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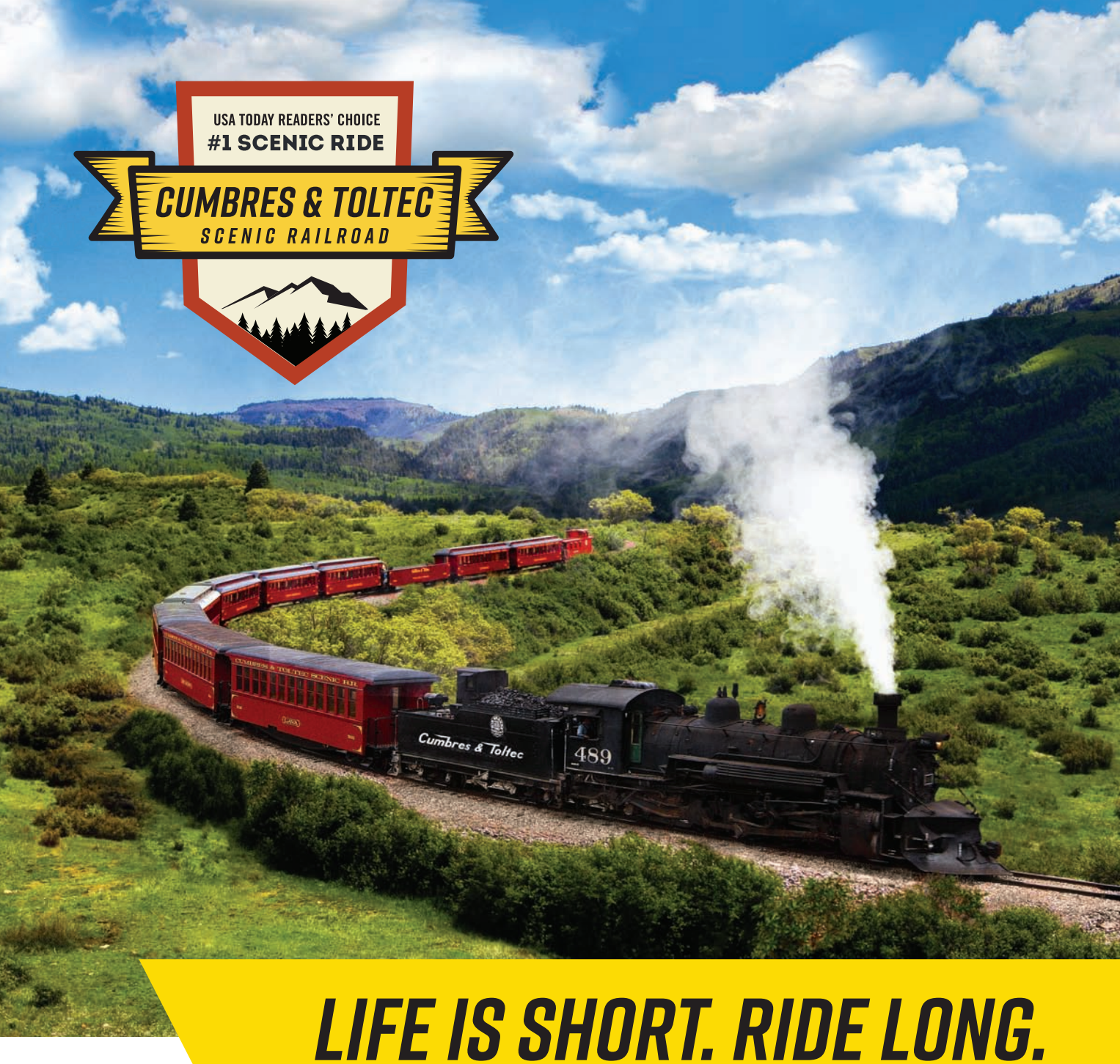
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