make their fortunes in industries like mining and railroad construction. Most found a tough existence, marked by terrible work conditions and discrimination. Few found much money.

When these Chinese workers died, their bodies were buried primarily in Chinese-only cemeteries.



Folks who visit the Baker City Chinese Cemetery in Baker City, Oregon, may be surprised to find out what's *not* beneath the ground. In the inset is one of the Chinese documents that helped unravel the mystery of the cemetery.

— COURTESY KAM WAH CHUNG STATE HERITAGE SITE —

Yet Chinese culture required that the bodies be returned to China, to be near the spirits of their ancestors. The Chinese Consolidated Benevolent Associations (CCBA) formed in many cities with large Asian populations to take on the task of sending their people home.

The association typically waited at least a year (and sometimes decades) after an individual's death to transport the body, at which point the remains were reduced to bones. Collected donations allowed the identified remains to be exhumed and sent to Hong Kong. The CCBA then put ads in Chinese newspapers, telling people the bodies of their loved ones could be picked up. A surprising number of them were.

The CCBA kept meticulous records; reporter Banse found that out firsthand with the materials he was given.

Without complete records, it's hard to say just how many bodies were returned to China over the decades. In 1928, according to the papers Banse examined, 615 remains made the journey. Some 559 were collected after WW II.

But that last group ran into problems. The Chinese Civil War was raging in 1949, when the bones were sent to Hong Kong. The communists closed the country's borders, and the remains were stored in the autonomous region of Hong Kong, waiting for a break in relations. It never came. Today, those Chinese remains are crated in a warehouse, waiting to be reunited with ancestors.

That may never happen. Finding living relatives in China is considered next to impossible, especially since more than 60 years have passed.

As for the box of documents, Banse says Oregon Public Broadcasting is working with specialists to preserve the materials, which will probably be donated to a museum or the Portland Chinese Benevolent Association (yes, it still operates).

The mystery of Oregon's empty Old West cemeteries is solved.

A different outcome took place last July 28 in Deadwood, South Dakota.

Human remains were reburied next to the 1877 Mount Moriah Cemetery, three years after they had been discovered by workers at a construction site in town.

That location was the 1876 Ingleside Cemetery. It closed in 1878 when the city expanded, and most of the remains were moved to Mount Moriah. But not all of the bodies were found at that time.

Researchers say the body discovered in 2010 was probably that of a Chinese or American Indian male, between the ages of 25 and 35. Further identification proved impossible.

The public ceremony held at the reburial brought together three distinct traditions: Taoist, Oglala Sioux and Roman Catholic.

Deadwood Historic Preservation Officer Kevin Kuchenbecker says he was not aware of such a ceremony ever happening before, adding, "Not only are we protecting our history, but we are making history as well."



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Rock 'n' Roll Pony Express?

How this documentary inspired this man to share the Pony's story.



You wouldn't think that movie director Peter Bogdanovich and rock star Tom Petty would inspire a documentary film on the Pony Express of the 1860s, but that's exactly how this story begins.

It turns out Bogdanovich is a fan of classic Western movies. During 2007, he screened them at night when everyone relaxed after a day of working on his film about Tom Petty and the Heartbreakers.

C.J. LongHammer was among the crew working on that documentary, and he found himself mesmerized. "What hasn't been done in this classic American genre?" he asked himself.

He lit on the Pony Express: "Everyone has heard of the Pony Express, but few know anything about it," the Los Angeles resident tells *True West*. "I fell in love with the Pony Express and came up with the idea for a film."

LongHammer wrote and directed a short film called *Last Letter to Kennekuk*, which was about a female disguising herself so she could be a Pony Express rider. Someone saw it, liked it and suggested he could do so much more with the idea.

That was December 2009. Realizing the 150th anniversary of the Pony Express would be celebrated through 2010 and into 2011, he thought the timing to share this story on film was perfect. "I thought, 'I bet if we go to St. Joseph, Missouri, we'll bump into people who know something about this,'" he says. "I'd never been to the Midwest, but I went to Missouri and walked in cold to the Pony Express stables."



Few projects have begun with so much naivete, but the 27-year-old LongHammer was so enthusiastic that the people of St. Joseph—as well as the annual re-riders of the National Pony Express Association and members of the Oregon-California Trail Association—took him under their wings.

LongHammer had just \$7,000 in his pocket—what most production companies would consider pocket change—and originally thought he'd film the three-day celebration in April 2010 that marked the actual anniversary. He laughs now at his narrow thinking. He went on to film the annual re-ride over the entire route of the Pony Express National Historic Trail from California through Nevada, Utah, Wyoming, Nebraska, Colorado, Kansas and Missouri.

Sometimes he'd run the camera and conduct the interviews at the same time, and other times he had help along to allow him more flexibility. In these talks, LongHammer came to realize why the Pony Express means so much to American history. "If you ask most people how long the Pony Express was around, they'll guess a couple decades, and they're shocked to learn it was just 18 months," he says, "but in that short time, those riders made their mark on history."

At the height of its run—from April 1860 to October 1861—the Pony Express had 190 riders, 420 horses and 400 stations along its route. Riders could transport a letter from the East Coast to the West Coast in 10 days—compared to the ship route that took a month. But riders even bested that time when they flew over the trail to deliver President Abraham Lincoln's Inaugural Address—

covering the 1,966 miles in just seven days and 17 hours. "The Pony Express was the first fed-ex," LongHammer says.

He finds the story of its creators just as intriguing: "The guys behind this—William Russell, Alexander Majors and William Waddell—created everything in just three months: all the stations, all the horses, all the riders. And they did it without cell phones or e-mails. Imagine what those guys could have done with a BlackBerry."

In the end, he realized he wasn't just telling a story of skinny young men riding like hell to carry a mail pouch across the country. "The Pony Express really does represent the best of American culture—ingenuity, passion, bravery," he says.

LongHammer's money ran out long before shooting ended, but his new friends helped him continue. "When the people of St. Joseph saw I was serious, they said 'We'll help you.' They helped fund raise and fed us and put us up—they've been the stewards of their own history, and they're proud of it. When we all sat at the table, we realized we loved the same thing, and that created a beautiful friendship."

By the end of summer, LongHammer had about 200 hours of high-definition footage about the Pony Express.

When the National Park Service found out about his documentary, it awarded him a "challenge" grant—if he could raise \$20,000, they'd match it. "It came at the 11th hour," he says. "It meant a lot to know we actually have a government endorsement and people believe in us."

By the fall of 2010, LongHammer was back in Los Angeles, editing the enormous footage down to an hour-and-a-half documentary. The film will be ready to screen this spring. "This film has a lot of love but also a lot to teach," he says. "This documentary has made me and everyone in our crew more involved in our country's history."

Visit PonyExpressDoc.com to find out more about the documentary.



Jana Bombersbach has been Arizona's Journalist of the Year, won an Emmy for her television reporting, has been awarded two Lifetime Achievement Awards and is the author of two nationally-acclaimed true crime books.

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Will the Real John Clum Please Stand Up?

A historical photograph at Cowan's Auctions stirs up a mystery.



— COURTESY COWAN'S AUCTIONS —

cavalry sergeant who had been working as a blacksmith on the reservation since 1868, to work for him as a clerk. "His military training, plus his sympathetic understanding of Apache character, enabled him to teach military tactics to the Indians so that they not only learned how to drill, but enjoyed it, and became excellent soldiers," Clum wrote.

The stereoview taken by Buehman shows both Martin Sweeny (said to be sitting at far right) and John Clum (sitting at far left). Yet we've seen that Martin Sweeny in John Clum photos... and also that John Clum in John Clum photos. Which one is the real Clum?

The only photo of Clum that has the best provenance is the one of him with his wife Mary, whom he married in November 1876, a few months before he would resign his position at San Carlos. The photo dates between then and December 1880, when Mary died. Based on that photo, we're inclined to think Clum is the man at far left.

For now, we have grouped these photos in accordance with this belief. Yet we could use your help in finding definitive proof that will solve the mystery of which man is the real Clum!

The American History auction hammered in at \$700,000.



Notable Photography Lots Included
(Buehman stereoviews—only one side is shown—courtesy Cowan's Auctions; other photos True West Archives)



All of these photographs are of John Clum.

Yet one stereoview shows the Apache Indian agent twice; a stereoview (above) that hammered in for \$2,000 at Cowan's American History auction on December 10, 2010, sold along with others taken by Henry Buehman during 1874-77, when Clum served as agent at the San Carlos Apache Indian Agency in Arizona.

But how could he be in the same photo twice? Well, that's because he's not... and herein awakens a mystery that we invite you to help us solve.

You see, in 1874, the 23-year-old Clum created an Apache police force and hired 29-year-old Martin Sweeny, a veteran



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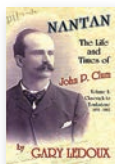


John P. Clum

Most of the photographs reported to be of John Clum throughout his years—he died in 1932, four months shy of turning 81—look similar to the one of him with his wife Mary (opposite page, bottom left corner) and to those shown here.

D.P. Flanders, who last captured San Carlos on film in 1874, took the photograph at the top right corner. To us, that man looks to be the same man in the "dual Clums" image (see inset, at right) and the one in the Henry

Buehman image above (also see inset, at far right), which sold for a \$3,500 bid at Cowan's Auctions.



Visit TWMag.com for a Buehman/Clum factoid involving a stage robber.

Recommended Read: *Nantan: The Life and Times of John P. Clum* by Gary LeDoux; the first volume covers his life up to 1882 (Trafford Publishing).



UPCOMING AUCTIONS

March 12, 2011

101 Ranch Memorabilia Auction
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101RanchAuction.com
405-714-0175

March 12, 2011

Winter Rug Auction
Smoki Museum (Prescott, AZ)
SmokiMuseum.org
928-445-1230

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March 17-19, 2011

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CMRussell.org
406-727-8787

March 17-19, 2011

March in Montana
Manitou Galleries & Coeur d'Alene
Auctions (Great Falls, MT)
MarchInMontana.com
307-635-0019

March 25, 2011

American Indian & Western Art
Cowan's Auctions (Cincinnati, OH)
Cowan's.com
513-871-1670



Martin Sweeney

Born in 1845, Martin Sweeney was 29 at the time John Clum hired him. That might make some historians settle on this younger-looking gentleman as Clum, who was six years shy of Sweeney. Yet, we think this might be Sweeney.

You see, Clum lived to be an old man, whereas Sweeney did not—and that fact makes a big difference in deciding which man could be Clum.

When Clum resigned from San Carlos in 1877, Sweeney also hit the road, moving to Tombstone and its Grand Central Mine, one of his mining investments. The next year, he got in a fight with a partner at the mine, Olive Boyer (a.k.a. Jack Friday), who shot him dead on June 2.

The photo to the immediate left is taken by D.P. Flanders, who visited San Carlos on a tour in September 1874 and returned October 24; he left by stage for California five days later and began selling his Arizona photos. Yet Flanders also took one of the photos that seems to depict the other man in the Buehman stereoview (see "John P. Clum" caption). Both Flanders photos identify these men as John Clum, but, to us, they don't look to be the same man.

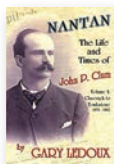


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405-533-3722

March 12, 2011

Winter Rug Auction
Smoki Museum (Prescott, AZ)
SmokiMuseum.org
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American Indian & Western Art
Cowan's Auctions (Cincinnati, OH)
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Cutting Through the Smoke

Blackpowder cartridges by Ten-X Ammunition should keep shootists blazing away.

"I love the smell of napalm in the morning!"

These were the words of Robert Duvall's character, Lt. Col. Bill Kilgore, in the classic 1979 film *Apocalypse Now*.

Well, to paraphrase Col. Kilgore's comment, "I love the smell of blackpowder anytime!"

I have to admit, while I enjoy shooting all types of firearms—from the earliest matchlocks to some of today's fastest machine guns, and from tiny derringers to eight-inch howitzers—I feel a special nostalgic thrill when I smell the odor of blackpowder (yes, I'll admit, it's an odor and not an aroma). The voluminous clouds of white smoke swirl around me, accompanied by the boom of blackpowder (as opposed to the ear-splitting crack of smokeless powder), along with the gentler shove of recoil I experience when firing a blackpowder-stoked firearm.

Thanks to Ten-X Ammunition, those who share my love of shooting vintage or replica blackpowder-type cartridge firearms can shoot them in cowboy action competitions, hunting or for casual plinking, with original-type blackpowder loads! In business since 1991, Ten-X Ammunition primarily produces ammo for shooters who enjoy shooting old-timey six-guns, lever guns, single-shot buffalo guns, military weapons and other guns from yesteryear. They commercially

Loaded with Triple Se7en Cartridge powder, Ten-X Ammunition's blackpowder cartridges range from small to big bore loads, including (from left) .32 Smith & Wesson Long, .32-20, .38-40, .44 Russian, .44 Colt, .44 -40, .45 Schofield, .45 Colt, .45-70, .45-90, .45-120 and .50-90. The company also produces shotgun loads and theatrical blanks.



produce ammunition for more than 80 different loads in more than 40 different chamberings—with 34 of them offered in a blackpowder substitute.

Most of Ten-X's loads are made for frontier-era hardware, including long guns, such as the various models of Sharps, Remingtons, Winchesters, Spencers, Springfield trapdoors, Marlins, Sniders and Martini-Henry rifles, as well as single- and double-action revolvers, such as Colts, Smith & Wessons (S&Ws), Remingtons and Merwin Hulberts.

Ten-X offers a number of its loads in either smokeless powder or blackpowder substitute. What's more, the company's blackpowder-type cartridges are available in a vast assortment of calibers that range from .32 S&W pocket revolvers to the .38, .44 and .45 Colt-size loads, all the way up to .50-90, .50-95 and the big .577 Snider and Martini rounds.

To get the best results in its blackpowder-type cartridges, Ten-X uses both traditional Triple Se7en and a special blend of powder called Triple Se7en Cartridge from the Hodgdon Powder Company. Because some older cartridges don't work as well with Triple Se7en, Ten-X's President Richard Pumerantz, PhD worked with the chemists and ballisticians at Hodgdon to develop a powder that

Whether you shoot a modern replica, like the C. Sharps Arms Co.'s 1874 Sharps in .50-90 caliber (top), or a Cimarron Arms 1873 Old Model Cattleman in .45 Colt (at left) or an original revolver, like Smith & Wesson's Old Model Russian in .44 Russian chambering (at right), chances are Ten-X Ammunition can supply blackpowder cartridges that will keep you blazing away.

— ALL IMAGES COURTESY PHIL SPANGENBERGER —

is about 15 percent less energetic and develops lower pressures than Triple Se7en. This reduced pressure Triple Se7en Cartridge lengthens the life of the brass and provides a more consistent burn rate, thus generating greater accuracy and more appropriate velocities in the larger calibers, thereby more closely resembling real blackpowder. Another bonus to these powders is less residue, which makes cleaning quicker and easier.

By the way, Ten-X also offers a reloading service. Reloading your previously fired brass casings almost always saves the shooter money.

If you're like me and enjoy shooting vintage or replica guns with an original-type gunpowder, give Ten-X Ammunition a try. You'll have a smokin' good time!



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



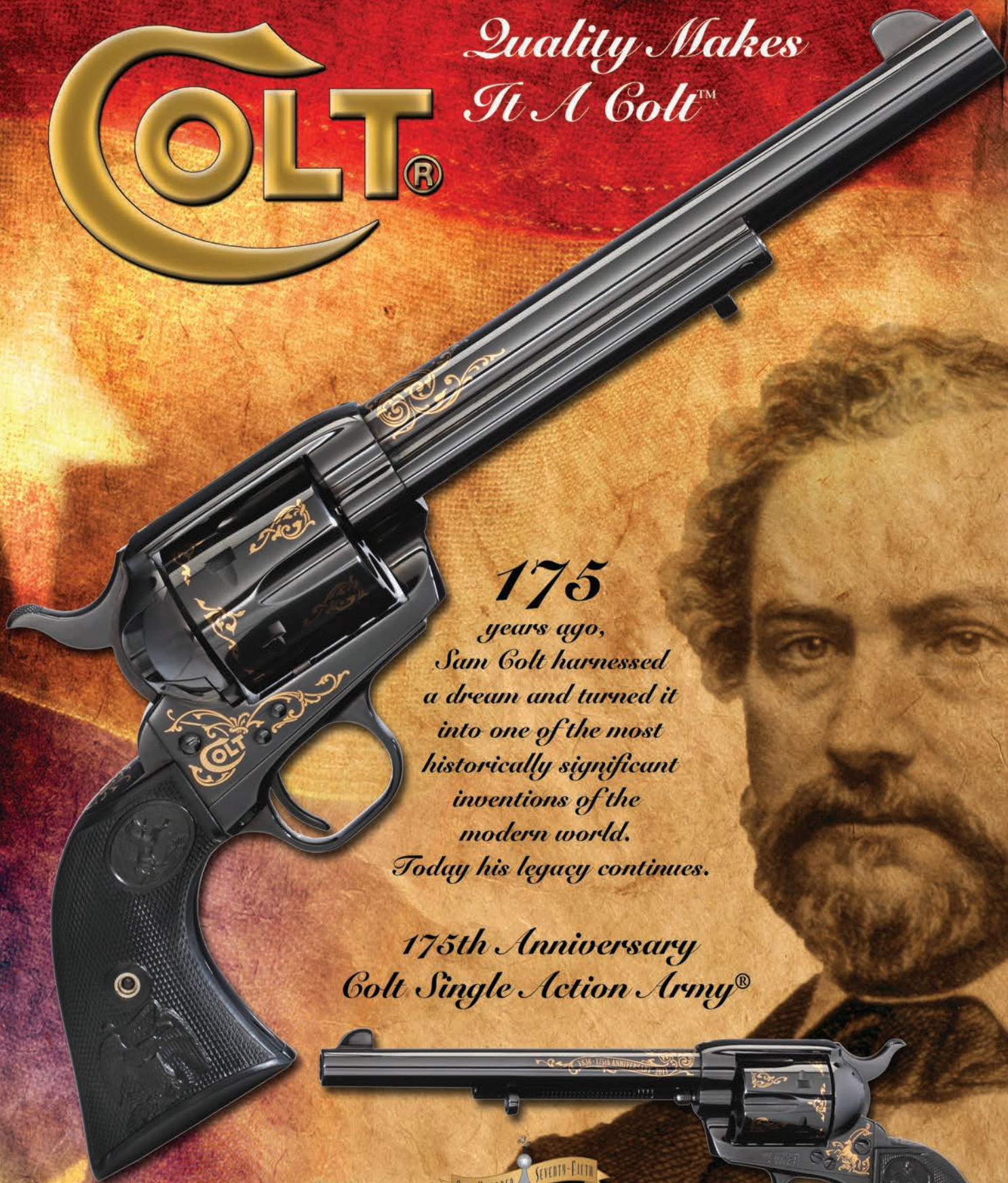
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Robert Conrad Dares Ya

And God heals him . . . an interview with *The Wild Wild West* secret agent.



Robert Conrad on the set of *The Wild Wild West* (left) and with (above, from left) Ross Martin as Artemus Gordon and Beverly Garland, who starred in two episodes.

— ALL *WILD WILD WEST* IMAGES COURTESY CBS —

Robert Conrad is tough.

He might even be tougher than James West, the rough-and-ready secret agent he played on television in the CBS series *The Wild Wild West*, and he's got a busted skull to prove it.

Remember, Conrad is the guy who used to challenge TV audiences to knock Eveready batteries off his shoulder. "I dare ya," he'd say, with that kid-in-the-playground glare.

Conrad did well, coming out of one of the rougher parts of South Chicago, working his way into reoccurring characters on shows like *77 Sunset Strip* and *Hawaiian Eye* after kicking around in Westerns and cop shows.

Lightning struck when it handed him the lead in *The Wild Wild West*, a show as tailor-made for his skill set as the Bolero jackets and skin-tight pants he wore on the series. The show was set in post-Civil War America, and, like the James Bond

movies that inspired it, his character West went up against one world-conquering, cackling supervillain after another, aided by his best friend, walking encyclopedia and master of disguise Artemus Gordon, played by the late Ross Martin.

James Kirk had Spock in *Star Trek*, Napoleon Solo had Illya Kuryakin in *The Man From U.N.C.L.E.*, Kelly Robinson had Alexander Scott in *I Spy* and West had Gordon; the mid-1960s was the golden age of the buddy adventure series on American Television.

Conrad went on to act in several other series when the show ended abruptly in 1969, but he'll likely be best remembered for West, and for playing the legendary WW II fighter pilot Pappy Boyington in the series *Baa Baa Black Sheep* (a.k.a. *Black Sheep Squadron*) which ran from 1976-78.

Today, at 81, Conrad has lost none of his terse Chicago edge; talking with the guy is a little like talking with your high school football coach. His fans can listen

to, or call in to talk with him, on his weekly two-hour radio show ("The PM Show with Robert Conrad") on CRN Digital Talk Radio.

True West: When people call your radio show, do most of them want to talk about *The Wild Wild West* TV series?

Robert Conrad: Yeah—Baa Baa *Black Sheep* gets a lot of play too.

Pappy Boyington or Jim West—which character was the most fun for you?

Different times of my life. When I did *Hawaiian Eye*, it was a territory of Hawaii; it wasn't a state yet, and I learned to surf. I was young, and I was surfing, and that was great.

Then when I did the *Wild West*, I did all my own stunts. And I'm the only actor who's ever done all of his own stunts—some of us will say we did, but we're kidding—but I did 'em all and that was exciting—really, really exciting.

I had a magnificent horse called Superstar. I gave that horse away to my daughter when she turned 16, and she loved that animal. Then when I did *Black Sheep*

Squadron, I learned how to fly airplanes—and I bought two! That was fun.

But different ages, different times of my life.

Are actors usually discouraged from performing their own stunts?

Well, the insurance companies won't let you. But I ignored that.

Did you get banged up much?

I broke my skull! Six-inch lineal fracture, a high-temporal concussion.

How do you heal from something like that?

God heals ya.

Any brain damage?

Yeah, there was a little brain damage.

How can you tell?

I can't, but the doctor said there was some significant damage to my brain from this accident. He said, "You're lucky—there doesn't seem to be any residual effects."

I suppose a broken skull beats a broken neck—

Uh, yeah. I would guess so. Yeah.

How did it happen?

I was jumping off the second story in a bar, and I was supposed to drop from the chandelier and continue fighting on the main floor. The stunt man was supposed to come running toward me. He was late—his timing was off—so I lost my grip on the chandelier and I fell 15 feet to the cement.

Did you bounce your head off the cement?

Yeah. I was knocked unconscious.

There is a guy who has broken down the *Wild West*, the entire series, and cut all the stunts together into a montage that's on the Internet. My daughter showed me, and I thought, "Oh my God! That guy's nuts."

The stunt that broke your skull—did they keep that footage in the episode?

Yeah! I came back three months later and finished the fight sequence. I was down for three months. I was like 31 at the time.



(Left) Robert Conrad sits in front of the 1875 Baldwin locomotive from the Virginia & Truckee Railroad in Nevada that was used in the CBS series; the train, the Inyo, is on display at the Nevada State Railroad Museum in Carson City.

Inspired by President John F. Kennedy's love of Ian Fleming's James Bond novels, Michael Garrison created one of the first Science Fiction Westerns on TV, *Wild Wild West*. Gadgets and gear, like the Flaming Ghost Mask (above) worn by a villain as part of his fireproof outfit, likely inspired the formation of the Steampunk genre in the 1990s.

— ABOVE: COURTESY DANNY BIEDERMAN / INTERNATIONAL SPY MUSEUM —

THE BUNTLINE SPECIAL



Think you know the story of the O.K. Corral? Think again, as five-time Hugo winner Mike Resnick takes on his first Western Steampunk tale.

Resnick's book, *The Buntline Special*, looks at the relationship between

Doc Holliday, Wyatt Earp, Bat Masterson and Ned Buntline in an alternate universe where Indian magic has kept civilization, for the most part, from pushing west of the Mississippi.

Most of the essential touchpoints of the Earp/Holliday conflict with Johnny Ringo, Bill Brocius, the Clantons and the rest is intact, except that Ringo is a reanimated corpse who spends his afternoons discussing the classics with Holliday.

Another Science Fiction time travel Western is out, from Baen Books. *Written in Time* is set in late 1900s Nevada. Authors Jerry and Sharon Ahern admit that the book is semi-autobiographical. A fan had sent the authors a photo of a 1900s street scene in Tonopah, Nevada, which included a building featuring the name "Jerry Ahern" and "General Merchandise."

"The photo got us thinking, just like the Naile family [we would write about in the book], about what would happen if, somehow, our family got swept back in time," the authors write.

With Steampunk becoming more and more popular, the literature is sure to grow.



The show had a great concept—part Western, part James Bond, and it hit at the peak of the Bond craze. The show was quite successful.

Well, I guess so. It's the most syndicated show on TV right now. And we never called it a Western, 'cause it isn't.

Well, it's a mixture of a number of genres, isn't it?

Yeah, I would say it is. Absolutely.

You'd done mostly crime shows prior to Wild Wild West. When you went in to audition for a high tech Western, what was your impression?

I didn't have an impression. I was one of 18 guys who were tested and I didn't think I was gonna win. I got the role—I was surprised—and the rest is television history.



When did it occur to you that you were part of a quality series?

Well, we knew when we got a 44 share the first week it debuted that we had a show the audience was interested in. And it got cancelled with a 33 share, which is unheard of.

But women against violence in television were able to get Sen. [John O.] Pastore from Rhode Island to be their spokesperson, and the show got cancelled.

I was doing a benefit for the Shriners in Rochester, New York, and I got a phone call from the then-president of CBS. I said, "Thank you for a wonderful association with the network," and life moved on.

Have you heard of "Steampunk?"

No.

It's a kind of retro-Science Fiction genre usually set in the 19th century. The Wild Wild West Steampunk convention is going to be held at the Old Tucson Studios in March.

Sounds like a pretty cool thing to me.

Steampunkers are often attracted to the 19th-century West because of the Will Smith version of Wild Wild West. Did you see it?

No. I had kind of a problem with one of the producers.

From what I heard on your radio show, I'm guessing you're talking about Jon Peters?

That's the guy.

What's the story?

He was dating my 17-year-old daughter, saying he was divorced when he wasn't.

That doesn't sound like a nice thing to do.

It wasn't. And I told him that. He's a hairdresser. Come on. And his *Wild Wild West* movie was the least successful film of the year. It won a Razzie for worst picture and Will Smith got one for worst actor, so they got their just dues, I thought.

Have you heard the show is coming back, with top shelf producers behind it?

Ron Moore and Naren Shankar. I've spoken to them. I'm going to have a meeting with them in a couple of weeks.

Would you want to play Ulysses S. Grant?

Uh, no, that's not something I would do. I told

"Bobby got up and laughed and said, 'How'd you like that?' I said, 'Now Bob, you're gonna get me fired!' But he could do stunts like that. Bobby was a handy handyman."



—WHITEY HUGHES, STUNT COORDINATOR FOR *WILD WILD WEST*, COMMENTING ON A STAIR FALL STUNT ROBERT CONRAD DID, IN THE OCTOBER 1999 ISSUE OF *CINEFANTASTIQUE*

them I wouldn't do a role in it, but that I would do a cameo if it was something that perked my interest. But no, not Grant. A one-time cameo, maybe.

The show's a classic—I know what I'm talking about—and I applaud them for going ahead with it, but the actor who created that role is very much alive. That remake of *Hawaii Five-0*, those original actors are unfortunately not around anymore.

Do you think it will be hard to find a character actor with the versatility of Ross Martin?

Yeah, and they're going to have to find an athlete, too, to be as versatile as Robert Conrad.

Well, at least you didn't say as good lookin'.

No, I didn't say that, did I? [Laughs.] But you can always brag on yourself. There's nothin' wrong with that.

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DVD REVIEW

True Grit

(Paramount Home Video; \$24.99) Fans of the original version of *True Grit* may be divided in their opinions about the remake, but we all have the **Coen brothers** to thank for **Paramount** rushing a Blu-ray edition of the original 1969 **John Wayne** movie to market.

The 42-year-old Western has never looked or sounded better. The colors are bright, the print is clean and, as is usually the case with Blu-ray films, a tremendous amount of detail and texture can be seen on the screen.

What's more, all of the extras that came out in the 2007 "Special Collector's Edition," including documentaries and a voice-over commentary featuring **Jeb Rosebrook**, **J. Stuart Rosebrook** and our own **Bob Boze Bell**, remain part of the package.

Anyone who likes the new movie and hasn't seen the original will probably be



surprised by how good it is, and by the similarities between the two movies. In fact, they complement each other. The Wayne version offers up a considerable amount of extra material from

Charles Portis's novel. Early scenes of Mattie in Fort Smith, Arkansas—especially those featuring Cogburn in his funky room with his cat Gen. Sterling Price and his roommate Chen Lee—add great flavor and fun to the story as well as give the audience a more nuanced understanding of the characters. Seems to me, the new picture could have used a little more cat and a little less bear, considering.

The box office success of the Coen brothers' film shows that while the great Western stagecoach may be making fewer stops and less frequent trips, it's still rolling along.



YouTube THE WEST FROM RUSSIA WITH LOVE

A cache of silent movies, long stored in Russia, has been returned to the Library of Congress, and among them a Zane Grey Western from 1923, *Call of the Canyon*, starring Richard Dix. The movie was directed by Victor Fleming, who went on to direct *The Wizard of Oz* and *Gone With the Wind*, and it's thought to have been the first movie shot in and around Sedona and Oak Creek Canyon. Search for the "sedonanews" channel at YouTube.com to watch a 30-second film clip.

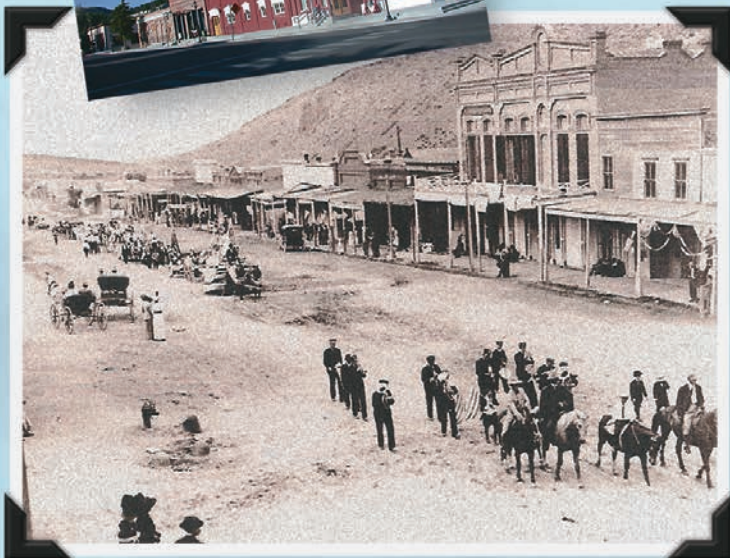
WILD WILD WEST STUNTS

Search for "Robert Conrad Stunt Show" on YouTube.com to watch the nearly two-minute clip of the actor's stunts from the CBS series.

YouTube the West and e-mail us your videos: editor@twmag.com



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IN THE WORKS

Mangold's Texas Ranger

James Mangold didn't get quite as much attention as the Coen brothers when he retooled the black-and-white Western *3:10 to Yuma*. But his ambitious picture, which starred Christian Bale and Russell Crowe, is high on many lists as one of the better Westerns of the last few decades.

Mangold has just announced that he intends to make a contemporary Western

William S. Hart (below left) and his renovated Spanish Colonial mansion (below right).



called *The Gunslinger*, based on a script by John Hlavin about a Texas Ranger on the trail of the man who killed his brother.

The movie, which hasn't been cast yet, is meant to open sometime later this year, but 2012 seems a little more likely. Hlavin wrote a number of episodes of the very fine cable cop drama *The Shield*.

Hart Ranch Reopens

After he finished what would be his last, and one of his best films, *Tumbleweeds*, in 1925, William S. Hart bought the land where the picture was shot, the Horseshoe Ranch, in Newhall, California. When he died in 1946, Hart donated the 250-acre spread to the public, and today it's the site of the William S. Hart Ranch and Museum. It offers a park, exhibits, hiking trails and a passel of living bison (thanks to Walt Disney).

After months of renovations, the museum's remarkable Spanish Colonial mansion, La Loma de los Vientos, reopened in late December. Driving to see Hart's mansion is well worth it, especially since it sits in the Santa Clarita Valley, where Gene Autry's Melody Ranch and so many other Western-themed attractions are located.

Quanah Parker Looks Promising

Lonesome Dove author Larry McMurtry and his writing partner Diana Ossana have their plates full with a number of new Western-themed movies in the planning stages.

One of the most promising is an adaptation of S.C. Gwynne's 2010 bestseller, *Empire of the Summer Moon*, a history of Quanah Parker and the Comanches. The project is being spearheaded by Director/Producer Ridley Scott who was most recently responsible for the underrated Russell Crowe take on Robin Hood, and who was among the producers of *The Assassination of Jesse James*.

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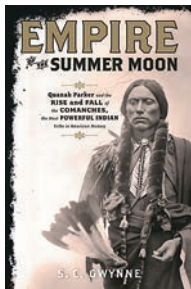
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Empire looks like it will be helmed by *Crazy Heart* Director **Scott Cooper**.

Cooper will also be producing and directing McMurtry and Ossana's adaptation of **Paulette Jile's** 2009 book *The Color of Lightning*, which is the story of Britt Johnson, a freed slave whose son was killed and wife and daughters abducted by Kiowas and Comanches in 1865. Johnson's pursuit to find his family undoubtedly inspired much of the novel and 1956 film *The Searchers* and perhaps some of **Budd Boetticher's** 1960 Western *Comanche Station* as well. Jiles is a poet as well as a novelist, and she wrote the 2007 Civil War-era novel *Enemy Women* and 1988's *The Jesse James Poems*.



Henry Cabot Beck is the Film Editor for *True West*, writes about pop culture in general for other publications and is a member of the Phoenix Film Critics Society.

Josh Becker's FORGOTTEN FILM CLASSICS

1953'S *HONDO*

Stereoscopic movies, otherwise known as 3-D movies, were first conceived and patented as early as 1900. *Hondo* made an entry in the 3-D genre, making absolutely no good use of the 3-D (other than the front titles and John Wayne's kerchief, which are both in red and blue, making them pop out).

I contend that *Hondo* is the best 3-D movie ever made, and that includes *Avatar*. What matters most is where you want your three dimensions—in the script, the characters or the visuals?

In *Hondo* the Apache are on the warpath against settlers. They are led by Vittorio, intensely played by Australian actor Michael Pate. A young mother (Geraldine Page) won't leave with her six-year-old son because she expects her husband back home any minute. Indian scout Hondo Lane (John Wayne) comes across the stranded mother and child. Even though she's married, they're immediately attracted to each other, which makes for an interesting dynamic. Meanwhile, Vittorio has not only taken an interest in the woman, he's also training her son as an Apache warrior.



Hondo is handled in a no-nonsense style by stalwart Australian director John Farrow (Mia Farrow's dad).

Farrow knew how to coax good performances out of his actors and keep the proceedings moving with alacrity; he just didn't have a clue what to do with the 3-D. During a knife fight, Duke and an Indian both stick their knives into the lens once, which was the extent of Farrow's 3-D ideas (oh, right, and Wayne's kerchief).

Nevertheless, the film has a good, solid story by Louis L'Amour; an interesting character for the Duke; well-played, believable supporting parts; sharp, clear exterior photography by cinematographers Robert Burks (who shot many of Hitchcock's films) and Archie Stout (who won an Oscar for John Ford's *The Quiet Man*); and is certainly one of John Wayne's best non-John Ford Westerns. The fact that the film is in 3-D is utterly irrelevant.

Josh Becker is the internationally-known director of *Xena: Warrior Princess* and *Hercules*, has directed seven feature films and has been a proud member of the Director's Guild of America for 17 years. His latest book is *Going Hollywood* by Point Blank.



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— ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Dan Kilgore, Bill Groneman & Paul Andrew Hutton. This "classic" *Classic Gunfight* originally appeared in a previous issue of *True West*.

Just after midnight, Gen. Santa Anna orders his 2,064 troops to move toward their assault positions. Select *soldados* (soldiers) stealthily sneak up on Tejano sentries, who lie in dugouts positioned away from the Alamo, and slit the guards' throats.

Just before sunrise (around 5 a.m.) a *soldado* from the second column yells out "Viva Santa Anna!" His comrades echo the cry. Furious that he has lost the element of surprise, Santa Anna orders his musicians to sound the attack. A rocket battery fires the signal.

Four Mexican columns surge out of the darkness toward the shadowed walls of the Alamo. Awakened by the shouts, the Texians quickly man their cannons and commence a furious enfilade fire from the church and corral batteries, forcing the attackers coming in from the east to move north.

Musket and cannon fire pour from the walls of the Alamo, and three attacking columns stall at the north wall. The Texians are holding their own and laying down a deadly fire.

Momentum lost, Santa Anna commits his reserves. *Grenadiers* (grenadiers) and *zapadores* (sappers) charge into the fight and finally succeed in breaching the Texian defense. Meanwhile, the *caballeria* (cavalry) breaches the Alamo's southwest corner from the west side. The Texians fighting there are quickly overwhelmed and fall back, taking refuge in the adobe apartments, convent and church. Mexican troops pour into the compound unchecked; others seize the abandoned batteries, turn them around and fire at the retreating Texians with their own cannons.

Hand-to-hand combat is fierce. The fighting turns especially bloody as the Mexican troops go room to room, overwhelming each pocket of resistance and shooting and bayoneting everything that moves.

Some 60 defenders break out of the Alamo heading east on Gonzales

Road, but Santa Anna's cavalry is waiting and cuts them down.

An hour after the initial attack, Davy Crockett stands alone, still proudly and tenaciously defending his diminished position (see map, opposite page). A frightful gash angles across his forehead. Holding the barrel of his shattered rifle in his right hand and a Bowie knife dripping with blood in his left, Crockett faces his attackers with the courage of a lion. Twenty dead or dying Mexicans lie beneath his buckskin-clad feet.

The man from Tennessee crouches, daring his attackers to take him. As they move in for the kill, Davy swings wildly until he finally falls, fighting like a tiger until his last dying breath. The fight is over.

Well, Not Exactly

That's how we in the U.S. celebrated the death of the "King of the Wild Frontier" for a good part of the 20th century. Exemplifying the Texas creed that you have no business telling a story unless you can improve it, Davy's death scenario grew each time the story was retold.

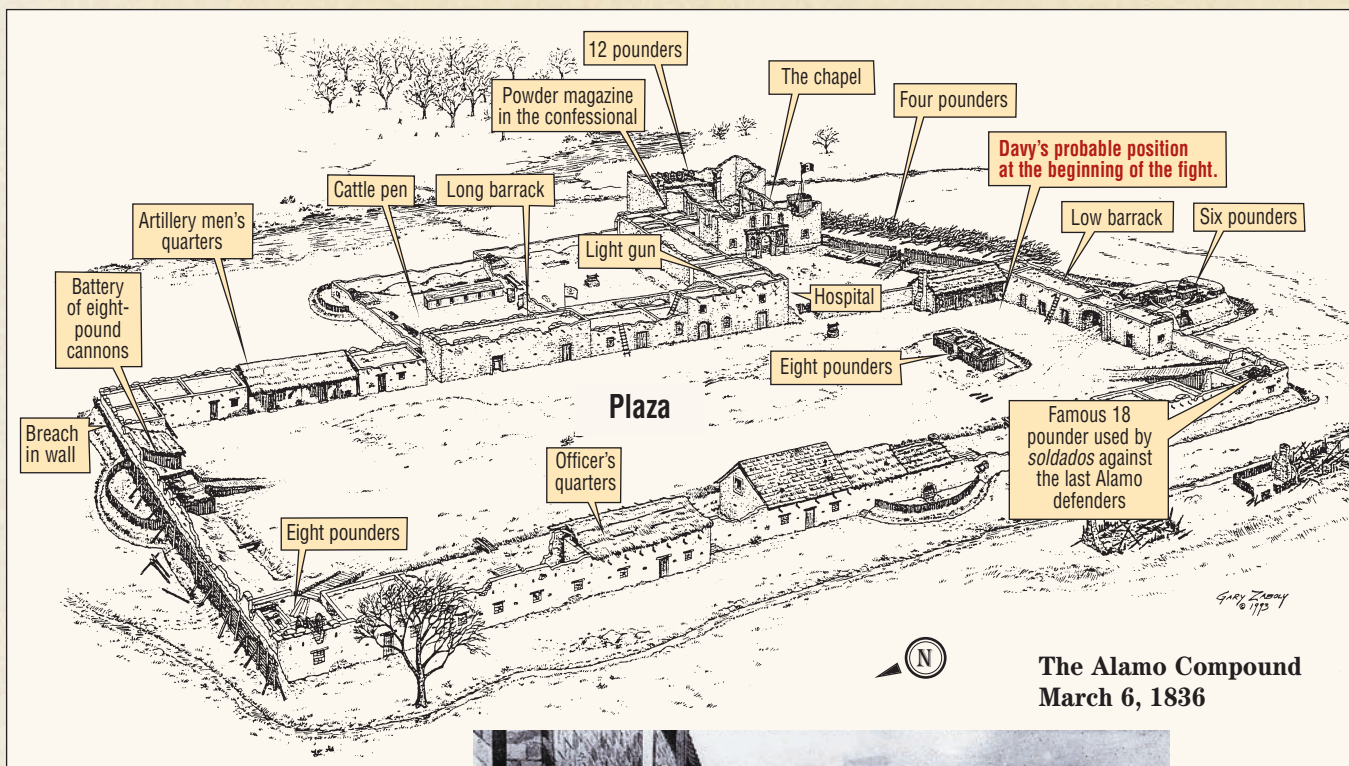
Then, in 1955, at the height of the Disney Davy's fame, a diary from Mexico surfaced, claiming Davy had surrendered. For a long time, historians belittled and rebuked José Enrique de la Peña's diary. When they finally looked closely at the corroborating evidence, Davy's dramatic final scene began to change.

Let's take a look at the historical record:

Anglo Accounts

One of the first official reports of the Alamo fight comes from Gen. Sam Houston, writing to the commander at Goliad, March 11, 1836: "After the fort was carried, seven men surrendered and called for Santa Anna and quarter. They were murdered by his order."

Houston doesn't name Crockett, but his report reveals that from the beginning officials knew that a group of Alamo defenders had surrendered.



**The Alamo Compound
March 6, 1836**

Here's a condensed version of one of the first news reports, appearing in the *Morning Courier & New-York Enquirer* on July 9, 1836:

"Six Americans were discovered near the wall yet unconquered. They were surrounded and ordered by General Castrillón to surrender, which they did under a promise of protection."

One of the six stepped forward with a "bold demeanor." The troops noticed his "firmness and his noble bearing." An undaunted "David Crockett" boldly faced Gen. Santa Anna, looking him "steadfastly in the face."

"Sir, here are six prisoners I have taken alive; how shall I dispose of them?" Manuel Fernandez asked his commander.

Santa Anna fiercely looked at Castrillón, replying, "Have I not told you before how to dispose of them? Why do you bring them to me?"

Several junior officers pulled their swords and lunged at Crockett and the others, plunging their swords into the "bosoms of their defenseless prisoners."

Mexican Accounts

Ramón Martínez Caro, Santa Anna's personal secretary, reports in an 1837 pamphlet published in Mexico that "there were five who were discovered by General



Davy Crockett fights to the end, while James Bowie (to his left) lies on a pallet.

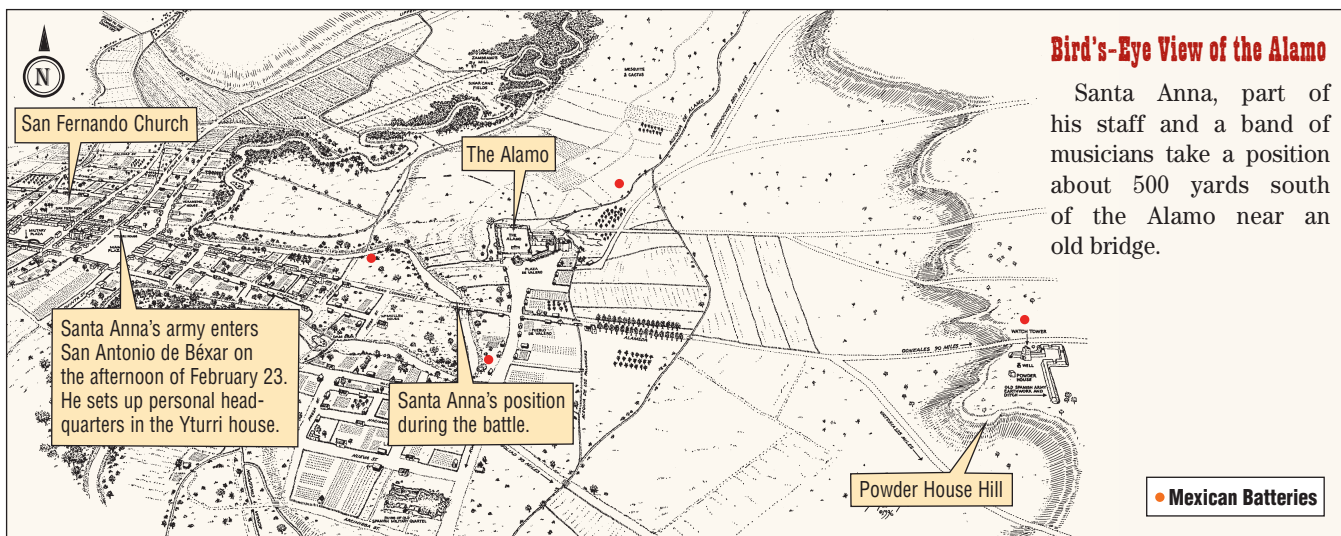
— COURTESY PAUL ANDREW HUTTON —

Castrillón while the soldiers stepped out of their ranks and set upon the prisoners until they were all killed."

De la Peña's diary offers a somewhat different account: "some seven men had survived the general carnage and, under the protection of General Castrillón, they were brought before Santa Anna. Among them ... was the naturalist David Crockett, well known in North America for his unusual adventures ... Santa Anna answered Castrillón's intervention in Crockett's behalf with a gesture of indignation and, addressing himself to ... the troops closest to him, ordered his

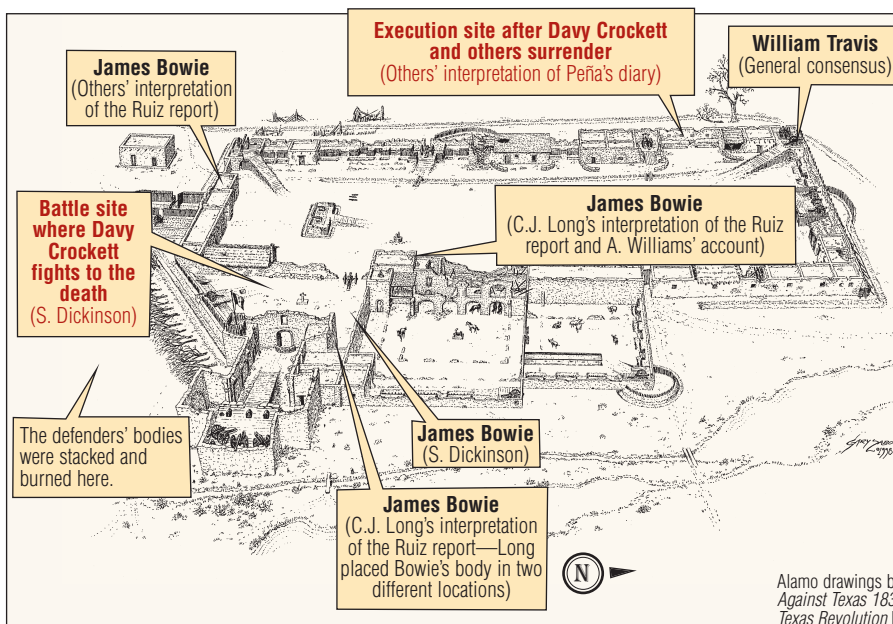
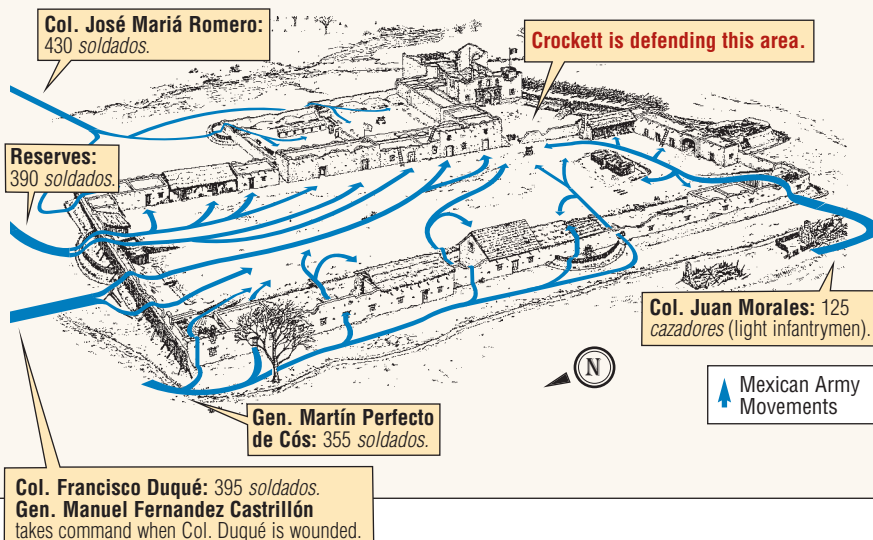
execution. The commanders and officers were outraged at this action and did not support the order ... but several officers who were around the president and who, perhaps, had not been present during the moment of danger ... thrust themselves forward ... and with swords in hand, fell upon these unfortunate, defenseless men just as a tiger leaps upon his prey. Though tortured before they were killed, these unfortunates died without complaining and without humiliating themselves before their torturers."





The Breakthrough

Mexican forces attack the west wall, breaking through the posterns and windows, and climb over the walls. The north column assaults the wooden outerworks at the north wall, meeting fierce resistance. Santa Anna sends in reserves. With flanks exposed, the Texans defending the north wall abandon it and seek shelter in the long barrack and other houses within the compound. Mexican soldiers now pour into the unchecked Alamo from almost every direction. In the barrack and chapel, the surviving Texans brace themselves for their last brutal stand.



Fallen Defenders

Locations of where the defenders fell are based on:

- Research of Charles J. Long, a longtime curator of the Alamo
 - Diary of José Enrique de la Peña
 - Report of Francisco Ruiz, *alcalde* (mayor) of San Antonio at the time of the battle
 - Citizen accounts by Susannah Dickinson and Amelia Williams
- Dickinson's account of where Crockett fell coincides with the belief he went down swinging, while some historians believe that he was executed near the west wall.

Alamo drawings by Gary Zaboly. Battle information from *Santa Anna's Campaign Against Texas 1835-1836* by Richard G. Santos; *Texian Iliad: A Military History of the Texas Revolution* by Stephen L. Hardin; and *Blood of Noble Men* by Alan C. Huffines.



This 1834 print of David Crockett is based on a lost oil painting by Samuel Osgood.

— COURTESY DAVID ZUCKER —



This 19th-century etching of Gen. Antonio López de Santa Anna is based on a circa 1850 daguerreotype.

— COURTESY PAUL ANDREW HUTTON —

Aftermath: Odds & Ends

Although the Davy Crockett surrender scenario remains contentious, especially in Texas, author Dan Kilgore concludes, “Four officers and a sergeant—all of whom participated in the assault and observed the final tragedy—specifically identified Crockett as one of the captives. . . . Their accounts have come to light over a long period of time, several having surfaced only recently. Any one of them, standing alone, could be subject to question, but considered as a whole, the statements provide stronger documentation than can be claimed for any other incident during the battle.”



Others believe Davy didn’t even die at the Alamo. In 1840, William White’s letter, printed in the *Austin City Gazette*, reported a visit to Guadalajara, Mexico, where a native stated a Texas prisoner had been forced to work in a mine. The enslaved miner was, of course, Davy Crockett. White claimed that Crockett wrote a letter to his family in Tennessee and had asked White to mail it for him. Even though the letter never arrived, Davy’s son, John Crockett (a congressman from Tennessee), allegedly went to Mexico to search for his father.



“Too much has been made over the details of how David died at the Alamo. Such details are not important. What is important is that he died as he had lived. His life was one of indomitable bravery; his death was a death of intrepid courage. His life was one of wholehearted dedication to his concepts of liberty. He died staking his life against what he regarded as intolerable tyranny,” wrote James A. Shackford in his 1956 book *Davy Crockett*.



Recommended: *How Did Davy Die?* by Dan Kilgore, published by Texas A&M University Press; and *Eyewitness to the Alamo* by Bill Groneman, published by Republic of Texas Press.



The earliest known photograph of the Alamo is this daguerreotype. It was taken prior to 1850, which was when the U.S. Army repaired the Alamo and added the famous hump to the chapel (see below).

— COURTESY CENTER FOR AMERICAN HISTORY, UNIVERSITY OF TEXAS AT AUSTIN; BELOW: TRUE WEST ARCHIVES —



HONOR IN SACRIFICE

THE ALAMO AT 175



death—that one great certainty of life—haunts us all. It terrifies us—like children fearful of the dark—all the while calling to us, fascinating us, seducing us.