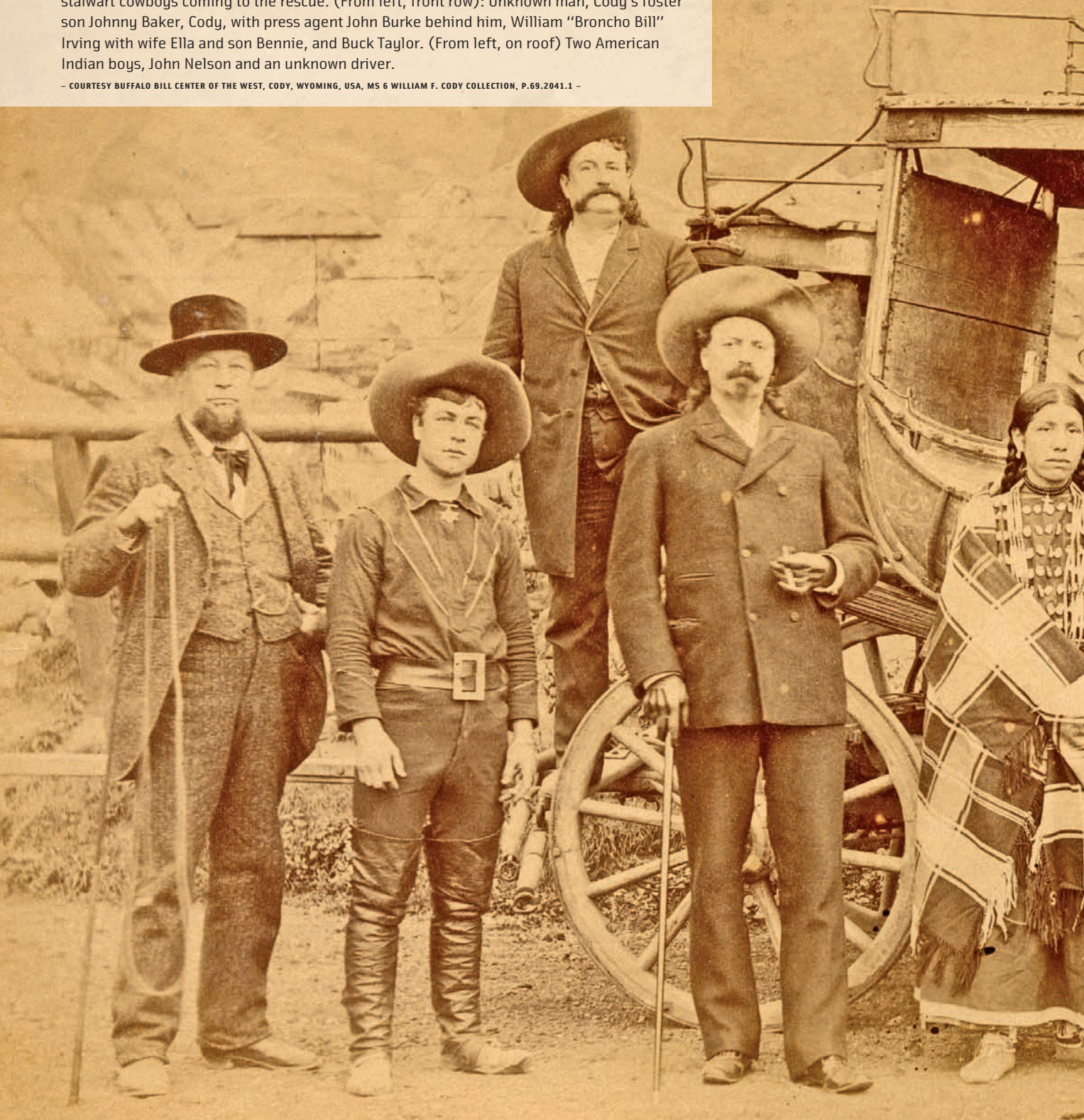
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BUFFALO BILL'S WILD WEST WITH THE DEADWOOD STAGECOACH