No writer ever captured this dreadful dichotomy more eloquently than William Shakespeare in Hamlet's soliloquy. In turn John Ford used it as a metaphor for the American frontier in a compelling scene in his 1946 Western classic *My Darling Clementine*, when the brooding Doc Holliday recites, in part:

The undiscovered country, from
whose bourn
No traveler returns, puzzles
the will,
And makes us rather bear
those ills we have
Than to fly to others we know
not of?
Thus conscience does make
cowards of us all

But there are those who indeed make that bold decision—to go forth to that undiscovered country—to die a purposeful death for some greater cause than themselves. So bold an act captivates us. Perhaps that is why we so cherish the ideal of the last stand—of the grand gesture and glorious death.





An early Alamo battle illustration from *Ben Hardin's Crockett Almanac* for 1842. At least 45 Crockett Almanacs were published between 1835 and 1856 by various companies. They were the forerunners of the post-Civil War dime novel.

— ALL IMAGES COURTESY PAUL HUTTON UNLESS OTHERWISE NOTED —



HONOR IN SACRIFICE

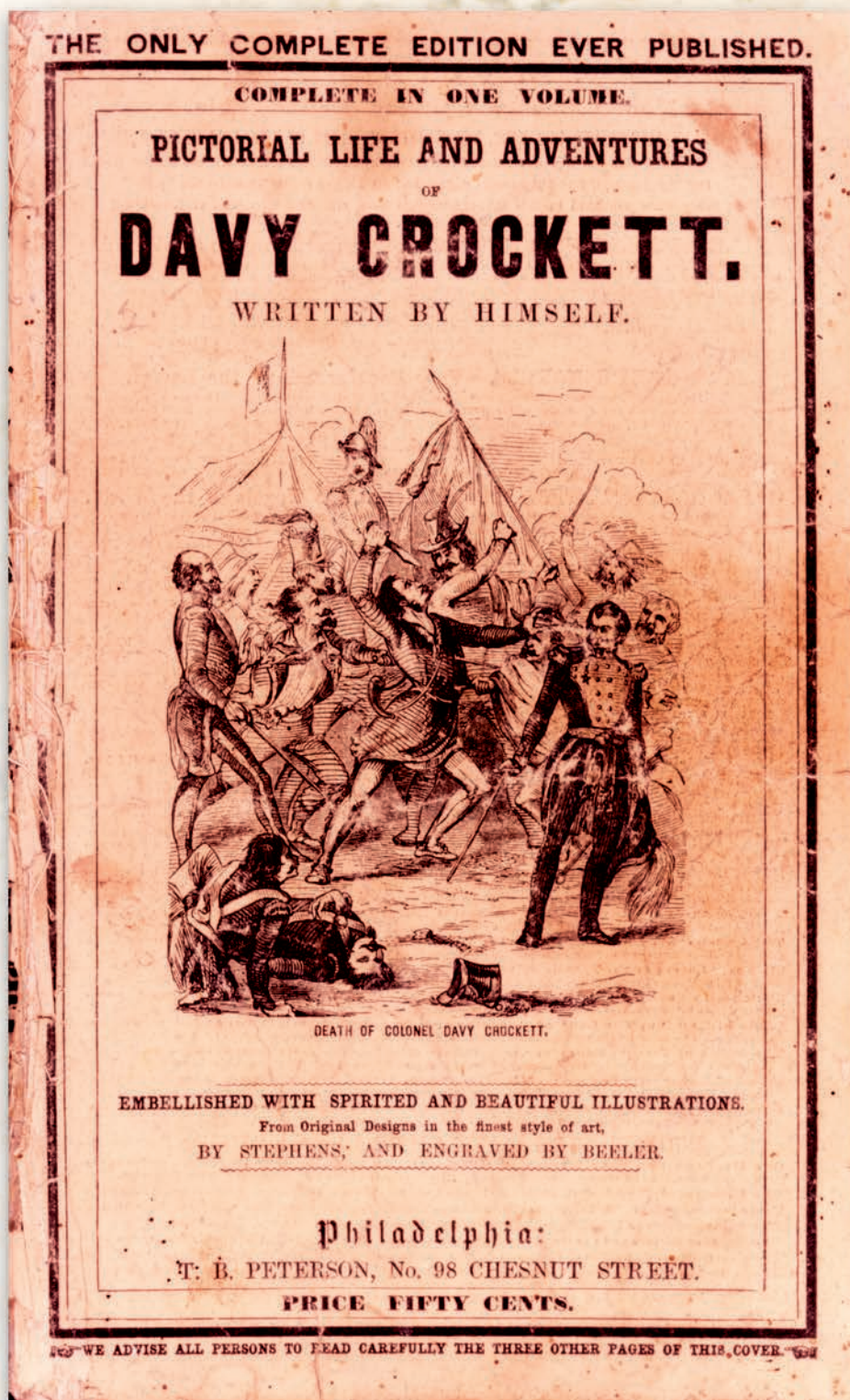
Perhaps that is why, after 175 years, we still remember the Alamo.

This sentiment is not new. Similar battles have long fascinated humanity, and people from many nations proudly embrace “last stand” tales from their history. While details may differ, the stories have a stunning similarity: the heroes are always vastly outnumbered by a culturally inferior enemy bent on the utter destruction of their civilization; the heroes resist with a fierce élan even though the struggle is hopeless; although doomed they purposefully die in order to buy time for their compatriots; their glorious death wins a spiritual victory that inspires their people; and their leader becomes a national hero, while the lost battle becomes a symbol of cultural pride.

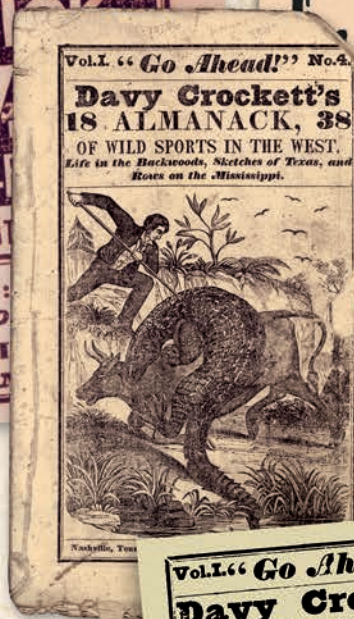
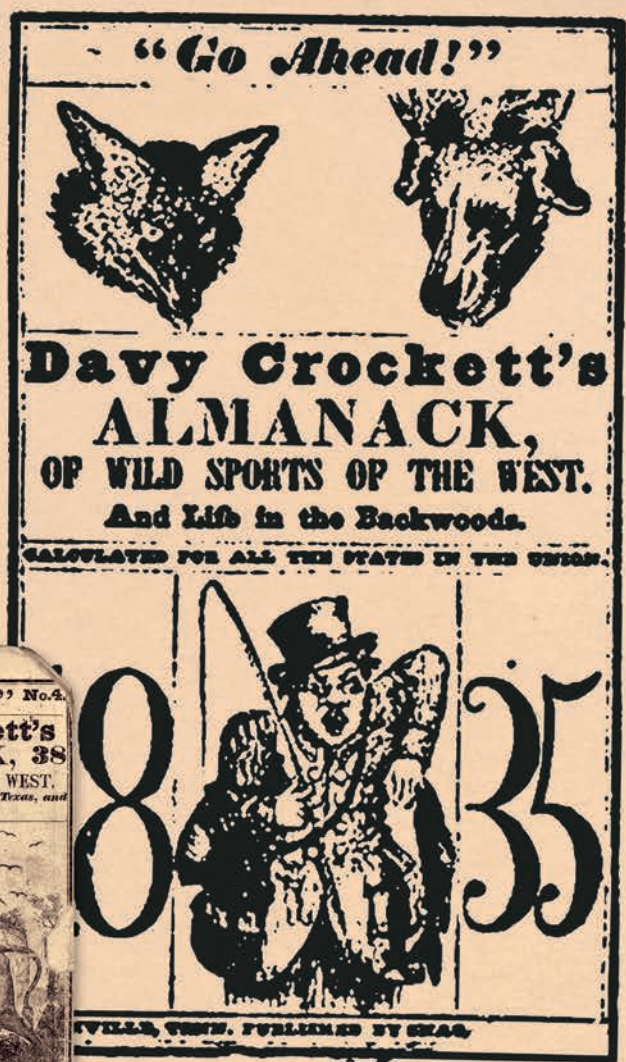
Such indeed have been the grand tales of Saul atop Mt. Gilboa, of Leonidas holding the pass at Thermopylae, of Roland at Roncesvalles, of Lazar at the plains of Kosovo, of Custer on the Little Big Horn, and of Gordon’s doomed defense of Khartoum. The trinity of Alamo heroes—William Barrett Travis, Jim Bowie and, above all, Davy Crockett—rest comfortably amongst these martyred immortals.

The Battle of the Alamo on March 6, 1836, while holding enormous cultural and symbolic power as one of America’s great legendary moments, was also of considerable practical importance as a historical event. The famed battle cry “Remember the Alamo” was no mere public relations stunt but rather an inflammatory and inspirational call to vengeance that led Sam Houston’s little army of Texans to victory over Mexican Gen. Antonio López de Santa Anna’s forces at San Jacinto on April 21, 1836. Texas independence was won.

When, a decade later, Texas entered the Union, war with Mexico promptly followed. The Alamo was not forgotten by the American volunteers who stormed Chapultepec Castle in 1847, fulfilling America’s continental destiny and status as a rising world power. The fall of the



This 1850s pictorial life of Crockett reprinted his 1834 autobiography and the bogus 1836 *Col. Crockett's Exploits and Adventures in Texas* as one volume. The cover illustrated the then-common version of Crockett's execution before Santa Anna.



The Crockett almanacs began publication in 1835 and continued until 1856. They mixed tall tales, rough humor, astronomical observations and weather predictions. The 1837 edition was the first to show Crockett wearing a dead animal as headgear (in this case a wildcat, since the image was lifted from a portrait of actor James Hackett as Nimrod Wildfire), while the 1842 edition sported the real Crockett copied from John Chapman's life portrait.

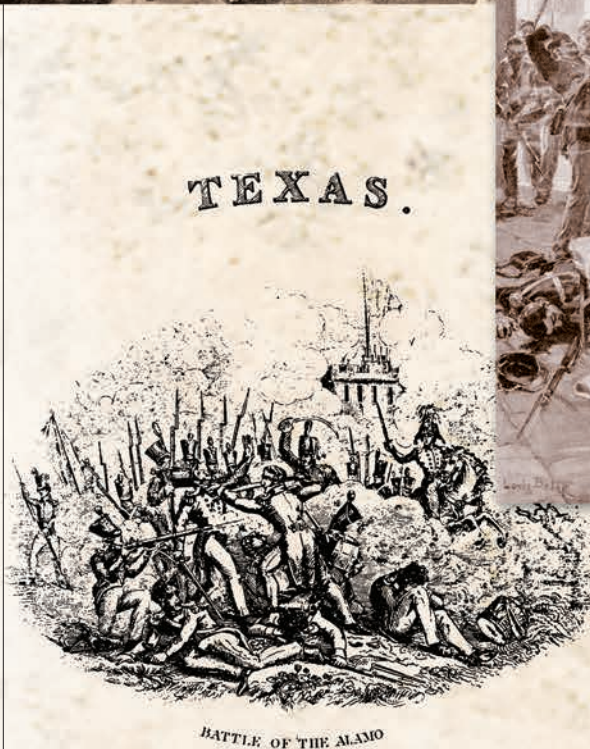
HONOR IN SACRIFICE

Alamo had helped to set in motion a chain of historical events that forever altered the course of American, Mexican and world history.

As with so much of our Western frontier heritage, since it is so clearly identified with the concept of American exceptionalism, the Alamo has increasingly become a flashpoint in the great cultural debate over our shared past as a people. The Alamo story has long been exploited by commercial, artistic, entertainment and political interests, but the last quarter century has seen a studied assault on its value as both history and symbol.

The battle is, of course, an obvious reminder of our troubled relationship with Mexico and has been invoked by both sides as the immigration debate has boiled over. Mexican Americans have rightly pointed out that the Alamo has often been used as an excuse for the repression of their political and social rights, and there has been considerable effort on the part of Hispanic intellectuals to deconstruct the so-called "Alamo myth."

A new historiography has also emerged attacking the values represented in the defense of the Alamo and the integrity of its trinity of heroes. Slavery is now casually asserted in academic circles as a prime reason for the Texas Revolution, thus transforming the defense of the Alamo into a defense of slavery. A numbers game is played inflating the number of defenders and deflating the number of attackers (the number of Mexican casualties has long been a point of debate as well). The character of Travis has been assailed because of his failed marriage, of Bowie, over his shady land dealings and slave smuggling forays, and of Crockett, over his motivations for going to Texas and the manner of his death at the Alamo. (Did he die fighting heroically? Or was he captured and executed?) Recent writers have asserted that the defenders had a preplanned escape route and that many, if not most,



The battle of the Alamo has been a popular subject for artists. Among the earliest battle images was a fanciful view (left) from John Niles's 1838 *History of South America and Mexico*. The central figure appears to be Crockett. Bowie's death inspired a 1902 Louis Betts illustration (above) for *McClure's Magazine*, while Ruth Zachrisson's 1953 painting of the mortally wounded Travis (at top) hung for many years in the Alamo chapel.



Popular entertainment has been crucial in keeping the story of the Alamo and its heroes alive. In the 19th century two popular plays featured Crockett.

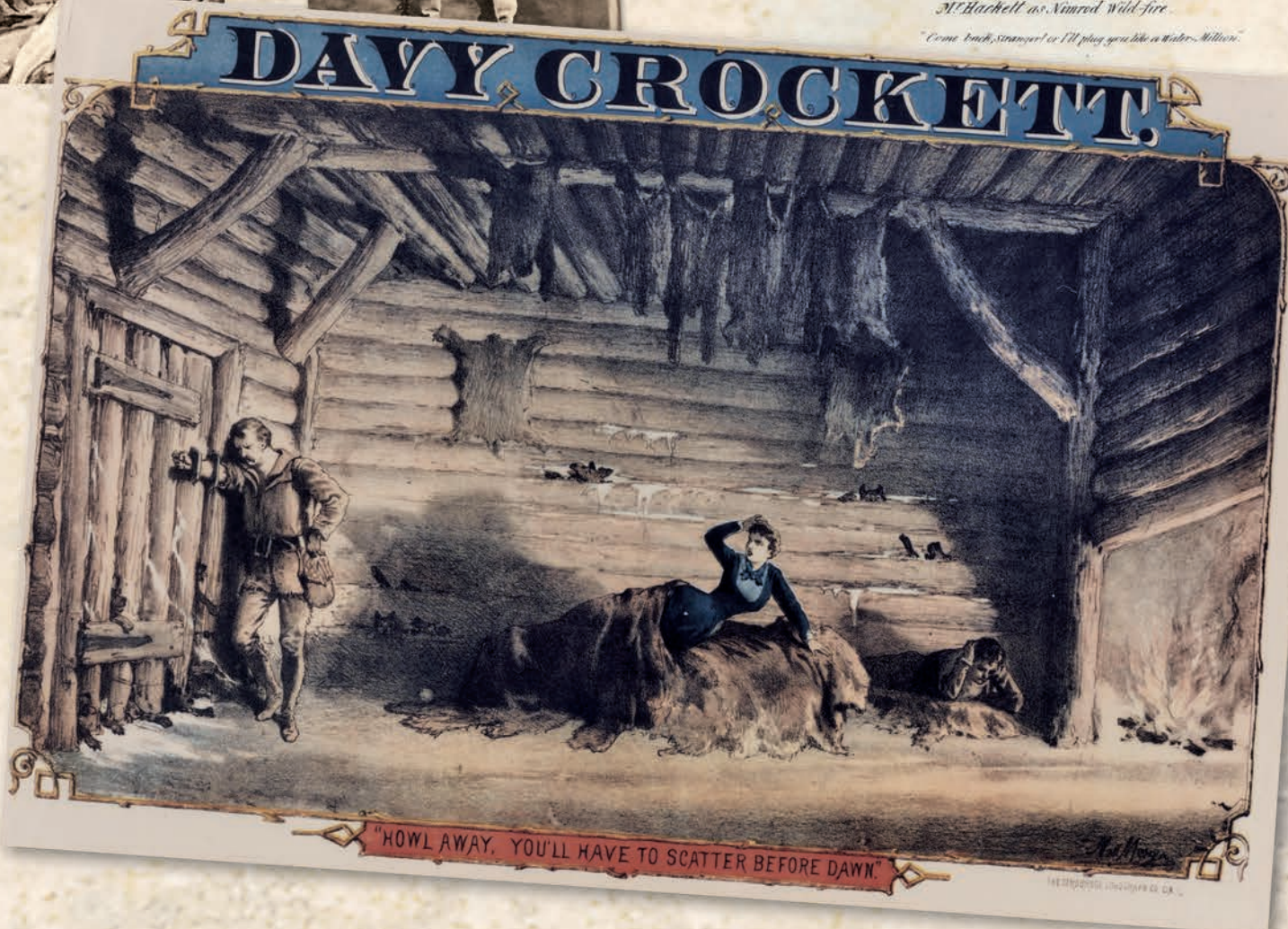
Famed Shakespearean actor James Hackett played the Crockett-inspired Col. Nimrod Wildfire in *The Lion of the West* (right), which premiered in New York City in 1831. The real Congressman Crockett attended a Washington, D.C. performance in 1833.

Frank Mayo (left, center) played the title character in the Victorian melodrama *Davy Crockett* (below), which ran for 24 years in the U.S. and England before Mayo's death in 1896 brought down the final curtain. There was even a song associated with the play with Mayo on the sheet music cover sporting more dead animal headgear (left, top). The play was made into a 1916 film with Dustin Farnum.



M. Hackett as Nimrod Wildfire

"Come back, stranger! or I'll plug you like a water-melon."



"HOWL AWAY, YOU'LL HAVE TO SCATTER BEFORE DAWN."

HONOR IN SACRIFICE

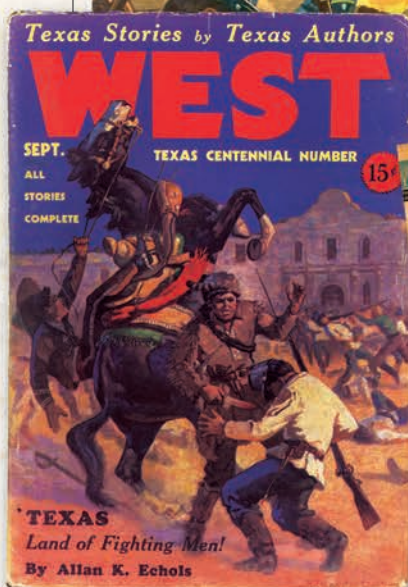
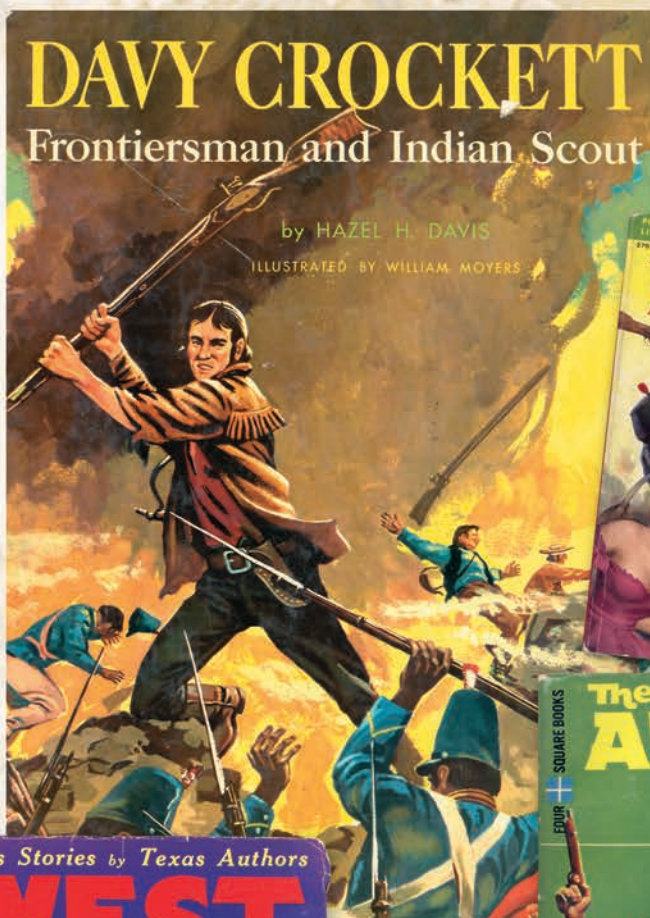
of the garrison jumped the walls only to be slaughtered by Mexican dragoons as they fled. The heroic myth of defiance, and the grand gesture of the sacrificial death, are now dismissed as totally false.

As I reflect on the 175th anniversary of the fall of the Alamo, it seems to me that many of these writers and commentators have missed the power of this story. This is not to dismiss historical or interpretive debate, which is almost always of value, but rather to try and interpret the essence of the meaning of the Alamo at this moment in time.

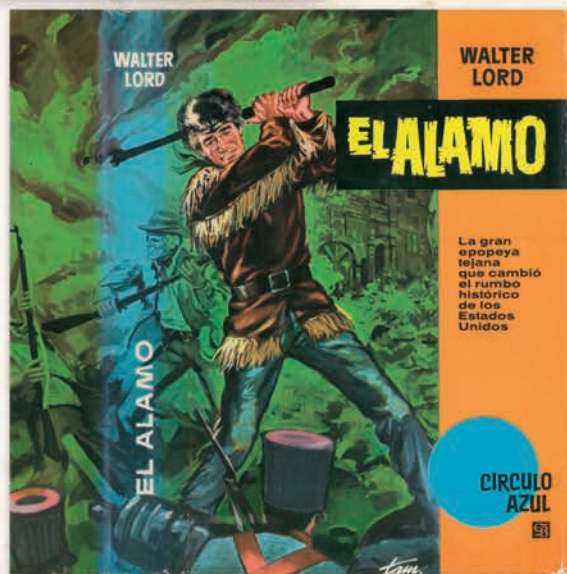
We need look back no further than the tragic events of September 11, 2001, to find a modern historical parallel. Aboard the hijacked United Airlines Flight 93 passengers learned from cell phone calls of the planes crashing into the World Trade Center and decided to take action (it is now believed that the target of the Flight 93 hijackers was the U.S. Capitol or the White House). As they assaulted the cockpit the plane crashed near Shanksville, Pennsylvania, killing all on board.

A debate later ensued over if the passengers had breached the cockpit or not, which strikes me as not dissimilar to the debate over Crockett's death at the Alamo. It ultimately is irrelevant, for the actions of the heroic passengers on Flight 93, whether they breached the cockpit or not, led to the crash and thus saved countless others at the intended target. They made the grand gesture, met the sacrificial death, went forth to Hamlet's "undiscovered country." So it was with the defenders of the Alamo, no matter the quality of their individual characters or motivations, no matter the details of their deaths, for they also made the grand gesture.

Our fascination with the sacrifice of the Alamo defenders may indeed be Shakespearean, but the essence of what it



The Alamo has inspired a wide range of publications from dime novels to comic books. Foreign editions of two of the best Alamo books, Walter Lord's *A Time to Stand* (Spanish edition shown below left) and Lon Tinkle's *13 Days to Glory* (British edition shown above), both feature John Wayne on the cover in movie tie-ins. Monte Barrett's *Tempered Blade* (top right) was the basis for the 1956-58 ABC television series on Jim Bowie.



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means to us today, on the 175th anniversary of the fall of the Alamo, is also as simple as the lines of Paul Francis Webster's lyrics for the choral finale to John Wayne's 1960 film *The Alamo*:

Let the fort that was a mission be an everlasting shrine
Once they fought to give us freedom,
That is all we need to know
Of the 13 days of glory at the siege of Alamo

Paul Andrew Hutton's latest book, *Western Heritage: A Selection of Wrangler Award-Winning Articles* (University of Oklahoma Press), will be released in April 2011.

Famous Pathfinders presented by RAND

Davy Crockett

Davy Crockett learned to be an expert hunter and tracker as a boy on the frontier of western Tennessee. He used his skills for General Andrew Jackson's troops in the Creek Indian war. Crockett, known for his common sense and wit, was a Tennessee legislator and later served three terms in the U. S. Congress. At the battle of the Alamo, fighting with the Texans, he was taken prisoner and later shot. He was a famed frontier soldier.

Picture courtesy Museum Historical Society

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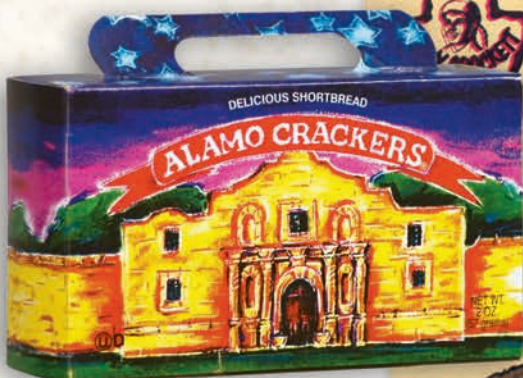
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Plenty of room inside for all your papers, homework. Big "Davy" picture on the outside!

HONOR IN SACRIFICE

SHOP BELK'S OR LEGGETT'S... YOUR DAVY CROCKETT HEADQUARTERS!

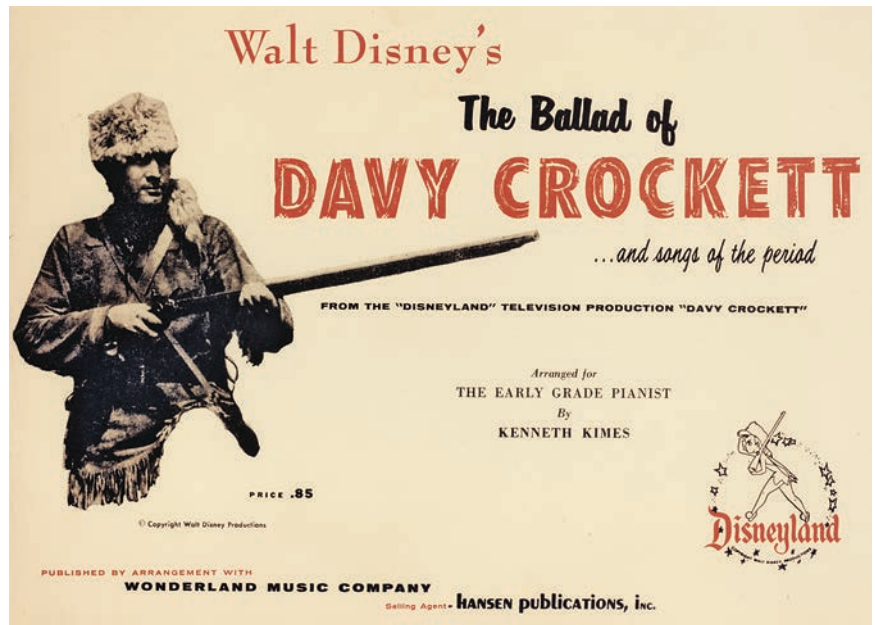
No Davy? No Dylan.

How Davy Crockett invented Folk music.

The Great Coonskin Cap craze of 1955 resulted in the Great Raccoon Shortage of 1955. In the absence of fresh pelts, desperate furriers remodeled molting raccoon coats, long abandoned in the wake of the Great Raccoon Coat craze of the mid-1920s, from way back when no freshman frat boy felt fully warm and wonderful without one. Can it be that some sort of . . . well, you wouldn't want to say "wisdom," exactly . . . but at least some curious cultural crossover took place when the ancient armpit stains of a ukulele-strumming college boy pressed against the near-empty forehead of a prepubescent 1950s kid, each perfectly united in fad-driven fatuousness? Or were they both just fat-heads? Either way, "Davy Crockett: Indian Fighter" debuted on ABC's *Disneyland* on December 15, 1954. Thus began the Sixties.

If 1955 was the year Rock'n'Roll was born—and it wasn't—it was definitely the year "Rock Around the Clock" got knocked off the charts. As irony piled up like jukebox hotcakes, Bill Haley & His Comets' revolutionary breakthrough hit wasn't defeated by the dread sugar-saturated pop confections of the day, by "Mr. Sandman" and "Cherry Pink and Apple Blossom White," nor even by Pat Boone's notorious hollow-soul Little Richard covers.

Instead, Rock'n'Roll got shown to its seat by a song from an old-fashioned blackface minstrel show, by a super-cheerful version of "The Yellow Rose of Texas," by a jaunty lament for a light-skinned mulatto gal, as orchestrated by the beaming Mitch Miller. The goatee-sporting A&R director of Columbia Records, America's biggest, grandest, most distinguished label, Miller was notable for his complete, unequivocal disdain for the philistine sounds of Rock'n'Roll. He personally made certain that Columbia would remain untainted and unstained by primitives such as Elvis and his ilk, and thus, when it was eventually acquired by Sony in the age of catalog CD reissues, Columbia had an almost two-decade-long soft spot.



Tom Blackburn (left) not only wrote the lyrics for the hit song "The Ballad of Davy Crockett" but also the teleplay for the Disney show. He composed the song as narrative filler for the *Davy Crockett* serial.

— ALL IMAGES COURTESY DISNEY —

Instead, at that moment, Pop music's new lightweight champion was Folk, Americana-style, as purely and authentically fake as Americana has always and ever been. This was Folk music from Frontierland, born on a mountaintop (even while the Matterhorn was not yet under construction) under the guidance of Walt Disney and the publishing hacks of Tin Pan Alley, as designed for the unveiling of a shiny new nation named "Disneyland"—theme park, television show and avid, active, adventurous, dial-adjusting assembler of history.

The spin-off products would arrive shortly . . . as indeed would "Spin and

Marty." Just as Americana itself was a spin-off of Abby Aldrich Rockefeller's own annoyance at not being able to properly steer her Museum of Modern Art singlehandedly, and thus having to invent her very Disneyesque concept of American Folk Art, while sending out "curators" to buy it wholesale, lock, stock, Pennsylvania Dutch hex sign and barrel.

Three faux-Folk songs stayed stuck separately at Number One for week after week through much of 1955. It was (or at least was supposed to be) an extremely unified country back then, and Pop culture not only confirmed but proved it, cementing it solidly in place with stirring

Americana-ism. Those three songs were “The Ballad of Davy Crockett,” “The Yellow Rose of Texas” and “Sixteen Tons.” Without them, without their massive, mighty success and the silent Shenandoah of shekels that flowed beneath them, there would likely have been no Folk music revival of the 1960s, no Kingston Trio, no Peter, Paul & Mary and definitely not Peter Paul & Mary’s manager’s publishing side-project, Bob Dylan. Or, for that matter, much of the rest of what followed. No Davy? Hey, definitely no Dylan.

Davy came first — *Davy Crockett, King of the Wild Frontier*. And what a wild frontier! So wild that even Walt Disney hadn’t managed to pre-copyright the phenomenon. Who knew that you could sell Old America to young Americans so successfully? Who’d a thunk it? (Other than, of course, kindly Uncle Walt.) Even Disney, busy launching a TV show to pre-launch his theme park, forgot to frontload the merchandising. Raccoons, briefly pausing to wash their paws, began edging anxiously toward Canada.

Rock ‘n’ Roll was most surprising—to anybody who’d been paying attention, anyway—because all its publishing money hadn’t been sewed up. It was almost entirely the product of independent record labels who’d been forced to bottom feed the murky ponds of Rhythm & Blues and Hillbilly simply because they couldn’t pay to play in the big kids’ pool. Then, and now, publishing was the secret source of much of the secure money in show business; then, and now, it was the undiscussed source of funds for payola, the steady stream of secret dollar signs that musicians mostly learn about only after it’s a whole lot too late.

There were literally dozens of versions of “The Ballad of Davy Crockett”—Fess Parker’s version was actually the also-ran; soap opera star Bill Hayes had the biggest hit—and every time it was sung, by Hayes or Parker or Tennessee Ernie Ford, by the Sons of the Pioneers, by Louis Armstrong (admittedly not one of his finest trumpet solos, even while his lengthy lyric variations are immortal; The Supremes’ high-on-a-hilltop proto-Hiphop version arrived significantly later, and, astonishingly, stayed officially unreleased; “He sure loved those woods!... mmmmmhh!! Da-a-vy!”) or by Burl Ives or Eddy Arnold or Lawrence Welk’s basso-profondo Larry Hooper, the silent coins of

publishing clinked into Disney’s tri-piggy-bank-fecta. The “Ballad” wasn’t in the Public Domain, but it sure sounded like it ought to have been. That may have been the biggest secret of all.

Meanwhile, Mitch Miller was launching a new career as one of the most famous Americans of the day, with his absurdly-influential hit television show of sing-along songs based, whether anyone acknowledged it or not, on those happy-go-lefty Folkniks, the Weavers. Who had, in 1950 or so, ditched both drunk-ass Woody Guthrie and their own Stalinist politics to sing barbershop harmonies to “On Top of Old Smokey” and “Goodnight, Irene” and “Kisses Sweeter than Wine” (publishing rights for the latter two stripped from their close friend Lead Belly, who died in glorious poverty, but not from the eternally vigilant Folk-collecting Lomaxes) into massive chart-busting long-term Number One hits. (Their apple-blossom white collective collected the publishing collectively under the pseudonym “Paul Campbell.” Just as banjo-plinking Weaver Pete Seeger would eventually individually claim and collect authorship on hundreds of songs like “Wimoweh (The Lion Sleeps Tonight)” and “Guantanamera.”)

Mitch Miller’s initial aping of the Weaver’s ultra-white orchestrated Americana-ism was nothing less than “The Yellow Rose of Texas.” It was the tale of a “yella gal,” a quadroon, a mulatto woman left behind, and it was part of the blackface minstrel tradition that had pretty much been American showbiz for more of our un-American-like history than we’d wish to remember. But it arrived in a moment of crotchety Crockettism, of inaccurately remembering the Alamo as a-historically as possible, as a symbol of defeating not merely the Mexicans but the soon-to-be-Sputnik-launching Soviets as well.

Now, “Sixteen Tons”—that’s the third tale. Merle Travis, the song’s author, was every bit the authentic working-class coal-miner’s kid that all the larger-than-life Folk music heroes, including both Woody Guthrie and Pete Seeger, desperately wished to be, but entirely altogether unlike either of the two of ‘em, he could write snappy lyrics and pick the bejeezus out of a set of strings. Still, he was just like them both in one way—when the first opportunity came, he got the hell gone out of Dodge and headed off for Hollywood or thereabouts.



Bill Hayes (above) recorded the most popular version of “The Ballad of Davy Crockett” on Cadence Records, which sold millions of copies, ranking as the Number One song for 13 weeks. Hayes went on to star in the NBC daytime soap *Days of Our Lives*. Many other artists recorded the song, including Fess Parker. His version sold a million copies.

Cliffie Stone, pudgy bass-fiddle-bumpin’ son of the original *Beverly Hillbillies*’ Herman the Hermit (and yes, the radio *Hillbillies* did indeed succeed in its multi-million dollar lawsuit against the television *Hillbillies* who’d snatched the name) came to Merle one day, in the heart of the 1940s, with Burl Ives having a shocking huge Columbia Records success with “authentic Folk songs.” Cliffie, nothing like a fool, would personally crank-start the careers of Ferlin Husky, Buck Owens, Merle Haggard (named for Merle Travis) and many, many more, had a hot idea. “How’d you like to make a Folk music album?” he asked.

Rent was due. “How much does it pay?” asked Merle.

Well, not so very dang much . . . not until the publishing royalties show up.

Merle spent most of that night parked on his Indian motorcycle ‘neath the foggy streetlights of Hermosa Beach, writing or faking or cobbling together songs like “Dark as a Dungeon (Way Down In the Mines)” and “I Am a Pilgrim” and “Nine Pound Hammer” and such. It’s possible, there alongside the Lighthouse jazz club, that he may have drank down a soda pop or two. He also knocked off a song called “Sixteen Tons.” Next day, in the same studio where Nat King Cole recorded, he

played 'em with an acoustic guitar. The album, *Folk Songs of the Hills*, flopped.

As did that particular "Folk revival." It was just about a decade later that Merle's close compadre, a disc jockey named Tennessee Ernie Ford, needed a fast follow-up to his third-place cover version of "The Ballad of Davy Crockett." "Sixteen Tons" became a sensation, massive, a bigger hit and even quicker so than "Davy Crockett" or the "Yellow Rose"—as big, even, as "Goodnight, Irene" had been five years before. Curiously, every American seemed to know the coal-miner blues of owing their soul to the company store. It was, in its soulful way, protest music even before such a phrase existed.

The result of all this Americana-ism was a tremendous outflow and an opening up, and a free-wheeling publishing jubilee. Over the next few years, a curious kind of faux-authentic Americana would issue forth from radios and jukeboxes, at just the time that cultural historians from the Baby Boom era tend to retrospectively declare the triumphal moment of Rock'n'Roll. It crossed boundaries and barriers, and it worked hard, just like the TV Westerns in that same moment, at retelling the Tall Tale of America. Johnny Horton's version of Jimmy Driftwood's "Battle of New Orleans" (set to the traditional fiddle tune of "The Eighth of January") may have seemed emblematic, but then soon enough so did "North to Alaska" and "Sink the *Bismarck*." (Not to mention "Honky Tonk Man.") Johnny Cash had a near miss with the Johnny Yuma TV theme for *The Rebel*, but a hit with "Don't Take Your Guns to Town." Marty Robbins crossed every chart with his Mexicana-esque *corrido* "El Paso," and then "Big Iron" and other gunfighter ballads. Lefty Frizzell's career revived with the pseudo-Appalachian murder ballad "Long Black Veil," and then again with "Saginaw, Michigan," but it was a real murder ballad named "Tom Dooley" that truly turned loose the demons of music publishing.

Tom Dooley (or Tom Dula, anyway) had truly existed and been hanged

genuinely good and high. His ballad, however, had been field-recorded and folk-collected to within an inch of its life, and as a result, as a crew cut set of college boys wearing jaunty banjo-sparkin' minstrel-show stripes racked up the biggest hit since "Sixteen Tons," some of the most prominent figures in the publishing business smelled blood in the water. (Tex Ritter's take on the traditional cowboy ballad "Blood on the Saddle" showed up later, in 1959.)

Ralph Peer had discovered both Jimmie Rodgers and the Carter Family in one blow, and had basically invented the modern business of music publishing, while also



Fess Parker tunes up with producer Walt Disney and director Norman Foster of 1955's *Davy Crockett, King of the Wild Frontier*.

being a primary pioneer in the early recording of Blues, Country and Spanish music. He had never claimed to do it for any altruistic reasons whatsoever.

Alan Lomax had, with his father John, used the authority of the Library of Congress to "field record" Negro prisoners and impoverished mountaineers and, always in the name of the greater good, ended up with the name "Lomax" on the publishing royalties.

Howie Richmond had been a New York City publisher who'd been perfectly happy to help Pete Seeger and Woody Guthrie and anybody else take any "Folk song" that would quit wiggling and put their own names on it so they could all get paid.

Frank Warner had been a "Folk song collector" who'd "collected" "Tom Dooley" from a mountaineer named—sad irony!—Frank Proffitt, and then seen it show up in one of the Lomax's beloved books of American heritage.

Once "Tom Dooley" became the biggest thing since the rise of the transistor radio, well, the outcome was clear—all hell broke loose. According to each of 'em, despite the fact that "Folk songs" were said to have never been written by nobody, they each owned all of it.

Back in December 1955, when Mrs. Rosa Parks was escorted off a Montgomery, Alabama, bus, its driver, James Blake, wasn't playing a transistor radio. The very earliest primitive models were only just arriving that Christmas, though their effect would be transformative. But if there was a tube radio playing in the background at the police station where she was held, prominent among the Christmas carols were "The Yellow Rose of Texas," "Sixteen Tons" and, yes, "The Ballad of Davy Crockett."

The light-skinned black woman—a "yella gal"—a freelance seamstress, tired from another long day at low pay, was, at age 42, just another day older and deeper in debt. She was about to turn Montgomery and the rest of America—the real America, not its "Americana" version—into a new wild frontier, five years before John F. Kennedy declared his "New Frontier."

Only five months before, Mrs. Parks had attended astonishingly racially-integrated classes at the radical Highlander Folk School, located at the very tip top of the Cumberland Plateau in Tennessee, greenest state in the land of the free. Tennessee would very shortly close that "folk school" down; too late. Mrs. Parks, like Mr. Crockett, had seen her duty, handled her risky chore and made herself a legend forevermore. You might say that the Civil Rights Movement was born on a mountaintop in Tennessee.



Founding editor of *SPIN*, *Details* and *Sounds*, former West Coast editor of *Vogue* and multiple winner of the Deems Taylor Award for excellence in music writing, the reporter/critic/columnist/author **Bart Bull** is undoubtedly the finest pedal-steel player in Paris's 18th Arrondissement.

By MARK BOARDMAN

Alamo's New Defender

How—and why—a young man brings a legendary Alamo figure to life, 175 years after the battle.



The second time Wade Dillon returned to participate in the Alamo battle re-enactment, in March 2008, he arrived with far more historically-accurate accoutrements, although he admits that he learns how to improve his look every year. (From left) Jim Grieco, 19-year-old Wade Dillon, Wade's father Allen, Paul Scheineman and Doug Davenport.

— ALL PHOTOS COURTESY WADE DILLON —

James Butler Bonham faced his moment of truth in the pre-dawn of March 6, 1836.

He and a handful of Texians reportedly manned an elevated artillery position at the back of the church at the Mission San Antonio de Valero—better known as the Alamo. Mexican soldiers were coming through the front door and charging up the dirt and wood ramp leading to the cannon. The exact details are lost to history, but many historians believe the defenders, probably among the last Texians killed in the battle, died at their post.

Today, some 2.5 million people visit the church each year, fascinated by one of only two Alamo structures still standing (the other is the Long Barrack). Inside the church, they may see a young man standing

near the location where Bonham probably fell. He is not dressed in period clothing: he is wearing blue slacks, a white shirt, a red vest and an Alamo tie. But, in a strange way, he is emulating Bonham and his efforts.

"I guard the shrine," he says. "I have to make sure nobody brings any food or drinks. That gentlemen take off their hats. No photography. And answer any questions anybody has."

His role is not as glamorous as Bonham's defense—and certainly not as dangerous. Yet it is a labor of love for Wade Dillon. On a few occasions each year, he does more than "guard the shrine." He joins dozens of other Alamo aficionados, re-creating and portraying their heroes from the legendary battle. Wade becomes James Butler

Bonham, giving flesh and blood to a man long gone into history and legend. In doing so, Wade gives onlookers a better perspective on the real-life defenders who met their maker 175 years ago.

That's because Wade is a re-enactor. You know, those folks who dress up like famous (or lesser known) characters and act out battles, gunfights and other historic events. Countless thousands of people do it across the United States.

The stereotype goes that re-enactors are, well, a little strange. Yet let's be clear about something; Wade is not some nut who cannot get a life and loses himself in a fantasy world in which he is the hero. He may or may not be a history geek. But he does have a firm grasp on who he is, versus

the life and personality of his character James Bonham.

Bonham was about six feet tall, had black hair and just turned 29 at the time of the battle. Wade is 22, five feet and eight inches tall with brown hair.

Bonham had an upbringing of wealth and privilege. Wade's family is in danger of losing their home in the economic downturn.

Bonham was fiery—he once caned an opposing lawyer during a court case; when the judge admonished him, Bonham threatened to tweak his nose (and spent 90 days in jail as a result). Wade is more subdued and thoughtful, an aspiring writer and accomplished artist.

But both left their homes in the southeast (Bonham from South Carolina, Wade from Florida) to seek adventure in Texas. And both found it at the Alamo.

Wade's Way to San Antone

Wade cannot really remember a time when he was not fascinated by the place and event. "It began as a child when, after watching films or documentaries on the Alamo, I would act out the battle," he says. "I'd play both Davy Crockett and William Travis, and my brother Joshua would play Jim Bowie. Together, we'd defend the Alamo while surrounded by our toy boxes."

As a kid, he wore a coonskin cap a la Fess Parker, the "King of the Wild Frontier" Davy Crockett of the Disney TV shows.

In 1998, nine-year-old Wade and his family made a trip to San Antonio, specifically to see the shrine. "My father,

my mother and my brother and I hopped on a taxi from our motel to the front of the Alamo," he says. "I nearly jumped out of the door. It was bigger than life."

The visit left a lasting impression—in part because it was the last Dillon family vacation. Wade's mother died five months later. If anything, the loss only increased the youngster's focus on the Alamo.

Allen Dillon supported his son's interest, helping him buy period gear and providing encouragement and words of wisdom. Eight years ago, the pair built a copy of the Alamo church's famous facade "hump" on the elder Dillon's childhood home.

By age 15, Wade had set up a website about the Alamo (it's now defunct and has been replaced with a Facebook page: Alamo Forever!). Using his website as a vehicle, the teenager interviewed several folks associated with the 2004 film *The Alamo*, including Director John Lee Hancock and star Billy Bob Thornton (who played David Crockett).

Wade got his high school diploma in 2007. His father's graduation gift? A trip to San Antonio to participate in the Battle of the Alamo re-enactment, which is put together each year by the San Antonio Living History Association (SALHA).

"I wasn't the most authentic looking, and I sported a coonskin cap and hunting frock coat," Dillon says. "Thankfully, the gentleman portraying Crockett didn't mind. Since then, we've become good friends.

"I took the sights and sounds in. Period music. Great people. And visitors wanted my

THE BONHAM BASICS: JAMES BUTLER BONHAM (1807-36)

- Born and raised in what is now Saluda, South Carolina—the same hometown of Alamo Commander William B. Travis. They reportedly knew each other from childhood.
- Attended the forerunner of the University of South Carolina; expelled after leading a student protest.
- Began practicing law at age 23 in Pendleton, South Carolina.
- Became a lieutenant colonel in the state militia in 1832.
- Formed a militia cavalry in Alabama in 1834, which went to Texas the next year.
- Named a lieutenant in the Texian Cavalry in 1835; later promoted to major.
- Traveled to the Alamo with Jim Bowie in January 1836.
- Sent by Travis to seek reinforcements in February 1836. He brought back a letter promising help, but it never came.



Dillon as Bonham
at 2010 Alamo
Re-enactment

- Died defending the Alamo on March 6, 1836. Several accounts state that he died at the cannon emplacement at the back of the church. Some claim he was captured and executed by the Mexicans.

Honors

- Namesake of Bonham, Texas.
- Several Texas schools are named after him, including schools in Abilene, El Paso, Houston, San Angelo and San Antonio.

photos left and right. I felt like a celebrity for a day. From that point on, I decided to improve my impression for future events."

Over the next couple of years, Wade worked on that impression and attended re-enactments. He studied and researched the period, looking for information on clothing, weapons, language, culture and all things Alamo 1836 related. In a sense, Wade was self-educating himself in preparation for the future.

When he hit 21, Wade made his way West. The move took guts. He did not have a job or a place to live. He had contacts, but nowadays that will only get a person so far.

Wade eventually got a job at the IMAX theater next to the Alamo. The job was not exactly glamorous; he ushered and introduced the theater's exclusive film, *Alamo: The Price of Freedom* while dressed as an Alamo defender.

Last October, he became a tour guide at the Alamo itself. Among other things, the job requires him to be patient with folks who have some very wrong ideas. "Many people think all the defenders died in the church," he says. "Some think the church was moved from another location to downtown to attract tourists. And others think that the Alamo was blown up at the end of the battle, like John Wayne's did in his movie."

At times, Wade gets frustrated, trying to correct the myths and legends pushed forward by popular media. But he downplays that: "I am living the dream here in Alamo City!"

As the sun rises behind the Alamo, 18-year-old Wade Dillon poses with his father in 2007, when Wade first performed in an Alamo re-enactment. He admits that his gear then was not up to snuff (yet any coonskin cap naysayers should note that Alamo child survivor Enrique Esparza remembered Davy Crockett "wore a buckskin suit and a coonskin cap").



Paying for the Dream

A re-enactor's dream is not that easy, and it sure ain't cheap. If you're Wade, you're constantly reading new material on the battle and its participants. You talk to historians who are researching the Alamo. You're always upgrading your period clothing and weaponry. In fact, Wade recently got a new hat, and a friend is making a frock coat for him. On his wish list: a Brown Bess musket and a short sword.

Authentic accoutrements are costly. Firearms can cost a couple hundred to a couple grand. Clothing is usually custom made; a museum-quality coat can sell for \$2,000 or more. Wade upgrades as he has the money.

"Sam Houston said that Bonham's 'influence in the army is great, more so than some who would be generals.' He was colorful, bigger than life and a man who should be remembered."

—WADE DILLON, ON WHY HE CHOSE TO PORTRAY ALAMO DEFENDER JAMES BONHAM

Committed re-enactors tend to bleed for accuracy. They want everything to be right. It's a point of pride. But they also feel a certain amount of fear—of other re-enactors. They call them "stitch counters," those who know the real from the bogus, down to the needlework in a shirt, and they are more than willing to point out mistakes. Wade says some visitors know their stuff too: "They'll come up to you and ask, 'Why are you wearing a Doc Holliday coat? What Tombstone website did you get that off of?'"

Upgrading to authentic clothes and gear is not a big fear for folks like Wade, younger re-enactors who can put in the time and effort to make things right. But they can't control what others do. "A lot of older re-enactors don't really look authentic because for the last 20 to 30 years, they haven't wanted to change their gear or continue with the research," he says. "And the research ought to be an ongoing thing."

Portraying the Past

Each year, at the anniversary of the Alamo battle, the San Antonio Living History Association puts on the re-enactment. For those demanding absolute fidelity to the past, well, they're going to be disappointed.

The main problem is the 1836 Alamo was much larger than the current structure, which is composed of just the church and

the Long Barrack. Retail shops, the old post office, streets and other structures now cover the locations of the original walls. That limits the size of the re-enactment too. "SALHA sets off a boundary area in front of the church, where the street used to come through, probably about 20 yards from the church entrance," Wade says. "It's small. People don't get the sense that they defended about four-and-a-half acres of compound. They were spread thin. In the re-enactments, we're shoulder to shoulder."

The re-enactors do have other opportunities to communicate the historic event to the public. "I have recently participated in 'First Saturday' events at the Alamo, which the Alamo personally puts together on the first Saturday of every month," Wade says. "We do living history demonstrations, drills, weapon and medical equipment displays, camps, etc."

Wade has also played a more personal role at the Alamo, one that utilizes another creative talent of his; he has portrayed a company field artist, which many military outfits had during the pre-photography days. Wade sketches impressions of the people and events in front of him, which often attracts an audience curious about what he's doing.

No matter what part the re-enactor plays or the re-enactment, the experience is interactive. Audience members are encouraged to talk with the re-enactors, ask questions, make comments. Wade says most of his comrades are glad to share what they know, as they hope that they can educate folks about the battle, which makes it rewarding for everyone.

Whither Goest Wade?

But where does a life as a re-enactor lead? Re-enacting doesn't pay anything. And a tour guide gig, even at the Alamo, is not highly compensated. The job seems okay for a young guy to take on, but it doesn't seem to be a promising career.

Of course, when you're 22, like Wade, you don't worry too much about the future. He says maybe he'll become a teacher, perhaps a history teacher, using his knowledge and abilities to bring lessons to life. Or perhaps the artwork will pan out. Or the writing. Or maybe he'll work at the Alamo for 20 years, like some of his fellow guides.

But for now, Wade Dillon is living the dream. And he sees no reason why his dream has to end just yet—not while folks still remember the Alamo.

FORGETTING THE ALAMO'S 175TH

The Alamo's 175th anniversary will pass by pretty much like any other day, with little hoopla or celebration.

No re-enactment. No ceremony. Nothing, at least as of press date.

A planned concert featuring Country stars George Strait, Ricky Skaggs, Lee Ann Womack and narration by musician and Alamo collector Phil Collins is officially "on hold."

Alamo Marketing Director Tony Caridi had gotten some financial commitments from the city of San Antonio and the Emily Morgan Hotel, but that amount was several thousand dollars short (it's not clear just how much), and other sponsors failed to materialize.



John Wayne, who starred in 1960's *The Alamo*, with ladies from the Daughters of the Republic of Texas.

—COURTESY PAUL ANDREW HUTTON—

Why is that? Officials are citing problems with the Daughters of the Republic of Texas (DRT), the 120-year-old group that has run the Alamo since 1905. Money and power are at the heart of the turmoil.

Back in 2007, the DRT mounted a capital campaign to raise money for preservation and renovation. San Antonio members Erin Bowman and Dianne MacDiarmid led the effort, and they pulled in about \$1.5 million in pledges. But they also took the opportunity to criticize the DRT for its management style and lack of progress on various projects. The pair then formed their own group, the Friends of the Alamo.

In 2009, the DRT board expelled Bowman and MacDiarmid, alleging insubordination as well as spending money without the Daughters' written approval. But that didn't stop the criticism—retired Alamo Director David Stewart took some shots at the DRT over its management practices. And to add to the problem, Stewart's successor as director, Michael McCracken, was fired after just five months on the job.

Enter the state of Texas.

In March 2010, the DRT filed for a federal trademark of the name "The Alamo." The state found out about that when one of the Daughters, Sarah Reveley, notified officials as part of a complaint about DRT practices. Governor Rick Perry—a bit miffed since Texas owns the Alamo and because the DRT failed to tell the state of its plans—put a hold on the application.

In May, the state attorney general's office began an official investigation into the DRT. The Daughters deny any wrongdoing, and they expelled Reveley in October.

Ultimately, depending on what the attorney general's office finds, the DRT could lose its position as custodian of the Alamo, or even have its nonprofit status revoked.