William F. "Buffalo Bill" Cody stands in front of an authentic Cheyenne & Black Hills Stage Company stagecoach with his Wild West cast members in this circa 1889 photograph. One of the highlights of his program was an Indian attack on the Deadwood stagecoach, with stalwart cowboys coming to the rescue. (From left, front row): Unknown man, Cody's foster son Johnny Baker, Cody, with press agent John Burke behind him, William "Broncho Bill" Irving with wife Ella and son Bennie, and Buck Taylor. (From left, on roof) Two American Indian boys, John Nelson and an unknown driver.

– COURTESY BUFFALO BILL CENTER OF THE WEST, CODY, WYOMING, USA, MS 6 WILLIAM F. CODY COLLECTION, P.69.2041.1 –





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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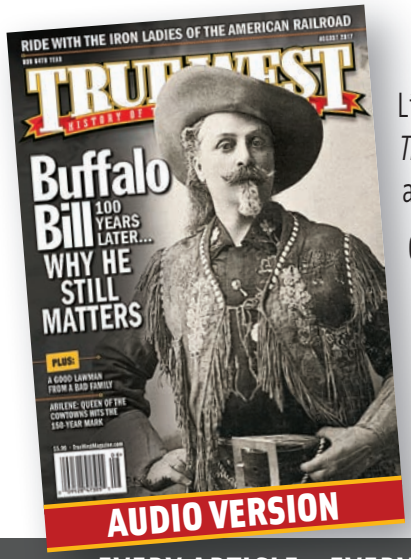
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"Remember how Powers Boothe's 'Curly Bill' Brocius murdered a newly married man, murdered the sheriff, waylaid Wyatt Earp and his friends, and sent two assassins to kill the two surviving Earp brother?—yet Boothe made Curly Bill so likable!"

—Gene Cauley of Lakeland, Florida



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A mule became the men's best hope in the horrifying Hayfield fight that took place 150 years ago.

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Travel the American West on historic railroads and discover how women helped build a nation.

—By Chris Enss



Cover design by
Dan Harshberger

UP IN ARMS

In June 2017, you published a photo of William Pinkerton. Like the famous Billy the Kid picture, it too is reversed. All three men appear to be left-handed. The 1873 Winchesters have a left-side loading gate, while Pinkerton carries what seems to be a Smith & Wesson .44 Russian revolver without a cylinder latch.

Michael F. Meacham
Phoenix, Arizona

Firearms Editor Phil Spangenberger responds: *Yes, the picture is reversed. Yet Allan Pinkerton's son William (center) was not carrying a Smith & Wesson .44 Russian, but rather a British or German double-action revolver, perhaps one of the Bulldog patterns. The gun in Sam Finley's holster (far right) may be a Smith & Wesson, however the photo is too blurry to make out the model; that may be the gun you meant. I bet it did have a latch, as I see no reason that professional men like these, who relied on their sidearms, would pack a gun missing an important part.*



True West received this photograph from Library of Congress with identifications (see above), but was not informed that this was originally a tintype. The magazine apologizes for not recognizing the firearms were reversed and thus, this tintype should have been reversed to show the correct image.

– COURTESY LIBRARY OF CONGRESS –

THE DUKE'S GRANDSON?

In May 2017, *True West* profiled John T. Wayne in "Building Your Western Library." I would like to offer readers my argument why I believe his claim to be the illegitimate grandson of the late actor John Wayne is bogus.

I admire Terry Hammock (his real name) as a Western author, but he does not need this outlandish claim to sell books. Wayne's daughter, Aissa, is among the family members who strongly refute his story. Even Hammock's own family denies any relationship to Wayne.

Hammock claims his grandmother was impregnated by the actor in Hickman, Kentucky, during the 1930s. Researcher Bob Tuttle proved that timeline was not possible. Hammock's father was born on February 21, 1935, which would mark the date of conception around May 18, 1934. Wayne was acting in California from November 1933 through December 1934. Around the time of conception, he was working on *Randy Rides Alone*, from April 21, 1934, to May 1, 1934; *The Star Packer,* from May 8, 1934, to the end of May or beginning of June 1934; *The Trail Beyond*, from beginning of June 1934 until June 21.

Hammock promises proof of his relationship in the form of a forthcoming autobiography. Until that day comes, his claims should be regarded in serious doubt.

Erik Wright
Paragould, Arkansas



– COURTESY MONOGRAM PICTURES –

John Wayne was acting in *Randy Rides Alone* in 1934.