The upshot of this whole mess: potential sponsors of the 175th-anniversary celebration were skittish about getting caught in the crossfire, so they held onto their wallets.

Caridi hopes to hold the concert in June, or later, once things have settled down a bit. But there's no guarantee that the dust will settle anytime soon.

Call it the new Battle of the Alamo.

"It's surprising and kind of sad that San Antonio—where the Alamo is—couldn't come together for the sake of the Alamo," says Dr. Bruce Winders, curator of the Alamo.





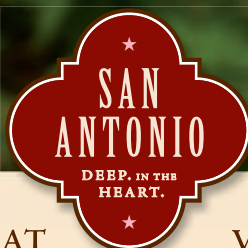
NOW IS THE TIME
TO DISCOVER A PIECE OF
AMERICAN HISTORY.

(Including yours.)



175
ANNIVERSARY
★
**HOTEL
OFFERS**

Our legacy of history, honored in 2011 with the 175th Anniversary of the Battle of the Alamo, is the perfect reason to spend your milestone vacation in San Antonio. We are commemorating this year with special hotel packages, one-of-a-kind celebrations and historical reenactments to help you be part of our true American story. There's so much to see and experience. And so close to the places where the legends were made. You can feel it the moment you arrive and will find it unforgettable long after you leave. Deep. In the heart.



800-THE ALAMO

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REMEMBER THE ANNIVERSARY AT

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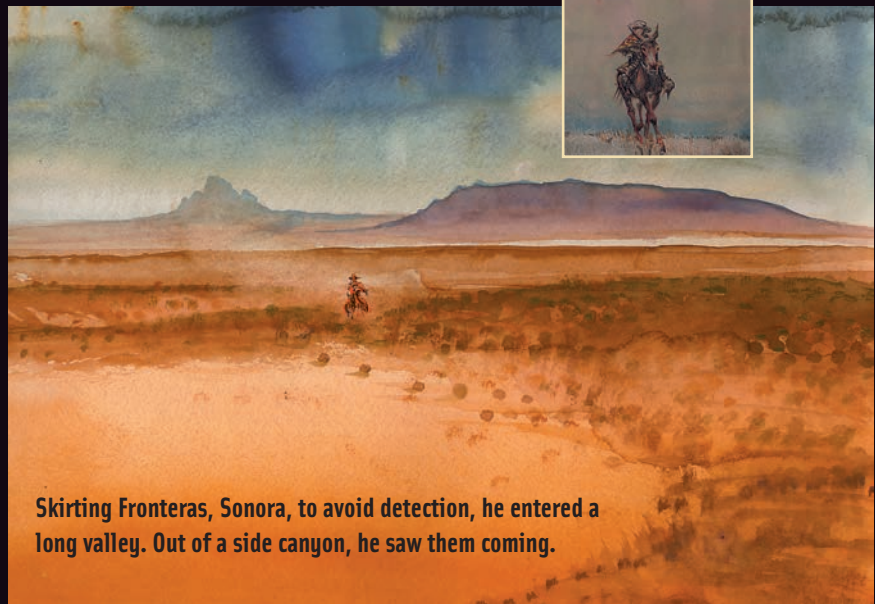


IF A MAMMOTH JACK PINS HIS EARS,
BEST HUNT COVER.
—OLD VAQUERO SAYING

He rode through the red rocks without incident.



After a stop at Fort Huachuca, he crossed into Mexico and headed south, staying off the roads and the main trails.



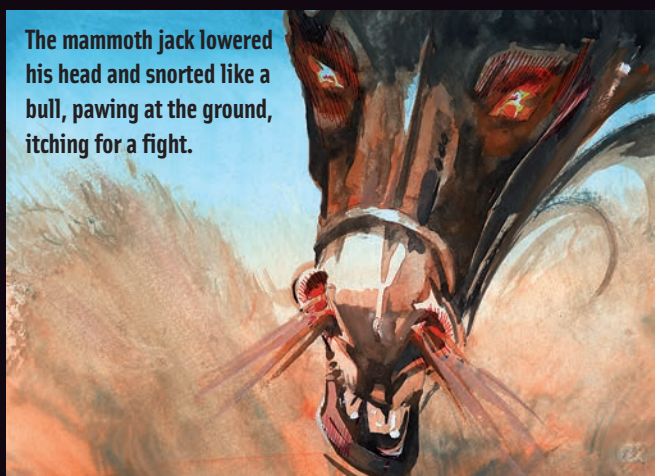
Skirting Fronteras, Sonora, to avoid detection, he entered a long valley. Out of a side canyon, he saw them coming.



The riders quickly surrounded Mickey Free. The leader identified himself as Doroteo Arango and demanded that Mickey give up his arms and his stud mule. The banditos' horses were agitated and balked at getting too close to Mick's mount, and for good reason.



The mammoth jack lowered his head and snorted like a bull, pawing at the ground, itching for a fight.



Mickey's mule took on the leader's stallion, breaking his neck in a sickly snap. A bucking, vicious kick took down two more.

Mickey's pistol and machete did the rest.

He left them all in a crumpled heap, crawling around and moaning.

He rode on. He had a date with the Apache Kid.





FULL STEAM AHEAD

The Steampunk movement goes west.

By MICHELLE BLACK

With his degree in Victorian history, history and physics, Thomas Willeford found a new hobby in blackpowder shooting and he became a cowboy action shooter with SASS's West Shore Posse in Harrisburg, Pennsylvania, from 1999-2001. "I didn't have the best shot," he admits, "but I would show up in a different costume every time."

His love of the Victorian-era period clothing got him interested in Steampunk, and since he was not the best shootist in the end, he shifted gears and became a purveyor of handmade corsetry, leather goods and other Steampunk accessories at Brute Force Studios. He recently dressed a character for a Steampunk episode of ABC's *Castle*.

When asked what he thinks cowboy action shootists and Steampunkers have in common, Willeford responds, "They want to live in adventure. . . . People who like to role play will find any excuse to do it as much as possible."

Steampunk . . . Say What?

Steve Hauff, noted train historian and author, was the only man in the room of Steampunk enthusiasts not dressed in funkified Victorian garb, but you could tell from his authoritative voice that he loved to share the history of the steam locomotive. This transportation phenomenon that tamed the vast distances of the Old West frontier was finding a new and admiring audience at the "Weird, Weird West" Steamcon convention in November 2010.

The growing cultural phenomenon of Steampunk that attracted 2,000 participants to Seattle, Washington, is often described as "Victorian Science Fiction," but that sound bite does not truly capture these Steam Age enthusiasts. Steampunk embraces not only its own literary and dramatic genre, but it also has become a style of dress, an aesthetic movement and even a type of music.



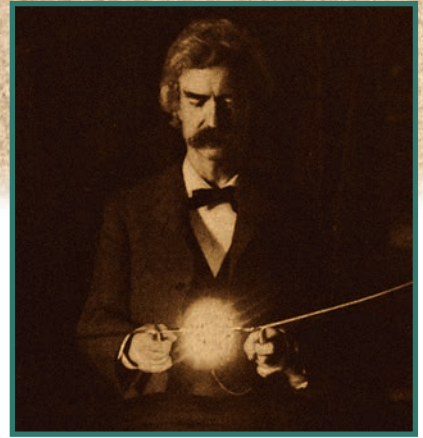
What Wild West showman Buffalo Bill Cody might wear if he produced a Steampunk convention.

— DESIGNED BY ROBERT RAY / ORIGINAL PHOTO COURTESY ROBERT G. MCCUBBIN COLLECTION —

Mark Twain: An Original Steampunker!

The high voltage current passing through author Mark Twain brought the lamp to incandescence in Nikola Tesla's lab in the spring of 1894. Twain's love for technology led him to invest in promising inventions, including a steam pulley. He wrote in his autobiography, "The steam pulley pulled \$32,000 out of my pocket in 16 months, then went to pieces and I was alone in the world again, without an occupation."

— TRUE WEST ARCHIVES —



Though Steampunk is often associated with the Science Fiction novels of H.G. Wells and Jules Verne, the name itself evolved as a joking play on words by fantasy author K.W. Jeter, who suggested, in a letter to *Locus* magazine in 1987, that the speculative Historical Fiction he and some of his fellow Science Fiction authors were writing should be labeled "Steampunk," in contrast to the popular "Cyberpunk" novels of William Gibson and Bruce Sterling. Cyberpunk stories typically take place in a dystopian future. Steampunk novels, in contrast, are more

often set in a re-imagined, steam-driven 19th century in which all manner of fantastic inventions are posited to exist and technology, in the grand tradition of the Victorians, is viewed as an exciting and positive hope for the future.

Gibson and Sterling even went on to contribute their own entry into Steampunk literature in 1990 with *The Difference Engine*. The book is set in an alternate 1850s London in which Charles Babbage's mechanical computer becomes a functioning reality and dramatically changes the British industrial revolution.

Mike Perschon, a college English instructor and doctoral candidate who is writing his dissertation on Steampunk literature, defines Steampunk as an applied aesthetic to be found in a wide array of expression, be it film, costuming, art, gaming or home décor.

His website, the Steampunk Scholar, breaks down the essential elements of this aesthetic to include: "neo-Victorian"—drawing from the time period of roughly 1839 to the beginning of WW I; "retrofuturistic"—how the Victorians saw their own future; and "technofantasy"—anachronistic technology, either ahead of its own time or not yet possible.

So, in essence, Steampunk has no "punk," but the term rolls off the tongue a lot quicker than, say, "Neo-Victorian, retro-futurist technofantasy."

The newly-restored Virginia & Truckee railroad in Carson City/Virginia City, Nevada, was a dream destination for these Steampunk enthusiasts. Those gathered below in September 2010 include folks from the Great Basin Costume Society of Reno, Nevada, and the Sacramento, California, Steampunk Society.

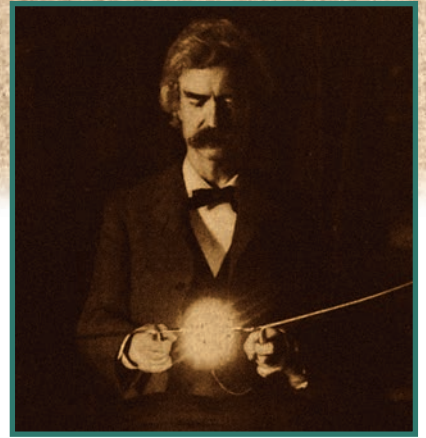
— BY DUSTY BACON / DUSTYCOUTURE.COM —



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His website, the Steampunk Scholar, breaks down the essential elements of this aesthetic to include: "neo-Victorian"—drawing from the time period of roughly 1839 to the beginning of WW I; "retrofuturistic"—how the Victorians saw their own future; and "technofantasy"—anachronistic technology, either ahead of its own time or not yet possible.

So, in essence, Steampunk has no "punk," but the term rolls off the tongue a lot quicker than, say, "Neo-Victorian, retro-futurist technofantasy."

The newly-restored Virginia & Truckee railroad in Carson City/Virginia City, Nevada, was a dream destination for these Steampunk enthusiasts. Those gathered below in September 2010 include folks from the Great Basin Costume Society of Reno, Nevada, and the Sacramento, California, Steampunk Society.

— BY DUSTY BACON / DUSTYCOUTURE.COM —





Former SASS shootist Thomas Willeford, the driving force behind Brute Force Studios, adds Steampunk flair to his Wahmaker outfit with Dr. Grordbort's Righteous Bison Indivisible Particle Smasher by WETA Workshop. Sarah Richardson's Wahmaker outfit gets a techno boost with a custom clockwork arm and Victorian underbust corset crafted by Willeford at his studio.

— BY SCOTT CHURCH —



Wild Wild West

Though some purists claim that a Victorian London setting is key to the genre, one of the best examples of the essential Steampunk conceit— anachronistic technology in a 19th-century milieu—is set in the Old West.

The 1960s TV series, *The Wild Wild West*, stars Robert Conrad as Secret Service Agent James West, with Ross Martin as Artemus Gordon, his inventor-sidekick. Conceived as “James Bond on horseback,” the show features these two agents traveling the 1870s West in an elegant train car to fight crime and to protect President Ulysses S. Grant with the aid of a dazzling array of ingenious gadgets. (See Westerns on p. 20.)

The series spawned a feature film of the same name in 1999, starring Will Smith in the James West role. Though the movie was not a critical success, its outlandish

mechanical creations made a lasting impact. Diana Vick, the vice-chair and co-creator of Steamcon, says that in trying to explain Steampunk to an audience that might not be conversant in Wells or Verne, any reference to the giant mechanical spider in the Will Smith movie always strikes a universal chord. “Love or hate that movie,” she says, “you do have to admit that it’s Steampunk. Mad inventions, steam transportation and adventure, what could be more Steampunk?”

A CBS pilot is in the works to revive the original *Wild Wild West* series on TV and a special effects-laden movie starring Daniel Craig and Harrison Ford, called *Cowboys & Aliens*, is headed for theaters in the summer of 2011. Clearly, Old West Steampunk has come into its own.

The genre’s elements have long been a feature of Weird West comic books like Joe Lansdale’s *Zepplins West* and the *Jonah Hex* series that inspired the 2010 movie. Steampunk’s “Weird West” genre is described as an amalgam of traditional

Western mixed with a large dose of horror and the supernatural that occasionally crosses over into Steampunk territory.

Steamcon is far from the only Steampunk convention embracing the American West frontier. The Wild Wild West Con will take place in Tucson, Arizona, the first weekend in March. Ryan McMann, the convention director, says he was inspired to create a Western-themed event after attending Seattle’s first Steamcon in 2009. Billed as Arizona’s first and only Steampunk convention,

WESTERN STEAMPUNK CONVENTIONS

MARCH 4-6, 2011

Tucson, AZ: Wild Wild West Con
WildWildWestCon.com

MARCH 25-27, 2011

Denver, CO: Anomaly Con
AnomalyCon.com

MARCH 25-27, 2011

Santa Clara, CA: Nova Albion Steampunk Exhibition
SteampunkExhibition.com

MARCH 25-27, 2011

Nashua, NH: Steampunk Industrial Revolution
SteamRevolution.com

APRIL 15-17, 2011

Oklahoma City, OK: Oklahoma Steampunk Exposition
OklahomaSteampunkExpo.com

MAY 6-8, 2011

San Diego, CA: Gaslight Gathering
GaslightGathering.org

MAY 20-22, 2011

Somerset, NJ: Steampunk World's Fair
SteampunkWorldsFair.com

OCTOBER 14-16, 2011

Seattle, WA: Steamcon
Steamcon.org

NOVEMBER 4-6, 2011

Wichita, KS: Emerald City Steampunk Expo
EmeraldCitySteampunkExpo.com



Steampunk convention posters from 2010 (from left) Nova Albion Steampunk Exhibition in Emeryville, California, Steampunk Victorian Ball in Milwaukee, Wisconsin, and Steampunk de Volta in Sao Paulo, Brazil, to 2011 (left) Wild Wild West Con in Tucson, Arizona.

The Northwest Railway Museum in Seattle, Washington, was the staging area used to promote the city's Steampunk convention, called Steamcon. The co-creator of Steamcon, Diana Vick, is shown in the center flanked by Victoria Shaffer with her ray guns and Alex Baker with his mechanical arm.

— BY R "MARTIN" ARMSTRONG —

Wild Wild West Con will be held on the grounds of Old Tucson Studios, a theme park and active movie set, originally built in 1939. Numerous Westerns, including *Wild Wild West*, have been filmed there. Organizers say they chose Old Tucson Studios because "everywhere you look is a rustic, authentic town with a beautiful desert landscape."

The festival will create a fictional Steampunk town at Old Tucson Studios called "Rusted Gear" that is celebrating its centennial in 1898. The event will feature music concerts, a dinner theater, a tea party, a charity fashion show, an art show and a mercantile pavilion—which are all standard fare at Steampunk conventions, yet Wild West conventions, like this one, additionally feature a street parade, a High Noon duel competition, a fast draw competition, a gaming parlor, cabaret saloon shows and a masquerade ball.

A living history museum formed the backdrop of the Emerald City Steampunk Expo, held in Wichita, Kansas, last November. More than half of the Old Cowtown Museum's 40 structures are original, historical buildings moved to the site to re-create the look and feel of Wichita and other 1870s Kansas cowtowns.

This Steampunk cowboy mixes it up by donning an authentic-looking wild rag, vest, period shirt and jacket and the techno-infused goggles outfitted with a periscope.

— BY DUSTY BACON / DUSTYCOUTURE.COM —



"It's a perfect venue for a Steampunk convention," says Teddie Barlow, the assistant curator of Cowtown. He estimated the crowd for the Expo was at 600 and believes it was the first Steampunk convention to be held in an authentic Victorian-era venue.

Profile of a Steampunk Enthusiast

Attend any Steampunk gathering, and you will be sure to find a wide age range represented. Boomers, Gen-Xers and Millennials all graze peacefully in the same pasture. This broad appeal may be due to the many portals through which enthusiasts enter Steampunk subculture.

The first portal is that of fantasy books and games, whose fans also usually frequent comic book conventions. Steampunk authors like Cherie Priest are in strong demand at Steampunk conventions. Her latest novel, *Dreadnought*, focuses on a Civil War nurse's perilous journey across a war-torn alternate America on, at first, an airship, and then, a legendary Union steam train called the Dreadnought. This book follows her critically acclaimed *Boneshaker*, an adventure set in a bizarrely devastated Seattle of the 1880s.

Another large contingent of Steampunk enthusiasts are the do-it-yourselfers and tinkers who evolve into makers and modders, like Jake Von Slatt of the Steampunk Workshop website. He fashions modern computers that would look at home in a Victorian setting,

complete with etched brass ornaments and antique typewriter keys.

"A computer is such an important part of my life," says Von Slatt, "but it was just an ugly, beige box. I wanted to make one that was beautiful, to reflect how much it means to me."

A reaction against the plainness and sterility of modern life inspires many Steampunk artists to employ the

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— BY JAKE VON SLATT / STEAMPUNKWORKSHOP.COM —

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— BY JAKE VON SLATT / STEAMPUNKWORKSHOP.COM —



STILL STEAMIN' ACROSS THE OLD WEST

Railroads where Steampunkers can enjoy the romance of steam power.

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
White Pass & Yukon Route RR (Skagway, AK)						●		●	●			
California State Railroad Museum (Sacramento, CA)				●	●			●	●			
Fillmore & Western Railway (Fillmore, CA)		●	●	●	●	●				●	●	●
Niles Canyon Railway (Fremont/Sunol, CA)				●		●	●	●	●	●		
Orange Empire Railway Museum (Perris, CA)		●	●	●	●							●
Railtown 1897 State Historic Park (Jamestown, CA)				●	●	●				●	●	
Roaring Camp & Big Trees Narrow Gauge RR (Felton, CA)	●	●	●	●	●					●	●	●
Skunk Train (Fort Bragg/Willits, CA)						●	●	●				
Yosemite Mountain Sugar Pine Railroad (Fish Camp, CA)				●	●			●	●	●		
Cripple Creek & Victor NGRR (Cripple Creek, CO)						●	●	●	●	●		
Cumbres & Toltec Scenic RR (Antonito, CO/Chama, NM)						●	●	●	●	●		
Durango & Silverton Narrow Gauge RR (Durango, CO)	●	●	●	●	●	●				●		
Georgetown Loop RR (Georgetown, CO)					●	●	●	●	●	●	●	●
Rio Grande Scenic RR (Alamosa/La Veta, CO)						●	●	●	●	●		
Boone & Scenic Valley RR (Boone, IA)						●	●	●	●	●		
Ironhorse Central RR Museum (Chisago City, MN)						●	●	●	●	●		
Nevada Northern Railway (Ely, NV)				●	●	●	●	●	●	●		
Nevada State RR Museum (Carson City, NV)						●	●	●	●	●	●	●
Virginia & Truckee Railway (Virginia City/Carson City, NV)						●	●	●	●	●	●	●
Oregon Coast Scenic RR (Garibaldi, OR)						●	●	●	●	●		
Sumpter Valley Railway (McEwen, OR)						●	●	●	●	●		
Black Hills Central RR—1880 Train (Hill City, SD)					●	●	●	●	●	●		
Grapevine Vintage RR (Grapevine/Fort Worth, TX)			●	●	●	●	●	●	●	●	●	●
Jefferson Railway (Jefferson, TX)			●	●	●	●	●	●	●	●		
Texas State RR (Rusk/Palestine, TX)			●	●	●	●	●	●	●	●		
Chehalis & Centralia RR (Chehalis, WA)						●	●	●	●	●		
Mt. Rainier Scenic RR (Elbe, WA)						●	●	●	●	●		
Alberta Prairie Railway (Stettler, AB, Canada)						●	●	●	●	●		



Steampunk models Liza James and Jared Axelrod in front of the Baldwin 60000, an experimental steam locomotive built in 1926 that could pull a load of up to 7,000 short tons at a top speed of 70 miles per hour.

— BY KYLE CASSIDY / KYLECASSIDY.COM —

SPECIAL STEAM EXCURSIONS

Steam excursions at railroads that do not offer a seasonal steam train schedule

ARIZONA

May 7-8, 2011...Williams, AZ: National Train Day Steam Excursion on Cataract Creek Rambler by Grand Canyon Railway.

June 4, 2011...Williams, AZ: Steam Run to South Rim of the Grand Canyon by Grand Canyon Railway.

July 2-3, 2011...Williams, AZ: Independence Day Steam Run by Grand Canyon Railway.

COLORADO

April 28, 2011...Golden, CO: Bunny Express Steam-Up at Colorado Railroad Museum.

July 30-31, 2011...Golden, CO: Buffalo Bill Wild West Days Steam-Up at Colorado Railroad Museum.

Oct. 29-30, 2011...Golden, CO: Trick or Treat Steam-Up at Colorado Railroad Museum.

Dec. 3, 10-11 & 17...Golden, CO: Santa Claus Steam-Up at Colorado Railroad Museum.

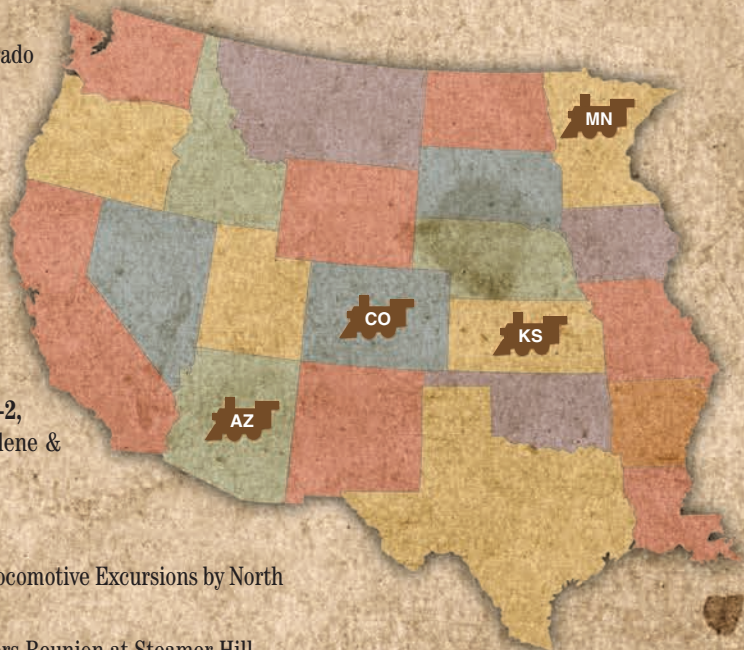
KANSAS

May 28-30, July 2-4, July 23-24, Aug. 4-6, Sept. 3-5 & Oct 1-2, 2011...Abilene, KS: #3145 Steam Locomotive Excursions by Abilene & Smoky Valley Railroad.

MINNESOTA

Aug. 12-14, Sept 2-4 & 9-11, 2011...Duluth, MN: #2719 Steam Locomotive Excursions by North Shore Scenic Railroad.

Sept. 2-5, 2011...Rollag, MN: Western Minnesota Steam Threshers Reunion at Steamer Hill.



Recollections, which both the editors and readers of *True West* chose as the best women's period clothing designer this year, has a line devoted to Steampunk enthusiasts: Steampunk Threads. Shown here is the company's double flounced Gypsy Skirt, paired with its Black Cincher, which can be worn with various blouses and tops. For more Steampunk fashions from Recollections and other companies, turn to p. 58.

— COURTESY STEAMPUNK THREADS BY RECOLLECTIONS —

voluptuous design elements of the Victorian age to modern objects. Von Slatt likens Steampunk to the “intersection of technology and romance.” Steampunk art is already making waves, as it was featured in an exhibit at the Museum of the History of Science in Oxford, England, during the winter of 2009-10.

Popular Steampunk artist Richard Nagy has taken Von Slatt's ideas even further and sells custom made Victorian keyboards on his website Datamancer. His designs are showcased in the retro-computer equipment on the set of the SyFy Network's fantasy series *Warehouse 13*. He even supplies keyboard kits for do-it-yourselfers looking for help on their first conversion project.

Another avenue of interest in the Steampunk community comes from costumers and prop makers. Steampunk fashion is far more elaborate than the recent joke about it—“Goth discovers

brown”—would imply. Those who either frequent Renaissance Fairs or participate in various 19th-century re-enactments are attracted to the challenge of creating the wildly original costumes that take Victorian fashion as a base and elaborately adorn them with Science Fiction-worthy accoutrements. (See *Evolution of Western Wear* on p. 58.)

Ladies may be wearing bustles under their layered shirts, but they might choose to display their fancifully decorated corsets on the outside of their frocks. Gentlemen, sporting top hats, bowlers and even traditional cowboy hats, often band them with brass goggles to sport a “mad inventor” flair.

Points of Connection

Though the first Steampunk gathering seems to have been held as recently as 2007, this year will see dozens of events across the country.



STEAMPUNK A LA PARIS

Ah, Paris! Then and now, veritable site and source of Steampunk! Ancient metropolis whose looming symbol, la Tour Eiffel, has magically transmogrified from Mechanical Marvel of the Modern Age into a quaint anachronistic key chain fob.

But Steampunk—Le Punk à Vapeur—seems to understand la Tour Eiffel best: Plainly and obviously, it's a hitching post for dirigibles, conveniently located for international airships to disembark the likes of distinguished photographer Camillus S. Fly, dauntless dental surgeon Dr. Holliday and an Earp or two, all disenchanted with the freshness of Tombstone's oysters, so as to sample the glorious assortment arriving at breakneck speeds on super-streamlined seafood locomotives complete with lobster claw-inspired cowcatchers.

The rather annoying putt putt of one-cylinder, petrol-powered guillotines encircling the Egyptian obelisk at Place de la Concorde is only somewhat alleviated by the inimitable trill of that latest and greatest of technologically-advanced instruments, the accordion, lovingly squeezed by bohemians emigrated directly from Bohemia.

In the darkest districts, neon is being invented in ultra-moderne Paris, but its glow never illuminates the back alleys—the light will play

wildly as the devilish demimonde dares that forbidden dance, the Apache!