Oops!

June 2017: The "Wanted Dead or Alive" feature listed the Old Fort Sumner Museum as an attraction to visit, but reader Michael E. Pitel, president of TravelSource New Mexico, notified True West *that the museum has closed. The article also misspelled Ruidoso as Ruidosa, and the website should have been reported as* VisitRuidoso.com



"UP AND DOWN THIS ROAD I GO"

The **iron horse** evokes images of smoke and cinders billowing from a steam locomotive stack as it sails down the trackless wastes of the frontier. Much like the lore of Old West cattle drives, the legendary construction of the Western railroads inspired a litany of songs and many special colorful terms and bits of doggerel.

An Irish and American folk tune *Poor Paddy Works on the Railway* immortalized the backbreaking labor of the **gandy dancers**.

In eighteen hundred and sixty-three,
I came across the stormy sea.
My dung'ree breeches I put on
Chorus: *To work upon the railway, the railway,*
To work up-on the railway.
Oh, poor Paddy come work on the railway.

Robert Louis Stevenson's descriptive prose in his 1879 classic *The Amateur Emigrant* was no less picturesque. He painted a word picture of: "An American railroad car, that long, narrow wooden box like a flat roofed Noah's ark, with a stove and a convenience, one at either end, a passage down the middle, and transverse benches upon either hand."

Besides the cars, the engine consisted of many parts such as the **prow** where **cowcatcher** or **pilot** which pushed obstructions out of the way. Attached at the opposite end, a **tender car** carried water or fuel to fire the boiler.

But it was the rails laid by hefty gangs of men, known as **navvies**, gandy dancers and **traqueros** dropped the heavy ribbons of iron in place followed by **gaugers**, **spikers** and **bolters** who would make tracks that underpinned the operation.

And where did these trains halt? In the early days, end of track existed at **hell on wheels**, raucous temporary towns, like Diablo Canyon, Arizona, Deeth, Nevada, and some of which became permanent, like Cheyenne, Wyoming. All Aboard!



Alfred A. Hart's photo of Central Pacific Railroad #63 locomotive near the short-lived hell on wheels town of Deeth, Nevada, circa 1869.

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BY BOB BOZE BELL

Buffalo Bill and the Pucker Factor

The man who perfected the Wild West show almost didn't get it off the ground.

Every great idea makes someone pucker, and "Buffalo Bill" Cody had a great idea—what if he took his successful indoor stage show and put on an outdoor frontier extravaganza? He would feature an Indian camp, cowboys, a stagecoach and then, utilizing the railroad, load up 250 actors, horses and as many stagehands as he could feed—and chug on down from town to town to put on his show.

Cody invested $50,000 of his own money and went into partnership with Doc Carver for the first outdoor tour in 1883. It made zero money and, after a coin toss, Cody retained the Deadwood Stagecoach and Carver supposedly got the big acetylene lanterns.

In today's dollars, Cody lost close to $1.1 million dollars, and yet he believed in his idea so much he found another partner, Nate Salsbury, borrowed money, and went out again.

The rest is history.