In the gleaming day, no farther than a champagne cork can fly on its absurd invisible wings, tiny two-man pedal-powered submarines lurk in the Seine, periscopes alert, peering and leering up at the schools of arm-in-arm fishnet-legged femmes clicking their heels down into the Metro—yet another absolute marvel of the modern age. (The French woman, we mean.) Shall they get off at their sleek rubber-tired train at Arts et Metier? Emerge into a copper-clad-and-riveted station with portholes? Oui, bien sur!

But do these darling gaggle of goggle-wearing gals go, heels clack-clicking, to giggle at the spectacle of the bat-winged aeroplane at the Musee de Science et Industrie, pinned there, a butterfly on corkboard, a larval Lindbergh, and to glance winsomely-wantonly, if necessary—at the dreadlocked Steampunk boys who wander the musee, checking their gimcrack wrist chronographs and tiny miniature portable brass telephones?

And there—those two white-haired old men? Isn't that Jules Verne strolling with Mark Twain? And that extraordinarily-elaborate ray-gun Mr. Twain has pulled out—can he truly be pointing it at Monsieur Verne?

—Bart Bull



The above French print, from a Paris collection printed between 1890-1900, translates as “Utopian flying machines of the previous century.”

— COURTESY LIBRARY OF CONGRESS —



The robot dog M.U.T. (for Mechanical Universal Tracker) was a big hit at Steamcon 2010. Creators Christina Carr and Martin Hunger even have a Facebook page for it, so you can see videos and pictures of M.U.T. at various events.

— BY MICHELLE BLACK —

The latest information on Steampunk events can be found on a variety of websites. The Airship Ambassador site is one of the most comprehensive and current. Kevin Steil updates the site daily with resources and references to Steampunk blogs, fashion sites, media contacts, book and movie reviews—in short, his site is a great jumping off point for a tour of Steampunk on the web.

Popular forums, where the Steampunk community can converse on a variety of topics, include Brass Goggles and the Steampunk Empire. Authors, both published and novices, can join the newly organized Steampunk Writers & Artists Guild for encouragement and support.

Fans of the Old West are among those coming up with the most creative ways to congregate. A meticulously-restored

steam train provided the perfect day outing for Steampunk enthusiasts who gathered to ride the Virginia & Truckee train from Carson City to Virginia City, Nevada, last September. Two groups, the Great Basin Costume Society of Reno, Nevada, and the Sacramento, California, Steampunk Society, joined together for a “Steampunk Steam Train Extravaganza.” (Please see p. 52 for excursion ideas.)

“Steampunks are always fascinated by the machinery of the Victorian era—it’s really the main aspect around which Steampunk revolves—so, naturally, we look for places to go and things to do where we can play around with, observe or learn about these technologies,” says Lauren Reeser of the Great Basin Costume Society. “Not a lot remains of steam-powered vehicles in this part of the country, so, in addition to visiting

places like the Railroad Museum in Old Sacramento, we thought it would be very special to get to ride the newly restored V&T train. Virginia City also poses an excellent backdrop for getting together in costume. We didn’t fit right in, but that’s part of the fun of it, being a bit of a spectacle.”

It is said that every generation reinvents the American West to suit its own needs. Western Steampunk now provides brand new ways to enjoy those evergreen gifts.



Michelle Black is the author of six Victorian novels of suspense, including *The Second Glass of Absinthe* and the bestselling *An Uncommon Enemy*. She blogs about Steampunk and Western mysteries at *TheVictorianWest.com* and can be reached at *MichelleBlack.com*. She’s shown here at Steamcon 2010 in Seattle.



In conjunction with Wolfmoon Productions, Old Cowtown Museum in Wichita, Kansas, held its first-ever Steampunk convention in 2010. Shown from left are some of the attendees of the Emerald City Steampunk Expo: Ron Parker, one of the Old Cowtown cowboys “Steampunked” out; an unknown Steampunk lady attendee; and Little Beard, of Wolfmoon Productions, which will host the event in 2011 from November 4-6.

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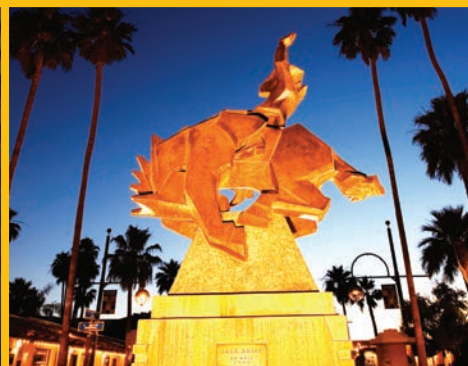


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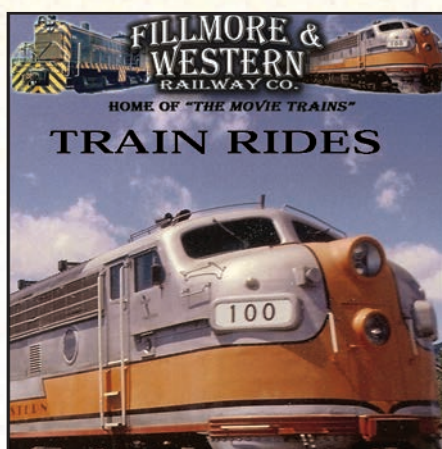
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COWBOYS & STEAMPUNKERS

Inspired by the Victorian era of buttoned-up gentility and amazing new mechanical inventions, Steampunk designers seek to rekindle a sense of awe and romance in an otherwise sterile and detached digital world. That's a goal and a fashion sense also found in the Western lifestyle.



Will Smith, as Capt. James West (at left), stays true to the cowboy look and places his faith in a Colt 1860 Army, while Kevin Kline, as Artemus Gordon (at right), flashes up his Victorian attire with state-of-the-art gadgets.



Lace Victorian choker with scarf by Steampunk Threads is made of hand dyed Venetian lace that is adjustable and comes with a matching lace cameo and an attached soft chiffon scarf; \$39.

These Steampunk designers, a *New York Times* article states, “assemble their own fashions, an adventurous pastiche of neo-Victorian, Edwardian and military style accented with sometimes crudely mechanized accouterments like brass goggles and wings made from pulleys, harnesses and clockwork pendants, to say nothing of the odd ray gun dangling at the hip. Steampunk style is corseted, built on a scaffolding of bustles, crinolines and parasols and high-arched sleeves not unlike those favored by the movement’s designer idols: Nicolas Ghesquiere of Balenciaga, Alexander McQueen and, yes, even Ralph Lauren.”

The cowboy lifestyle that Steampunk pays homage to can be epitomized by Capt. James West, a brash wise-cracking federal agent in 1869 who is as quick with his fists as he is with the Colt 1860 Army .44 strapped to his hip, as Will Smith depicts him in 1999’s *Wild Wild West*. West’s partner-in-crimefighting, the foppish and snarky Artemus Gordon (Kevin Kline), is more aligned with today’s Steampunk culture. A U.S. marshal with a disdain for guns and a fondness for gadgets, Gordon carries only a Colt Theur Derringer secreted in a spring-loaded belt buckle or on an elaborate contraption up the sleeve of the frilly shirts he likes to wear.

The chafing relationship between West and Gordon in the movie may no longer separate cowboys from technocentrics today. Many Westerners can appreciate the desire of Steampunkers to fashion modern technology to fit Victorian sensibilities. After all, cowboys and Steampunkers both yearn for simpler and more wondrous and gentler times.





This Victorian velvet gown with hot pink velvet cuffs features a moire underskirt by **Thomas Ogden** (\$150) and lace tatted necklace by **TotusMel** (various styles available). The Beaux top hat by **Topsy Turvy Design** comes in black (shown), burgundy or ivory velvet. The hat's passementerie button and black raven wings is set off by pink contrasting ribbon (also available in ivory). The 8.5-inch hat comes with hat elastic and comb so you can perch it easily on your head; \$269.

— MODEL: BEAUX DEADLY;
BY SILENT SHUDDER PHOTOGRAPHY —



To step out of the sepia tones that often dominate the Steampunk look, opt for bright colors in your accessories, as shown in this necklace by **Frenzy Universe** with the resin covering a vintage floral damask paper and four authentic watch gears in a one-inch square brass pendant. The 21-inch chain is made up of brass wire and tangerine Czech glass cathedral beads; \$34.99.

Gears and clocks are iconic Steampunk images that are used in a variety of accessories, including these tie tacks with authentic watch movements and 1.75-inch chains by **Frenzy Universe**. You can add a Steampunk element to your cravat by tying on one of these tie tacks, which are available in a gold or silver tone; \$15.



This Victorian pleated ribbon hat, dubbed the Byrone by **Topsy Turvy Design**, is available in your choice of burgundy (shown), black or ivory and comes with hat elastic and comb. The velvet hat features pleated moire ribbon, velvet ribbon and curled Peacock swords; \$225.

— MODEL: ISABELLA MISERY; BY SILENT SHUDDER PHOTOGRAPHY —

"Upcycling" is a popular part of the Steampunk aesthetic and is seen here in these walking sticks by **Frenzy Universe**. These are handmade from copper pipe, oak wood and vintage glass doorknobs salvaged from historic homes and buildings; \$40.





Eliza Hat by **Steampunk Threads**, featuring black roses with plumes on a wide brim; \$129.95.

For those Steampunkers who are looking for a complete look, **Historical Emporium** may fit your needs. The Narcissa Von Trapp outfit is composed of a black Evangeline blouse (\$49.95), a sapphire Annabelle skirt (\$79.95) and a hoop underskirt (\$48.95), accessorized by a Fascinator mini straw hat (\$24.95), a black velvet Victorian choker (\$19.95), plain wrist lace gloves (\$9) and miniature brass inspectors lens (\$5.95).

The Horace Woodman outfit is composed of a 100-percent wool frock coat in burgundy (\$229.50), New Style Henderson pants (\$79.95), a brown Arlington vest (\$54.95) over a wing tip shirt (\$59.95) and a taupe silk puff tie (\$29.50) with a pearl tie tack (\$3.95), accessorized by a pecan Victorian top hat (\$84.95), quartz gold design pocket watch (\$24.95) and a Mavericks glass handle walking stick (\$36.95).

The Patience top hat inspired by the Steampunk movement and designed by **Topsy Turvy Design** features accents of saddle leather, pleated brown moire ribbon, brass buttons and pheasant feathers. The six-inch tall hat comes with hat elastic and comb; \$249.

— MODEL: ISABELLA MISERY; BY SILENT SHUDDER PHOTOGRAPHY —

"A new focus ... is the 'upcycling' trend represented by steampunk, a mashup of items from bygone eras that find new life with the application of modern-day technology and lifestyle."

— ANTIQUES & THE ARTS, DECEMBER 7, 2010





Amelia Bloomer advocated Turkish pantaloons in 1849 in her suffragette magazine *The Lily* to help counter the ill effects to a women's health borne to them by the long heavy skirts and tightly-laced corsets they wore (see Currier & Ives rendition of these bloomers, in inset). Just as it was true for the bloomers then, the Boxcar bloomers by **Gypsy Moon** are designed for the season: silk knits for winter and silk chiffons for summer. These once-scandalous bloomers have been updated with see-through flowing anklets trimmed with lace and ribbon, and they come in a variety of colors; \$198.



These "Ode to Buffalo Bill" leather boots by **Montana Dreamwear** are 25 inches tall and a limited size run. The boots pay tribute to the Wild West show impresario through silver concho embellishments with horse hair tassels, tinkling coins dangling in the back and original Yellowstone Park imagery wood burned on the leather at the top with leather threads; \$625.

Designs of the Wild Weird West is what Steampunkers often call their twists on Old West Victorian apparel.

Taking a twist on the gunfighter frock coat, **Old Frontier Clothing Co.** designed its frock coat out of the brocade fabrics popularly seen in frontier vests. Featuring the black, brown and gold paisley brocade fabric, this frock coat is suitable for both men and women; \$285.



Frenzy Universe: 740-393-3400 • FrenzyUniverse.com

Gypsy Moon: 781-861-9800 • GypsyMoon.com

Historical Emporium: 800-997-4311 • HistoricalEmporium.com

Montana Dreamwear: 406-225-3909 • MontanaDreamwear.com

Old Frontier Clothing Co.: 323-643-0000 • OldFrontier.com

Steampunk Threads by Recollections: 877-617-2653 • SteampunkThreads.com

Thomas Ogden: 415-424-9632 • ThomasOgden.com

Topsy Turvy Design: TopsyTurvyDesign.com

TotusMel: Etsy.com/Shop/TotusMel

G. Daniel DeWeese co-authored the book *Western Shirts: A Classic American Fashion* (Gibbs Smith, 2004). Ranch-raised near the Black Hills in South Dakota, Dan has written about Western apparel and riding equipment for more than 25 years.



Timeseeker plum wool pinstripe suit by **Steampunk Threads**. The fitted lined jacket features a flared hem, silver metal button closure, long sleeves full at the cap that matches the two panel skirt with its elastic waist. The grey lace chemisette gives off the high-collared Victorian look; \$259. The flouncing Laboratory Chataleine necklace (\$62) gives off just the right amount of air of an eccentric scientist tinkling with 19th-century steam technology, which was as innovative to that era as computers are to us today.

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Amarillo, Texas

"Once the wide open spaces get into your blood, you're hooked."

"The neat thing about Amarillo is, although we are growing up as a city, there are still cattle drives right outside our windows."

That praise comes from Randy Whipple, president of the Working Ranch Cowboy Association (WRCA). He adds, "It shows we really do stay true to our roots."

Amarillo, Texas—population 200,000—serves as the trade center for the Texas Panhandle, as well as eastern New Mexico and the Oklahoma Panhandle. Come Saturday, the population swells to half a million people, as folks from the Texas Panhandle region come into Amarillo to shop. After all, like Randy says, folks "look better in cowboy clothes," and they "need the boots to dance in and a good hat to keep the sun off."

When traveling the back roads just outside of Amarillo, don't be shocked when everyone you pass waves or nods their heads hello. Whipple recommends you just join in and say "Howdy."

With 351 days of sunshine a year, not many days go by when you don't want to be on horseback, Whipple admits, adding, "Once the wide open spaces get into your blood, you're hooked."

All those ranch cowboys you passed on horseback while driving those back roads? You'll likely run into them at the

restaurants, stores and dance halls in downtown Amarillo; here are some of the best spots.

Good Cowboy Bar: A hot spot for Red Dirt or Texas music is the Golden Light Cantina, open since 1946, on 6th Avenue. For live Country music with an air of the good ol' days of honky tonkin', head to Cattleman's Club on Amarillo Boulevard.

Popular Local Hangout: The Old Route 66 on 6th Street—a fun area of town with loads of antique shops and great places where cowboys and bikers hang out for good food.

Favorite Spot for Texas Cuisine: You don't want to miss Stockyard Café. At one time, Stockyard sold more cattle than anywhere else. On Tuesdays, you can sit in on a cattle auction, then go into the café for lunch. You'll see cattlemen and businessmen all enjoying good ol' Texas cuisine.

Best Chicken Fried Steak in Town: Check out the Country Pride; as a kid, my family and I would tie our horses to the hitching rail and work our way through those great chicken fried steaks.

Bathtub of Beer: The bathtub of beer and the jalapeno-covered steaks are a big hit at Coyote Bluff Café.

Little Bit of Mexico: Head to Tacos Garcia. The tradition here is fresh chips and hot sauce. Some of that stuff will make your hat sweat.

Country Radio Hits: Tune to 97.9 FM.

Best Art Gallery of the West: The American Quarter Horse Hall of Fame & Museum hosts awesome art shows throughout the year. You have to see this

place—it's really nice, and it's right on I-40, so it's easy to get to.

Best Spot to View Wildlife: The Palo Duro Canyon, just south of Amarillo, is truly the place to visit. Take your cooler and plan to spend a few hours; cowboys like me usually take our horses with us. If you don't have a horse, you can take in Palo Duro on a jeep tour at Elkins Ranch.

Historic Site Schoolchildren Visit: The Panhandle-Plains Historical Museum. It's just south of Amarillo, in Canyon, on the West Texas A&M University campus.

What to Do in Spring: The Amarillo National Center at the fairgrounds hosts Western events, such as team roping to chili cook-offs, in March and April.

Amarillo's Big Event: You can ask anyone here, it's the WRCA's World Championship Ranch Rodeo, held the second week of November at the Amarillo Civic Center. Wild cow milking, branding and bronc riding are just a few of the ranch cowboy's skills showcased here.

Average House Cost: \$140,000.

Average Temperatures: Summer is 91 to 65 degrees; winter is 49 to 23 degrees.

Little-Known Secret: The Texas State Capitol in Austin was paid for with the land that was home to the XIT Ranch (1885-1912) located near Amarillo.

Preservation Project: Potter County has renovated the building in downtown Amarillo built in 1930 as regional offices for the Atchison, Topeka and Santa Fe Railway company; it now houses the county's offices. This structure defined the Amarillo skyline for years and is visible for 20 to 30 miles.

Favorite History Trip: I like to head north of Amarillo to Cal Farley's Boys Ranch. This is the former town site of Old Tascosa and where the famous picture of three cowboys standing at the bar was taken. Now it's home to boys and girls who need a helping hand; the kids are great tour guides and will share some really interesting facts on this historic cowtown.



The horns on the hood of the Elkins Ranch jeep point the way to Palo Duro Canyon's Lighthouse Trail.

Special thanks to Randy Whipple, president of the Working Ranch Cowboy Association, for sharing his love of the town with us.

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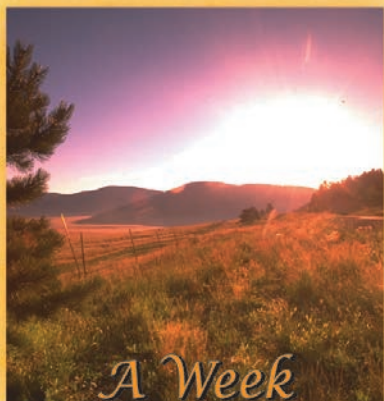
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Coffee with Lizards?

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**We've all heard of coffee
with cream and sugar, but
with lizards?**

Yep, such a concoction was drunk in
Texas in the late 1800s.

"At one of the dances a large wash pot
of coffee, surrounded by numerous tin
cups, was kept boiling all night under a
large tree in the front yard, so that the
guests might refresh themselves
whenever they wished. While the
cowboys and their sweethearts danced
light-heartedly inside the house, some tree
lizards also engaged in dancing in the live
oak tree just above the pot of coffee,"
recalled cowboy J.T. Smith, who worked
at the Caufield Ranch in McGregor, Texas,
near the 1849 Fort Gates.

At about three a.m. during the dance,
a woman asked Smith to get her a cup of
coffee. With only a small amount left, he
scraped the bottom of the pot to fill her
a cup. The lady sipped the coffee on the
porch and chatted with Smith. As she
neared the bottom of the cup, a light
from the door illuminated the contents
of her cup. When she looked down, she
was horrified to see a boiled lizard in the
bottom. Smith recalled, "I condemned
each separate member of the lizard tribe
to Hades in language that was not
suitable for Sunday school."

The first literary reference to coffee
being drunk in North America is from
1668. In 1773, the Boston Tea Party was
planned in a coffeehouse called the Green
Dragon Tavern. In protest of the tea tax,
the Continental Congress named coffee
the new national beverage of the U.S. in
1777. Knowing this explains why coffee
was the popular drink served at "tea time"
rather than tea.

By 1899 an estimated 50 million
Americans drank coffee. The largest
coffee importer at that time was none
other than Arbuckle Brothers, which
made Ariosa coffee that was a
chuckwagon staple during Old West cattle
drives. Arbuckle was also the largest
coffee dealer, which led the *Duluth News*
to report in 1899 that "... the name
Arbuckle has become synonymous for
immense dealings in the favorite
breakfast beverage."

Sometimes "coffee house" was used
as a catch-all. In 1870 Texas's *Galveston
Tri-Weekly News* reported, "New Coffee
House. To be called the San Francisco
Wine House. . . . The best of everything
will be served in the way of liquors."
Hmm . . . no mention of coffee.

The cook and his coffee got cowboys
through exhaustive cattle drives. One
cook in Kansas City, Missouri, however,
proved to be rather greedy when it came
to his coffee. In June 1889 police officer

Sherry Monahan has penned *Taste of Tombstone*, *Pikes Peak: Adventurers, Communities and Lifestyles*, *The Wicked West* and *Tombstone's Treasure: Silver Mines and Golden Saloons*. She's appeared on the History Channel in *Lost Worlds*, *Investigating History* and *Wild West Tech*.

BRANDY COFFEE

Coffee, freshly brewed

1 Sugar Cube

Brandy

Place the brandy in a small saucepan and slowly warm over low heat. Pour coffee into a cup.

Place a teaspoon over the cup and pour a little brandy onto the spoon. Add the sugar cube and light the brandy on fire. Extinguish the flame by putting the spoon in the coffee.

Note: Getting the temperature to light the brandy is tricky, so you could just add the brandy and enjoy!



Recipe courtesy of North Dakota's *Grand Forks Herald*, August 18, 1894

Roach found 25 pounds of coffee stashed under a sidewalk in town. Knowing this was strange, the cops kept the coffee at their office and watched the sidewalk where it had been hidden. On June 13, police saw John Beach at the coffee stash's location. John was the cook at a nearby camp. Mr. Burk, a contractor at the camp, told the police the coffee had been stolen from the camp; the officers promptly arrested Beach.

If you think iced coffee has only recently become popular, then you might be surprised to learn the drink was trendy in the late 1800s. South Dakota's *Aberdeen Daily News* reported in 1889, "Cold coffee is a delicious beverage when well made. Coffee ice made of strong coffee in a freezer, and served in cups with whipped cream, is a dainty dessert or a convenient part of the afternoon tea menu. . . ."

Coffee was made in a variety of ways during the 1800s. Some roasted their own beans, while others bought their beans roasted. Some ground their coffee at home, while others bought theirs ground. Camp cooks almost always cooked their coffee in a pot and threw in some eggshells to settle the grounds. Others suggested that adding eggshells was ridiculous. Most did agree that "coffee boiled was coffee soiled."

Not unlike today, coffee drinkers liked to drink their coffee in a variety of ways, including black, with cream, with sugar, with cocoa and with alcohol; try the 1894 Brandy Coffee recipe shared here.



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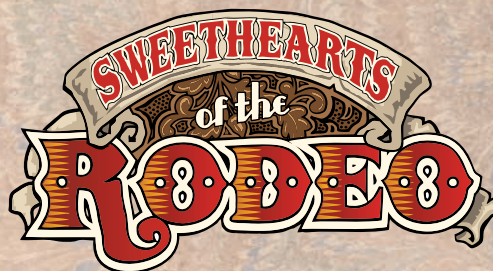
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In the early years of the 20th century, cowgirls overcame restrictions, stereotypes and prejudice to make their way in the rough and wild world of rodeos.

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On the third—or is it the fourth?—day driving cattle, the Burnt Well Guest Ranch herd crests a hill. Cellphone signals at last!

Through the dust, I watch 46-year-old optometrist John Bender of Enterprise, Alabama, phone in an appointment with his chiropractor to take place as soon as Bender returns home from vacation.

Vacation?

This is work. Hard trots. Chaffed thighs. Bruised hindquarters. Eating dust. Whipping winds. Baking sun. Rough country. Stubborn cattle. And the meanest trail boss this side of *Red River's* Tom Dunson.

I'm kidding about the latter statement. Kim Chesser's a prince of a guy.

Since the fall of 2003, Chesser and his wife Patricia have been giving guests a bona fide true Western experience at Burnt Well Guest Ranch outside Roswell, New Mexico. Guest ranch is a bit of a misnomer. This is a working cattle ranch, and guests here work.

"We just wanted some sort of income that wasn't dependent on the rain," Patricia says.

That's well and good, but we're moving 156 head of Angus-cross cattle from the rugged Bonney Canyon Ranch in Lincoln County to Burnt Well's winter



Don't try this at home! John Bender tries to relieve back pain during a noon break.

— BY JOHNNY D. BOGGS —

grazing pastures. The Chessers are putting their cattle—their livelihood—in the hands of: an actuarial associate from Blaine, Minnesota; a service manager for a Carlisle, Iowa, management company; two retirees from Soper, Oklahoma; a paralegal from Dunedin, Florida; a retired Forest Service employee from Santa Fe, New Mexico; a Minter, Alabama, construction worker and his wife, a mental health manager; a state corrections officer from Warwick, Rhode Island; a Kernels popcorn franchise owner from Ontario, Canada; that optometrist with a backache; and me, a hack writer and photographer. No offense, but this isn't exactly the Culpepper Cattle Co. crew.

"It's different with guests," Chesser says. "We expose people to the way of life as real as we can show them. Safety is at the top of the list, but you can't plan everything. This is real life. You're dealing with horses and livestock. Things happen."

Sometimes, those things that happen can be painful. On the day before a spring drive in 2009, Chesser was bucked off a horse, cracking his collarbone in three places and breaking four ribs. Patricia had to lead the drive. "I couldn't do this without Patricia," he admits.

She's on this fall drive too. She helps cook Jerri Sparks with meals and sets up camp and fiddles—if sweet-talked into it—at night. Local cowboy Tim Ballard serves as the Chessers' segundo. He knows what he's doing.

For two days, we rounded up cattle in a couple of pastures. "The first wasn't over a couple of sections," Chesser says, "and the other pastures not over five."

Seven sections! That's 4,480 acres. "It's not that big," Chesser says, "but it seems real big." Well, it dwarfs my 1.65-acre homestead.

When the Chessers started taking guests, they never expected the ranch to be known for cattle drives (which are held each spring and fall), yet Burnt Well has earned a reputation for authentic, and somewhat grueling, working drives.

After rounding up them dogies, we spent four more days on the trail, rising with the cattle before the sun, then headin' 'em up and movin' 'em out. The beer is B.Y.O.B., and 'til we reach the bunkhouse at trail's end, none of us will have taken any showers—unless it happens to rain. The Chessers like rain.

They even like people. They get paid, and not just in money to help make the bills. Guests "bring their part of the world," Chesser says, "and we can see wherever they come from."

And the guests? They get a *working* vacation they'll remember long after their chaffed backsides have healed, and their chiropractor has been paid.



Johnny D. Boggs was not bucked off during Burnt Well's fall 2009 cattle drive, nor did he require a stepladder to mount his sorrel on day four of the drive.



The Culpepper Cattle Co. is a 1972 Western that features a crew that literally shoots to kill anyone who comes between them and their cattle drive.

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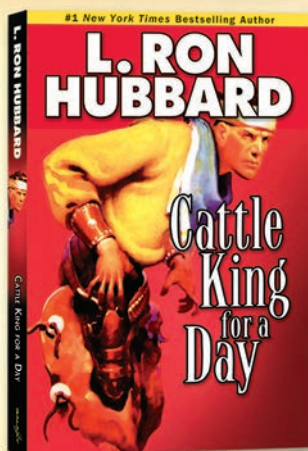
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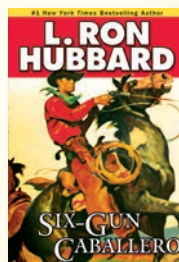
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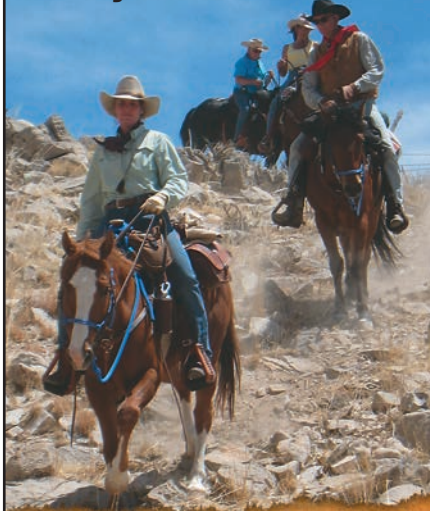
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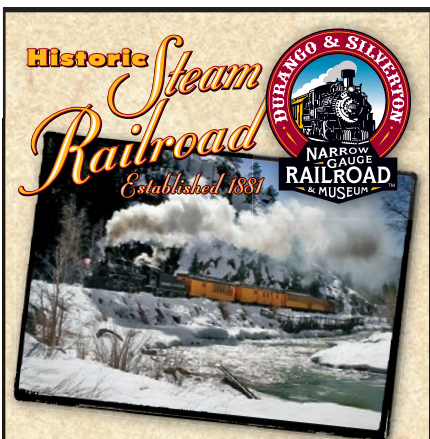
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Making History on Horseback

Re-enacting Earp's Vendetta Ride and other great historical events.

"The biggest thrill for me was the ride down Allen Street," says Dave Taylor, a Texan who participated in Steve Shaw's 2010 Wyatt Earp's Vendetta Ride.

"Countless times as a child I rode my 'mop horse' through a pretend Tombstone, and you gave me the opportunity to do it for real . . . twice. It was just an incredible experience."

Steve Shaw makes history on horseback accessible. He leads travelers on Old West trail riding trips through his company Great American Adventures. For any of these rides, you can either bring your own horse or, if you don't have a horse or don't want to transport him, Shaw will find you a good mount.

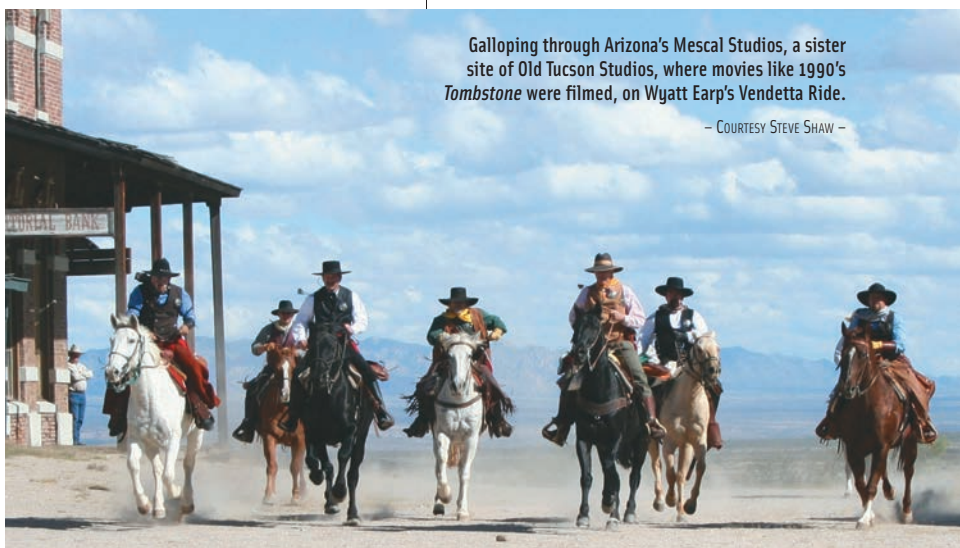
You can saddle up in the Tombstone, Arizona, area to ride Wyatt Earp's trail of retribution, take on the Hole-in-the-Wall Country Butch Cassidy style in Johnson County, Wyoming, or Ride to Glory, re-enacting the 1876 Battle of the Little Big Horn on the Crow Reservation near Hardin, Montana. If you ride with Steve, you don't just cover historic ground; you dress the part, making the adventure truly come to life.

Rider Rob Arntzen describes how the Dragoon Mountains terrain truly

contextualized history for him while joining the Wyatt Earp Vendetta Posse. "We rode to Cochise's Stronghold in the Dragoon Mountains, where the Apache Cochise hid out during his 25-year war with the United States. It's beautiful but rough country, with oak trees and scrub, hills and canyons, and mountains made of gigantic round boulders. It's easy to see how he could lose the cavalry up there. Could have been Indians behind every rock, but that's another story. We went there following the path of Wyatt Earp's posse looking for his brother's killers."

Expert horsemen are welcome to ride, but comfortable novices who do some riding beforehand may also join the group. Long rides like these are a great way to better your horsemanship skills, so you can become more comfortable out of a lesson ring and on the trails.

For more novice riders, Wyatt Earp's Vendetta Ride is a great first pick, as the terrain is rugged and quintessentially Western, a la *Magnificent Seven*. By riding in the footsteps of historic characters, in the same landscapes where they trod, you gain a new perspective on past events and may even uncover the truth behind some of the West's most celebrated legends—or at least make up your own mind about the more contentious stories in Old West history. Expert historians who come



Gallop through Arizona's Mescal Studios, a sister site of Old Tucson Studios, where movies like 1990's *Tombstone* were filmed, on Wyatt Earp's Vendetta Ride.

— COURTESY STEVE SHAW —

Darley Newman is the host and producer of the Emmy-winning Public Television series *Equitrekking*® and the founder of Equitrekking Travel, offering diverse equestrian vacations. Watch video clips at Equitrekking.com and EquitrekkingTravel.com.

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along on the rides also grant travelers a new take on the past.

You do need to be able to ride to participate in the riding days on Shaw's adventures, and it's a good idea to get your legs in shape before your journey. But not everyone has to ride to join in on the fun. Many riding and non-riding pairs do travel together on these adventures. Those who don't take to the trails head to town for shopping, sightseeing or hanging out in historic locales.

The riders are encouraged to wear period clothing, but you don't have to break the bank to find these fancy duds nor do you have to wear anything uncomfortable. Though Shaw is happy to recommend a look, what you wear is up to you. Depending on the ride, Shaw can recommend places to purchase your infantry trousers to play the role of a 7th Cavalry trooper or your chaps for the Hole-in-the-Wall ride.

"When you get your 1880s 'duds' on and lope through the set of *Tombstone* or ride over the hill into Cottonwood Springs, you really believe you're right next to Wyatt and Doc, and are ready to avenge Virgil and Morgan," says Bill Hill, a participant from Prescott, Arizona.

Both men and women can join in on the fun, since the point of these horseback adventures is a chance to experience the history for yourself firsthand. Women may not have been on some of these trails historically, but Shaw's outfit is an equal opportunity riding vacation.

The time and care Shaw takes to set the mood for each rider truly makes each ride a once-in-a-lifetime experience for participants. If you go on the Vendetta ride, for instance, you may saddle up for a whiskey at a Meet & Greet at the Crystal Palace Saloon in Tombstone or attain special permission to ride through the *Tombstone* movie set.

When you ride with Shaw on any of these historical horseback rides, be sure to bring a sense of adventure and your imagination. You'll certainly have fun and get the unique chance to put history in perspective.

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150 Places to Celebrate Kansas's 150th Birthday

From the state's first incorporated city, Leavenworth, to the state's capital, Topeka.

The Atchison, Topeka & Santa Fe station and yard office was party central in Newton, Kansas, as most folks got their first glimpse of the town when they arrived by train. When this photo was taken in 1871, Newton boasted 27 saloons and eight gambling halls. The next year, visitor Fred Chiver had to hide beneath the depot platform to wait out a gun battle between rival cattle outfits. That September incident was one of many which confirmed Newton "had a man for breakfast every morning."

— TRUE WEST ARCHIVES —



There's no place like Kansas.

We're talking about the Central/Sunflower/Wheat/Jayhawk State. This state has more nicknames than Bob Boze Bell (but you can't print what folks call BBB).

After a fight over free- or slave-state status (thus another moniker, "Bleeding Kansas"), the free-state Wyandotte Constitution was ratified in 1859, and on January 29, 1861, Kansas entered the Union as the 34th state.

Rock Chalk, Jayhawk! (What does KU's cheer mean, anyway?) I'm off to find 150 spots worthy of a sesquicentennial party.

The first city incorporated in the state, Leavenworth, has a history that predates statehood. See the (1) First City Museum, if it's open, that is; budget cuts, alas, keep trimming back the museum's hours. Learn more history while walking the (2) Leavenworth Historic Wayside Tour. At Fort Leavenworth, the oldest active Army post west of the Mississippi River (established in 1827), check out the excellent (3) Frontier Army Museum.

In Atchison you'll find the (4) Amelia Earhart Birthplace Museum and the (5) Atchison County Historical Museum, across from which stands the (6) Atchison Rail Museum's rolling stock. In its last months of operation, the Pony Express originated here, so check out the (7) granite memorial at Third and Main.

Kansas's best treat for Pony Express buffs, however, is in Marysville, where Joseph Cottrell leased his stone barn to the Pony in 1860. That barn is now home to the (8) Pony Express Original Home Station No. 1 museum.

Other trails—Oregon, California, Mormon, Overland—crossed this area. Later, during 1880-81, Otoe Indians were forced along the Otoe-Missouria Trail during their removal to the Indian Territory (present-day Oklahoma). Check out the (9) Historic Trails Park and its rope-ferry replica of the ferry Francis J. Marshall established in 1852.

Next stop is the (10) Pawnee Indian Museum near Republic—featuring the

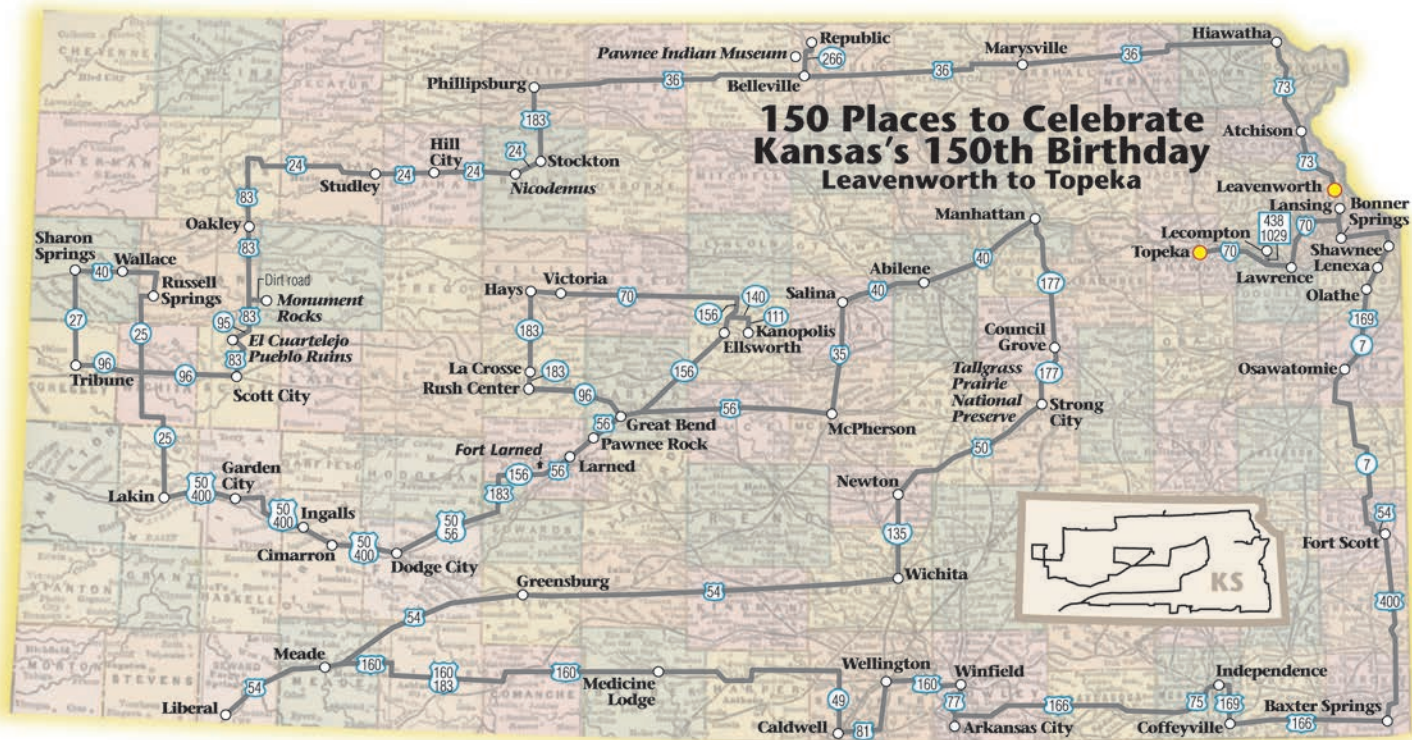
excavated floor of an 1820s Pawnee earth lodge.

Don't miss (11) Nicodemus. The first Western town built by and for black settlers, Nicodemus was founded in 1877. Today, five structures are preserved, and most of the town's two dozen residents trace their roots to the original founders.



Commemorating the 1868 buffalo-hunting contest between William F. Cody and William Comstock, Oakley's bronze sculpture by Charlie Norton of Leoti, Kansas, has been called one of the "Eight Wonders of Kansas Art."

— ALL IMAGES BY JOHNNY D. BOGGS UNLESS OTHERWISE NOTED —



In Hill City, the (12) Oil Museum is easy to find—just look for the oil derrick. Before drilling for black gold, folks herded sheep in the South Solomon River Valley, and (13) Cottonwood Ranch, built 1885-1896, near Studley showcases the sheep operation—and Yorkshire architecture—of Englishman John Fenton Pratt.

The Annie Oakley Motel is the last thing I expected to find in Oakley. Annie never lived here. This is Buffalo Bill Country, so the (14) Buffalo Bill sculpture is a better fit, commemorating Cody's alleged buffalo-hunting contest with Fort Wallace scout William Comstock in 1868. For earlier history, check out the fossils at the (15) Fick Fossil & History Museum. Nature lovers might prefer (16) Monument Rocks, the "Pyramids of the High Plains," towering above the plains 25 miles south of town.

Other sites worth seeing include (17) El Cuartejeo Pueblo Ruins, North America's northernmost Indian pueblo, near Scott City; (18) Fort Wallace Museum in Wallace; and the (19) Butterfield Trail Museum in Russell Springs.

In Garden City, I take a guided tour of the (20) Sandsage Bison Range & Wildlife Area, once part of the Kansas National Forest. No kidding. Most trees planted in the early 1900s didn't take. I count about a dozen. But bison . . . this is their country, and watching them graze is a treat. Garden City is also home to the (21)

Finney County Museum and (22) Lee Richardson Zoo. Here's hoping investors will be found to restore the (23) Windsor Hotel, the 1887 "Waldorf of the Prairies."

Head east to the (24) Santa Fe Trail Museum in Ingalls and the historic marker on the (25) Cimarron Crossing of the Santa Fe Trail before reaching legendary Dodge City. We're talking cattle (you can still smell 'em), and the home of Wyatt Earp and Matt Dillon. Check out (26) Boot Hill Museum, (27) Fort Dodge, (28) Kansas Heritage Center, (29) Gunfighters Wax Museum and (30) Mueller-Schmidt Home of Stone. Take a (31) historic trolley tour and visit the (32) Depot Theater Company. In August, the (33) Dodge City Roundup Rodeo bills itself as the "greatest show on dirt."

Up the road, with nine restored buildings, (34) Fort Larned is a superbly preserved 1859 fort, and the (35) Santa Fe Trail Center shouldn't be ignored. Nearby (36) Pawnee Rock State Park protects the sandstone bluff. Stroll through (37) downtown Pawnee Rock before heading to Great Bend.

In Great Bend, you can learn area history at the (38) Barton County Historical Museum's village of restored buildings. Also worthwhile are the (39) Kansas Oil & Gas Hall of Fame and Museum, and the (40) B-29 Memorial.

On the way to Hays, drop in La Crosse at the (41) Barbed Wire Museum,

(42) Rush County Historical Museum and the (43) Post Rock Museum. I count more museums in La Crosse than people.

Now I'm in historic and fun Hays. Check out (44) Boot Hill Cemetery as well as the (45) Chestnut Street District—a



Also known as Rock Pyramids, the limestone formations at Monument Rocks, originally formed 80 million years ago, were once the floor of an inland sea.



In 1881, rancher Stephen F. Jones completed his four-level ranch house at the Spring Hill Farm and Stock Ranch, now part of Tallgrass Prairie National Preserve.

(46) self-guided walking tour of the historical buildings is mandatory. And (47) Fort Hays is a must. You might even spot a (48) small buffalo herd across from the fort. Around Independence Day, the (49) Wild West Festival brings in top music acts.

While heading east on I-70, you should swing into Victoria. A (50) marker on Third Street honors the railroad workers killed by Cheyennes in 1867. Completed in 1911, the (51) St. Fidelis Catholic Church was the largest church west of the Mississippi River, earning the name "Cathedral of the Plains."

Absorb more history at the (52) Fort Harker Museum Complex in Kanopolis.

In Ellsworth, check out the (53) Hodgden House Museum Complex. Walking the (54) streets of the "wickedest cattle town in Kansas" is worthwhile.

Wildlife watchers shouldn't miss the (55) Cheyenne Bottoms Wildlife Area in Great Bend. In McPherson, see the (56) McPherson Museum, tour the (57) McPherson County Courthouse built in 1893 and check out the (58) circa-1888 McPherson Opera House.



CDs for the Ride: *Cowtown* by Diamond W Wranglers (Diamond W Records); *Prairie Glimpses*, original songs performed by Kansas musicians (Kansas Song Project); *The Wizard of Oz: Original Motion Picture Soundtrack* (Rhino). **Honkytonks Worth the Stop:** Located in an 1800s building that once made cast iron stoves, Leavenworth's High Noon Saloon & Brewery is a combination restaurant, brew pub (Annie's Amber Ale, Lewis & Clark Lager . . .) and honkytonk.

Salina's (59) Smoky Hill Museum and (60) Yesteryear Museum are fun. In October, Blues lovers can enjoy Blue Heaven Studios' (61) Blues Masters at the Crossroads, and you'll usually find something going on at the (62) Stiefel Theatre. Yet Salina's biggest attraction might be tiny but tasty onion-stacked hamburgers at the (63) Cozy Inn, serving "sliders" since 1922. No, you can't order a burger without onions.

What's open on Kansas on Sunday mornings? Church.

Yet on a Sunday morn in Abilene, the (64) Eisenhower Presidential Library and Museum is open. You can spend hours there whether you like Ike or not. Afterward, fill up on a chicken dinner at the (65) Brookville Hotel, a Kansas tradition since 1915. The (66) Old Abilene Town is touristy, and the (67) Heritage Center and (68) American Indian Art Center are must-stops. Ride the (69) Abilene & Smoky Valley Railroad, and hit the (70) Seelye Mansion and (71) Greyhound Hall of Fame.

Manhattan is a history buff's dream: the (72) Goodnow House, (73) Pioneer Log Cabin at City Park, (74) Riley County Historical Museum and (75) Wolf House Museum. Even more history awaits you at Fort Riley, including the (76) historic 1855 Custer House, (77) First Territorial Capitol of Kansas and (78) U.S. Cavalry Museum. Watch the (79) Commanding General's Mounted Color Guard re-enact Civil War scenes. Hard to believe these guys are actually the 1st. . . Infantry?

At Council Grove, the (80) Kaw Mission tells the story of the Kaw (or Kansa) Indians. The People of the South Wind gave the state its name before they were removed to present-day Oklahoma in 1873.

Head southbound again, driving into the majestic Flint Hills. At Tallgrass Prairie National Preserve near Strong City, you should tour (81) cattleman Stephen Jones's 1881 ranch, then hike the (82) Southwind Nature Trail. You



can also opt for an affordable (83) bus tour from late April through October.

North of Wichita will take you to Newton, home to the (84) Harvey County Historical Society Library & Museum, (85) Kauffman Museum, (86) Warkentin House Museum and (87) Newton Train Station. This cowtown once "had a man for breakfast every morning," but today it has sweeter, tastier offerings at (88) Breadbasket, (89) BK's Bakery Shop, (90) Casey's General Store and (91) Druber's Donut Shop.

Probably 150 worthy stops for history buffs can be found in Wichita alone.

The 44-foot statue (92) "Keeper of the Plains" honors the area's Indian heritage and is close to the (93) Mid-America All-Indian Center, (94) Wichita Art Museum and (95) Old Cowtown Museum. Don't overlook the (96) Wichita-Sedgwick County Historical Museum, (97) Museum of World Treasures, (98) Great Plains Transportation Museum and (99) Kansas African American Museum.

Once the red-light area, the (100) Delano historic district now showcases galleries, restaurants and shops like the fun (101) Hatman Jack's. Then visit (102) Oldtown and the galleries, theaters and shops in converted brick warehouses. Where's the beef? Order a steak at Oldtown's (103) Whiskey Creek Steakhouse.

Head west to Greensburg, home of the (104) largest hand-dug well—109



92

Designed by the late Blackbear Bosin, the "Keeper of the Plains" was created in 1974 and placed at the confluence of the Arkansas and Little Arkansas Rivers in Wichita.

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Dining/Watering Holes: The Cozy Inn (*Salina*); Brookville Hotel (*Abilene*); Patrick Dugan's Coffee House (*Garden City*); Whiskey Creek Steakhouse (*Wichita*); Cafe on the Route (*Baxter Springs*); Ten at the Eldridge (*Lawrence*).

feet deep and 32 feet in diameter when completed in 1888. Then follow the yellow-brick road (not really) to Liberal, where a (105) re-creation of Dorothy's house from 1939's *The Wizard of Oz* stands on the Seward County Museum grounds. Liberal was Coronado country, so a (106) statue of the Spanish explorer stands near one of Dorothy and Toto. Liberal also hosts (107) International Pancake Day—the town's version of a Mardi Gras party—on March 8 this year.

Eastbound again, I stop in Meade for the (108) Meade County Historical Museum and walk through the hidden tunnel at the (109) Dalton Gang Hideout.

On to Medicine Lodge, where (110) temperance leader Carry A. Nation's home is a National Historic Site. No, it's

20



Garden City might best be known for Charles Jesse "Buffalo" Jones, but one of the key 19th-century preservers of the American bison had nothing to do with the...ahem...buffalo at the Sandsage Bison Range & Wildlife Area.



64

not B.Y.O.B. Next door stands the (111) Stockade Museum, but the area is probably best known as the site of U.S.'s 1867 Medicine Lodge peace treaty with several Plains Indian nations. That event is re-enacted every three years, and we're in luck in 2011 as the (112) Medicine Lodge Peace Treaty 2011 is scheduled to take place on September 23-25.

Caldwell, the "Border Queen City," was yet another wild cowtown during its 1880s heyday, then was the jumping-off point for the 1893 Cherokee Strip Land Run. Check in at the (113) Cherokee Strip Visitors Center & Museum, pick up a map and find the (114) historical markers throughout town. In May, take in the annual (115) Chisholm Trail Festival.

Up the road is another Chisholm Trail site, so visit the (116) Chisholm Trail Museum in Wellington, then drive to Arkansas City's (117) Cherokee Strip Land Rush Museum before touring (118) La Hacienda Buffalo Ranch.

Fans of Laura Ingalls Wilder's books shouldn't miss the (119) re-created Little House on the Prairie outside Independence, while the (120) Independence Historical Museum covers the region's history.

Few Kansas towns preserve history like Coffeyville, where the Dalton Gang made a career blunder when the gang members tried to rob two banks in 1892. The (121) Old Condon Bank still stands—now it houses a museum and Chamber of Commerce office. Check out the (122) Dalton Defenders Museum, stroll down

Dwight D. Eisenhower wasn't born in Abilene, but he grew up here and remained fascinated with the cowtown's wild and woolly history.

(123) Death Alley where many of the gang members bit the dust and visit the (124) restored jail. Drive to (125) Elmwood Cemetery where the remains of many outlaws and town defenders are buried. For lighter fare, tour the (126) historic 1904 Brown Mansion.

In Baxter Springs, an early cowtown that primarily draws Route 66 patrons, a marker at the Crowell Bank building tells me the bank was robbed in 1876 by Cole Younger

In 1869, young Laura Ingalls's family settled about 12 miles from Independence, Kansas. That became the inspiration for *Little House on the Prairie*. The cabin at the site today is a re-creation based on her description in the book.



119



THE WIZARD OF WESTERNS

Dorothy isn't all that Kansas offered up to the Big Screen.



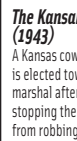
The Plainsman (1936)

Buffalo Bill Cody comes to Hays City to manage a hotel; meanwhile Wild Bill Hickok is forced to rescue a kidnapped Calamity Jane.



Dodge City (1939)

A new sheriff has to get rid of the baddies so Dodge City can gain respect as a cowtown.



The Kansan (1943)

A Kansas cowboy is elected town marshal after stopping the James Gang from robbing a local bank.



Renegade Girl (1946)

A female spy who seduces Union soldiers turns them over to guerrilla leader Quantrill.



Dark Command (1940)

A small town sheriff works at keeping his territory safe and free in pre-Civil War Kansas—through politics if possible, and violence if necessary.



The Outlaw Josey Wales (1976)

A Missouri farmer avenges the murder of his wife and son by a band of Redlegs from Kansas.



Unforgiven (1992)

A Kansas pig farmer, widower and former bandit is recruited to kill two cowboys who disfigured a prostitute.

and Jesse James. I don't believe they pulled off that heist, but if they were to stop in today, they could savor great food. The building houses (127) Cafe on the Route, one of Kansas's best eateries. Once your



Bob and Grat Dalton met their end while trying to reach their horses in a small passageway in Coffeyville. Outlaw Bill Powers and Marshal Charles T. Connelly also were killed in what became known as Death Alley.

tummy is full of Main Street Chicken and deep-fried cheesecake, you should burn off the calories while taking in the area's cattle trade heritage at the (128) Baxter Springs Heritage Center & Museum.

Up in Fort Scott, visit (129) Fort Scott, established in 1842 along the Military Road, then walk (130) historic Main Street and see the (131) 1881 Fort Lincoln School.

Don't miss Osawatomie's (132) John Brown. Relive "Bleeding Kansas" and the 1856 Battle of Osawatomie at the site's (133) Freedom Festival each September. Folks like to say the Civil War began here.

To my enjoyment, Kansas City's suburbs haven't forsaken history. To wit: Olathe's (134) Mahaffie Stagecoach Stop & Farm, (135) Ensor Farmsite and Museum and (136) Marra Museum; Lenexa's (137) Legler Barn Museum; Shawnee's (138) Shawnee Town Museum; and Lansing's (139) Lansing Historical Museum.

Now I'll cheat. Gates & Sons is a Kansas City, *Missouri*, barbecue icon, but pig out at a *Kansas* location in (140) either Leawood or Kansas City.

William Quantrill and his bushwhackers burned Lawrence in 1863, but this city

today is vibrant, fun and fascinating. See the (141) KU Natural History Museum, walk (142) Massachusetts Avenue, making sure to drink a beer at (143) Free State Brewing Company and check out, or into, the (144) historic Eldridge Hotel, first established as the Free State Hotel in 1855.

Lecompton also claims to be the birthplace of the Civil War. Find out why at (145) Constitution Hall State Historic Site and the (146) Territorial Capital Museum.

Finally, you'll reach Topeka, the state capital. The focus is railroads at the (147) Great Overland Station, World War II at the (148) Holley Museum of Military History and Indians at the (149) Native American Heritage Museum. I can't think of a more fitting end to a Kansas sesquicentennial road adventure than the (150) Kansas Museum of History.

Bet you can find 150 more fantastic sites in Kansas. Rock Chalk, Jayhawk! Let's go.



Johnny D. Boggs recommends the novels *Cloudsplitter* by Russell Banks; *Trail of the Spanish Bit* by Don Coldsmith; *I, Quantrill* by Max McCoy; and *The Times of Wichita* by Bruce H. Thorstad before taking off on a Kansas road trip.



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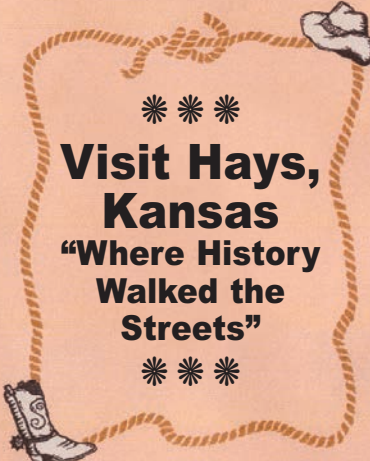
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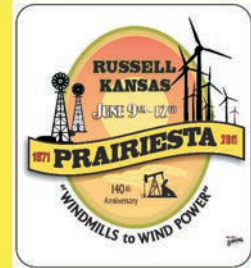
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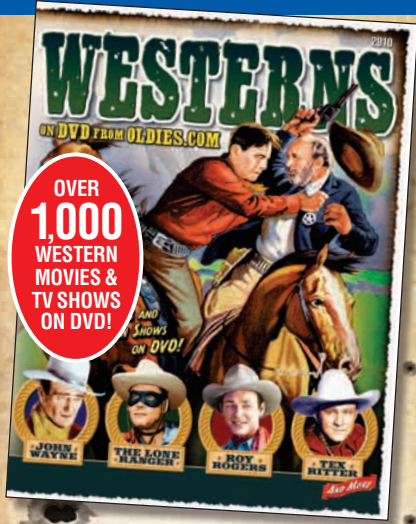
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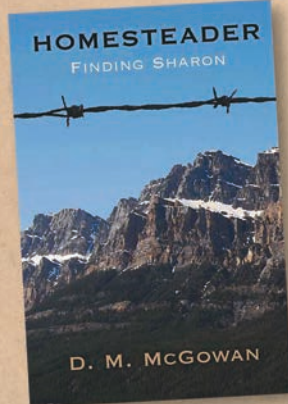
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Lost Mines & Buried Treasures of Old Wyoming

W.C. JAMESON (HIGH PLAINS PRESS, \$15)

A copy of one of W.C. Jameson's treasure hunting books—he's written more than 60—and Google Earth is how one amateur treasure hunter in Texas found a multi-million dollar lost treasure. Now Jameson compels us to seek out the lost fortunes of the Wyoming Territory. But even if you never find that ever elusive vein, the stories Jameson tells about trapper Allen Hurlburt—heartbreaking!—outlaw Big Nose George Parrot and Johnson County War rancher Nate Champion are rich enough, as is the experience of exploring the Wyoming mountains and plains that reportedly hold these treasures.

The Crime Buff's Guide to Outlaw Texas

RON FRANSCELL (GLOBE PEQUOT PRESS, \$16.95)

Traveling the Old West calls for the adventure in us, as many of the trails and sites are not on established roads, nor well marked or marked at all. Journalist Ron Franscell has finally given us a weapon to help us win this battle—GPS coordinates to the graves and sites of Texas outlaws and the lawmen who chased and convicted them. He even includes some of the historic sites, like Judge Roy Bean's Jersey Lilly Saloon. For those of you who want to ensure you reach the prize at the end of your search, Franscell's guidebook is an indispensable resource.

Old Yellowstone Days

PAUL SCHULLERY (UNIV. OF NEW MEXICO PRESS, \$24.95)

We could not imagine anyone visiting Yellowstone National Park without first reading Paul Schullery's book. More than 30 years ago, former park archivist Schullery first shared his collection of traveler's accounts at our nation's first national park. This updated version shares the current park historian's story of his friendship with Schullery, and how the first publication of this book sent him on a search to find out even more about Yellowstone. He blesses us new readers to be similarly invigorated to find the next obscure written item.

The Frontier of Leisure

LAWRENCE CULVER (OXFORD UNIV. PRESS, \$29.95)

Southern California did indeed offer up a "frontier of leisure" after the U.S.-Mexican War. Yet nothing could be so antithetical to sharing this truism as this book by Lawrence Culver. Even the introduction makes Disneyland seem like a dull experiment to capitalize on the region's history and future. The stories of the

pioneers and innovators lack color, empathy and, most shockingly, any semblance of fun. We're bored to tears. The only enjoyment we got out of this read was seeing Charles Lummis in his cactus mobile.

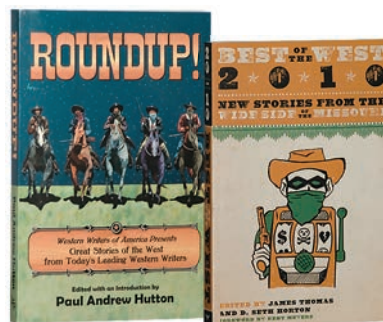
STORYTELLER COLLECTIONS

Four storyteller collections came out in 2010 that are deserving of mention as we embark on a new year that will hopefully be a fruitful one for those who wish to share the tales of the Old and the New American West.

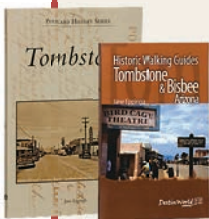
Western Writers of America published the most notable collection of the bunch, *Roundup!* This organization has been handing out literary awards in the genre since 1953; nobody better than its members could gather the freshest stories that celebrate the rich heritage of the American West. Elmer Kelton, Matt Braun and Richard Wheeler show excellence in the short story form, and *True West's* own contributing writers—Robert M. Utley, Johnny D. Boggs, Bill Markley, Tom Carpenter and Dusty Richards—craft tales that reflect today's divergent forms of the Western that trace back to the dream of the frontier, new beginnings and the chance for redemption. If you only pick up one short story collection this year, *Roundup!* is your best bet for an entertaining read. (LaFrontera Publishing, \$23.95)

If you're looking for storytelling that focuses solely on the current struggles and triumphs of the contemporary American West, James Thomas and Seth Horton have revived a series that's for you. *Best of the West 2010: New Stories from the Wide Side of the Missouri* offers 19 stories with death as a common thread—from Sherman Alexie's narrator singing a death song to the death of the fish in Rick Bass's story to the coming-of-age story by William Kittredge of a boy who has lost both his father and his grandfather. Law-and-order fans will enjoy tracing the reasons why, or why not, the characters in these stories become laws unto themselves. (University of Texas Press, \$19.95)

The gunfighter is one of the most famous archetypes in Western literature, and his killing eyes and vengeful



Guidebooks to Tombstone



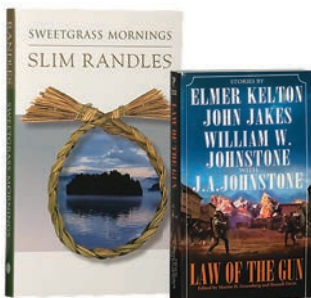
When reviewing travel guide books, Samuel Johnson's quote often comes to mind: "Every writer of travels should consider that . . . he undertakes either to instruct or please. . . . He that instructs must offer to the mind something to be imitated, or something to be avoided; he that pleases must offer new images to the reader, and enable him to form a tacit comparison of his own state with that of others."

Researcher Jane Eppinga meets the pleasure standard with *Tombstone* (\$21.99), part of Arcadia Publishing's "Postcard History Series." Those postcards that most succeed include a Depression-era image by Dorothea Lange, Crystal Palace Saloon by Burton Frasher, a photo of Ah Lum's Can Can restaurant and the ever-famous photo of the 1884 hanging of John Heath.

To find the site of that hanging, you can check out Eppinga's *Historic Walking Guides: Tombstone & Bisbee, Arizona* (Destin World, \$12.99). The guide is good for those who want a cursory understanding of the history of Bisbee and Tombstone. The guide features a few black-and-white historical images of interest, but it's by no means a flashy, color and photo-centric book that most travel guide readers would expect.

heart have been humanized by the authors of this short story collection, *Law of the Gun*. Readers won't focus on the draw of the gun, but on the toll of a former lawman now working only for survival and set to the charge of giving greenhorns their dream ranch experience. The trial of the supposed Lucy Angel of dime novel exploit draws us in immediately with empathy for the accused. We learn how one man's killing of the twin brother of his pregnant sweetheart molds him into a bounty hunter. The authors of these 17 stories make it seem as if gunfighters deserve a soft place in our hearts, and for those of us who have always felt that way, this book is indeed a treat. (*Pinnacle Western*, \$6.99)

The backcountry smells fatalistic in *Sweetgrass Mornings*, the memoirs—sprinkled with some tall tales—of Slim Randles, a veteran outdoorsman who has encountered moose, bears, cougars and wolverines in his 40 years as a guide, mule packer, fisherman and newspaper journalist. These are the stories told around a campfire, with the sounds of nature as your muzak. This isn't the fake Bear Grylls of *Man Vs. Wild*, but more akin to Les Stroud of *Survivorman*. When Randles tells you how he single-handedly fended off a cougar strike, he means it. (*Univ. of New Mexico Press*, \$21.95)



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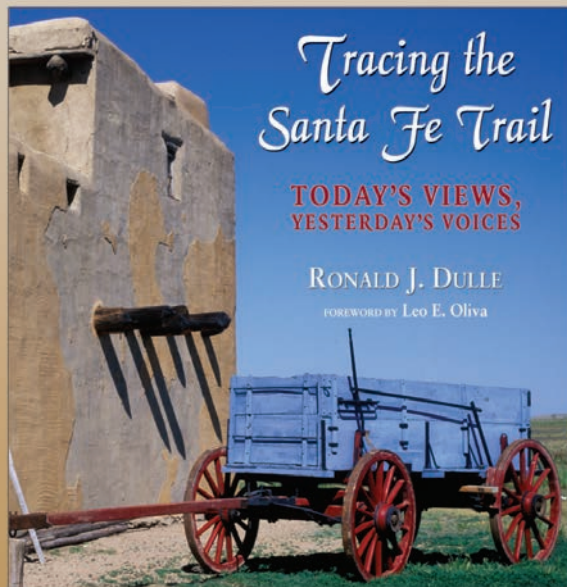
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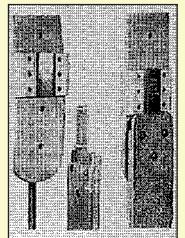
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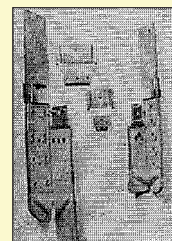


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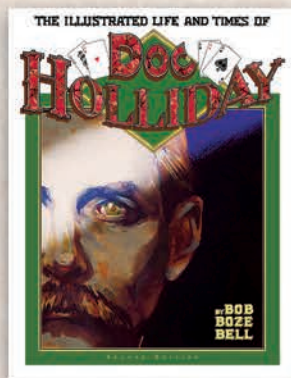
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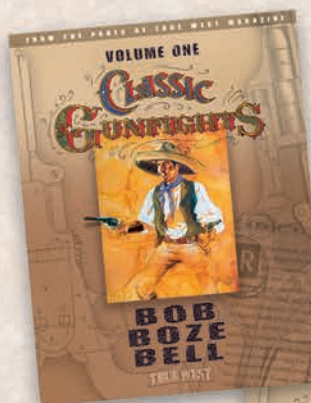
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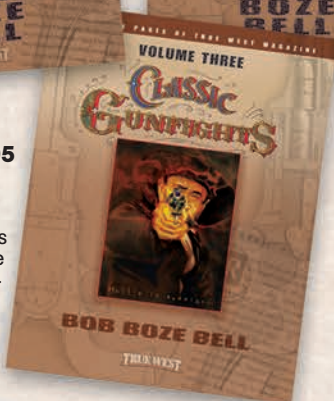


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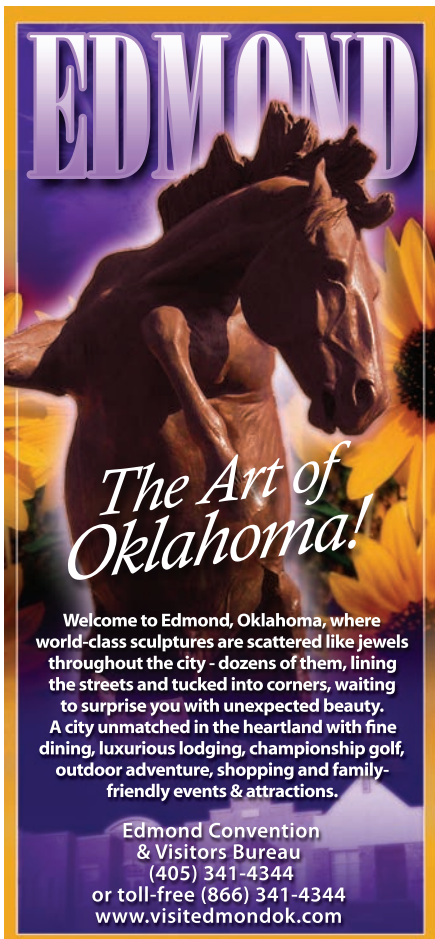
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A Deadly Oasis

What often poisoned thirsty desert travelers at Old West water holes?



Red Hawk, of the Oglala Sioux tribe, lets his horse drink from this oasis surrounded by vegetation, one of the signs that the pool of water was likely not contaminated by arsenic.

— BY EDWARD S. CURTIS —

**It occurs naturally,
everywhere in the West.**

It has a special affinity for the state of Nevada where it commonly exists in groundwater in amounts higher than in other parts of the country. Man's mining activities can elevate its water concentration to lethal levels.

This unhealthy substance is arsenic, a one-time medicine that is one of history's most successful methods of murder and the occasional source of unintentional poisoning for a few thirsty, careless or just unlucky travelers in the Old West.

Long before the Environmental Protection Agency (EPA) and the Food and Drug Administration, many travelers in the Old West faced the danger of drinking water from shallow surface pools in the desert. Often those pioneers miscalculated their water supply and consumption rate. Low on water, they may have followed a mislabeled map or accidentally stumbled upon an "oasis" or "water hole" in the desert.

Sometimes the travelers' guide understood that in certain places, a water hole could be "poisoned" and should be avoided. A beckoning pool may be spring fed; but late in the summer, when production was naturally decreased, surface water tended to evaporate, leaving higher concentrations of both harmless and deadly minerals dissolved in the water left behind.

The veteran frontiersman knew to look around a prospective pool for an absence of vegetation or the scattered bleached bones of some unfortunate animals or humans who had been too thirsty to have avoided taking a chance.

Arsenic was frequently the contaminant that poisoned water holes in the Old West. Depending upon arsenic concentration and how much one drank, water from such an oasis could often lead to severe, painful illness with lingering debilitating effects and sometimes (for the very thirsty and very unlucky) an agonizing and rapid death.

One can perform some interesting calculations using modern EPA water data, estimating the concentrating effects of surface evaporation and then assuming that similar man-made and natural arsenic contamination existed in the Old West.

If an unfortunate frontier traveler consumed water from an evaporating pond in the vicinity of some mining operations, he could ingest a lethal dose of elemental arsenic (about 80 mg or 0.0028 ounces) after consuming as little as one liter of contaminated water (about 34 ounces).

In less contaminated areas, unaffected by mining, the lethal water consumption would have been much higher or around 17 liters (about 4.5 gallons), obviously impossible to drink at one time. The chronic daily ingestion of one or two

liters of less contaminated water, however, could still have led to severe illness, often with eventual incomplete recovery. Along with an increased risk for cancer, the poisoned survivor may have ended up with damage to his liver, kidneys, gastrointestinal tract and nervous system, sometimes unable ever to walk again.

Dr. William Buchan noted in his 1786 treatise *Domestic Medicine*: "When a person has taken arsenic, he soon perceives a burning heat, and a violent pricking pain in his stomach and bowels, with an intolerable thirst, and an inclination to vomit. The tongue and throat feel rough and dry; and, if proper means be not soon administered, the patient is seized with great anxiety, hiccapping, faintings, and coldness of the extremities. To these succeed black vomits, fetid stools, with mortification of the stomach and intestines, which are the immediate forerunners of death."

The frontier doc had only limited effective remedies to offer his arsenic poisoned patient besides the universal recommendation to induce vomiting, followed by drinking large quantities of fresh milk, along with "gruel and flax-seed tea" or even "rust from old iron," as recommended by 1867's *Gunn's New Family Physician*.

Today's doc can more effectively ensure recovery by pumping the stomach, preventing major organ collapse and injecting the drug dimercaprol followed by oral penicillamine (not the antibiotic) or succimer (all chelating agents) to facilitate the excretion of arsenic in the urine before it inflicts too much damage.

Interestingly, in our "age of bottled water," thirsty desert travelers are still at risk. Instead of consuming arsenic, they may gulp down bisphenol-A (BPA) as a gift from certain plastic bottles. Some experts say that BPA may cause disruption of normal hormone functions and may be a co-factor in the development of breast cancer. Goodness, gracious, where can we hide?



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Where did the term “shoot from the hip” come from?

Alexander F. Durvin Jr.
Fort Washington, Maryland

“Shoot from the hip” refers to gunmen who literally fired their pistols or rifles from the hip area, without really aiming the firearm at someone. That did not happen often—someone who shot from the hip was more likely to miss (unless their target was up close).

Today it often means someone who talks or acts without thinking. They may be extremely honest—“straight shooters,” if you will—but they also may create unintended consequences (like missing everything or hitting bystanders).

Wyatt Earp reportedly said that in a gunfight, you need to take your time in a hurry. The best shootists took the time to aim before firing—but did so as fast as possible. If you think about it, that goes for talking too.

The October 2010 *True West* shares an article about Elfecho Baca. Wasn't there a TV program about him?

Ray Rodriguez
Waxahachie, Texas

Yep, in 1958, Walt Disney released a series titled *The Nine Lives of Elfecho Baca*, starring Robert Loggia as Elfecho. Ten episodes shared the exploits of the



The success of airing Davy Crockett's story as a three-part series prompted Disney to search for other real-life legendary heroes. He found one in the New Mexican lawman (played by Robert Loggia, at right) who survived a three-day battle against 80 Texans in 1884.

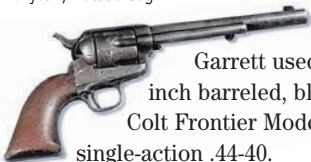
— COURTESY ABC —

legendary New Mexican frontier lawman.

By the way, Disney also released some of these episodes as the 1962 movie *Elfecho Baca: Six Gun Law*. It starred Loggia and featured Annette Funicello, the little Mouseketeer who grew up, as Chiquita.

What kind of gun did Pat Garrett use to kill Billy the Kid?

Billy Patscher Jr.
Clifton, New Jersey



Garrett used a 7.5-inch barreled, blued steel Colt Frontier Model single-action .44-40.

Although the Kid usually carried a Colt single action, at the time of his death, he was packing a .41 caliber, self-cocking Colt Thunderer. Historians still debate whether or not he had the gun with him when he was shot.

I know that Gatling guns were used during the Civil War and Spanish-American War, but were they ever used during the Indian Wars?

Mundo Osterberg
Peoria, Arizona



The forerunner to the machine gun, the Gatling gun fired 350 rounds a minute (if it didn't jam) from a bank of 10 revolving barrels turned by a crank and fed from a hopper. Like the Hotchkiss “Mountain” gun, it could go anywhere a wheeled vehicle went—which meant it was rarely used in timber or rough mountain country.

The military was split on the effectiveness of the Gatling gun during the Indian Wars. George Custer declined taking Gatling guns in to battle at the Little Big Horn in June 1876 because he thought they would hamper his mobility (probably a big mistake on his part). They were used to rake Cheyenne positions in Oklahoma in 1875, killing six. During the Red River War in Texas, they were used against the Cheyenne on August 30, 1874. And Gen. Oliver Howard used Gatling guns in the Nez Perce War of 1877-78.

Although Army leaders debated just how well the guns worked, I have to believe the sheer firepower exhibited by these weapons was bound to have a psychological effect on the Indians.

What is the origin of “pistol?”

Shayla Trickey
Mesa, Arizona

The word comes from the French *pistole* or *pistolet*.

Some say the French got it from Pistoia, Italy, where Caminello Vitelli is believed to have developed the first handguns in the 1540s. Others claim the term comes from the medieval French word *pistallo*, or saddle pommel, where the first holsters were carried.

Whatever the origin, pistol was in common usage by the 18th century.



The modified 1892 Winchester carbine that Chuck Connors (above) carried in *The Rifleman* featured a large loop that enabled the big-handed actor to spin his rifle for rapid-fire action.

— COURTESY ABC —

John Wayne used the large-loop lever on his rifles in several movies, and *TV's Rifleman* used one as early as 1958. Was it ever used in real life?

Ron Thomas
Phoenix, Arizona

I've never seen or read anything in my research on Old West firearms that mentions those large-loop levers.

Gun and Westerns expert Jim Dunham concurs, saying: “I know of no historical use of the expanded size rifle levers. The story I heard was that it was the idea of famed stunt man Yakima Canutt, who suggested that Wayne, as a big man with big hands, could handle it better. The actor Chuck Connors, who played the *Rifleman*, was also a big man. Both guns were Winchester Model 1892 carbines in .44-40 caliber.”

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



Arizona State University houses correspondence between Mary and John Clum (above) during John's years as an Indian agent and newspaper editor.

— TRUE WEST ARCHIVES —

How did John Clum's first wife die? In the movie *Tombstone*, Morgan Earp tells his brother Wyatt, "They hit Clum's house too. They shot up his wife." Did that really happen?

*John Crawley
Salem, Oregon*

My trusty sidekick editor Mark Boardman beat me to this one: "John Clum's first wife (of three) was Mary Ware Clum, called Mollie, whom he married in Ohio on November 8, 1876. She died in Tombstone on December 18, 1880, about a week after giving birth to a daughter named Bessie. Cause of death was listed as 'fever.' It may well have been complications from the birth. She is buried in Boot Hill.

"There's a scene in the movie *Tombstone* where all the women are in a house, huddled together on the night that Wyatt's brothers Virgil and Morgan are both shot. A masked man comes in the front door and opens up, missing all the ladies but raising havoc.

"After that, Sherman McMasters joins the Earps, saying the attack on the women was wrong. This was all pure Hollywood. It never happened."

For further reading on John Clum, author Gary Ledoux has written a two-volume biography on this fascinating Indian agent, mayor of Tombstone and founder of the city's still-operating *Tombstone Epitaph* newspaper.



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I'm not really obsessed with the Alamo. I just love the souvenir shop.

In all of my movies you will see a reference to Davy Crockett. His picture hangs on the wall of most of my movies, but that's just a coincidence having to do with my bringing the picture to the set and having the grips hang it prominently on a wall. What are the odds? What is a grip?

Working with OJ Simpson was great. His acting was a lot like his murdering—he got away with it, but no one really believed him. I worked with him for three movies, but off the set there was not much contact. I only remember we last chatted at the *Naked Gun 33 1/3* wrap party; I sold him my knife collection and never saw him again. I'm sorry he never found his wife's murderer, but I think he's finally in the right place to look.

Nobody told us that Davy Crockett was gay, and I think it's a shame that today he couldn't serve openly in the Army. Can't help thinking all that buckskin might've signified something other than "rugged frontiersman."

History has taught me that it doesn't matter how many Indians you kill if you later try to help the remaining ones.

The funniest person I know is Professor Paul Andrew Hutton or Kim Jong-Il. It's a tie.

I can't remember the last time I took a memory course. It's that way for lots of married guys.

Upon returning from any meeting concerning a "make-money" scheme, ask yourself three questions: Were they young guys? Were they from out of town? Was the meeting held in a hotel? If the answer to all three is "yes," pass.

The reason the Western is a hard sell is because after *Brokeback Mountain*, there's really nothing more to say.

Nobody knows this about me, but I'm a big Green Bay Packers fan.

When I was on scouting locations for *Naked Gun 2 1/2* I visited the Library of Congress looking for an alleged picture of Wyatt Earp in the silent movie called *The Squaw Man*. Instead, I found the heretofore undiscovered picture of famed lawman Texas John Slaughter, as an extra in a courtroom scene.

The toughest part of getting old is: things that were once easy are now hard, and things that were once hard, aren't.



DAVID ZUCKER WRITER, DIRECTOR & PRODUCER

With worldwide box office hits such as *Airplane!*, *Top Secret!*, *Ruthless People*, three *Naked Guns*, *BASEketball*, *Phone Booth*, *A Walk In the Clouds* and the record-breaking *Scary Movie 3 & 4* all to his credit, David Zucker is one of Hollywood's most successful and profitable filmmakers. David resides in Los Angeles, California, with his physician wife Danielle and two children, Charles, 10, and Sarah, 8.

What were they thinking when they announced "last call."

I screened *Naked Gun 33 1/3* at the White House. When I introduced the film, I mentioned that I didn't direct it since I was busy working on a movie script about Davy Crockett. Hillary Clinton, seated in the first row, asked if I was going to include the song; I started to answer that I wasn't planning to, it being a serious film. The future Secretary of State ignored this, replying "but you've got to use the song" and started singing the first verse. Within an instant, the entire room erupted in "Davy, Davy Crockett," and I was leading it!

President Bill Clinton also grilled me with questions about the movie's buxom star, Anna Nicole Smith. Like a good Boy Scout, I answered politely and factually. Years later, it dawned on me that he was expecting me to set him up. Duh!

The most fun I've ever had was when I played Davy Crockett in *Naked Gun 2 1/2*. I don't think you need any more evidence how pathetic my life is. . . .



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