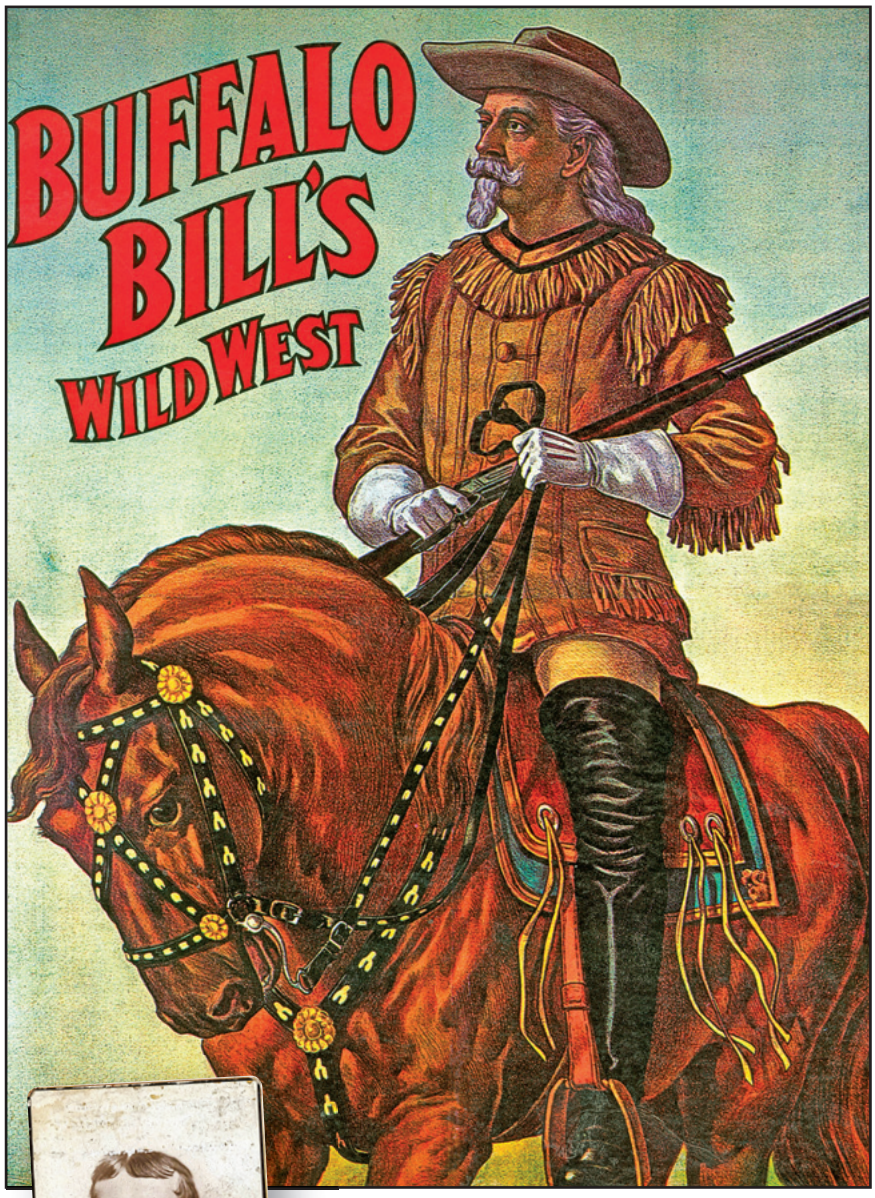
Check out Paul Andrew Hutton's masterful take on why Buffalo Bill still matters (p. 20). Then marvel at how Buffalo Bill's In-dins took Europe by storm, shocking folks who believed they'd meet half-naked ignorant savages (p. 22).

Of course, all good ideas eventually run their course. Buffalo Bill proved the old Mark Twain line, "A gold mine is a hole in the ground owned by a liar." In Buffalo Bill's case, the liars took him to the cleaners (p. 32).

And, finally, that tale of a fancy vaquero outfit Buffalo Bill allegedly wore to his only gunfight? Turns out, it's true! (p. 44.)



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





When Jokers are Wild

Every creative artist needs an equally creative businessman to make his dreams come true, and in the case of "Buffalo Bill" Cody, that man was Nate Salsbury (left). This actor-comedian craftily managed the touring challenges of Buffalo Bill's ambitious undertaking. Between the two, they conquered the U.S. and Europe.

– TRUE WEST ARCHIVES –

TRUTH BE KNOWN

COMPILED BY ROBERT RAY

Quotes

"America has never been united by blood or birth or soil. We are bound by ideals that move us beyond our backgrounds, lift us above our interests and teach us what it means to be citizens."

– George W. Bush, 43rd U.S. President

"America was founded by men who understood that the threat of domestic tyranny is as great as any threat from abroad."

– Ron Paul, former U.S. representative-TX

"The slave does not start up in anger merely because the pressure of his chains is too painful; he rebels against the chain itself."

– Rosa Luxemburg, Polish-German philosopher

"The way to win an atomic war is to make certain it never starts."

– Omar N. Bradley, U.S. Army general

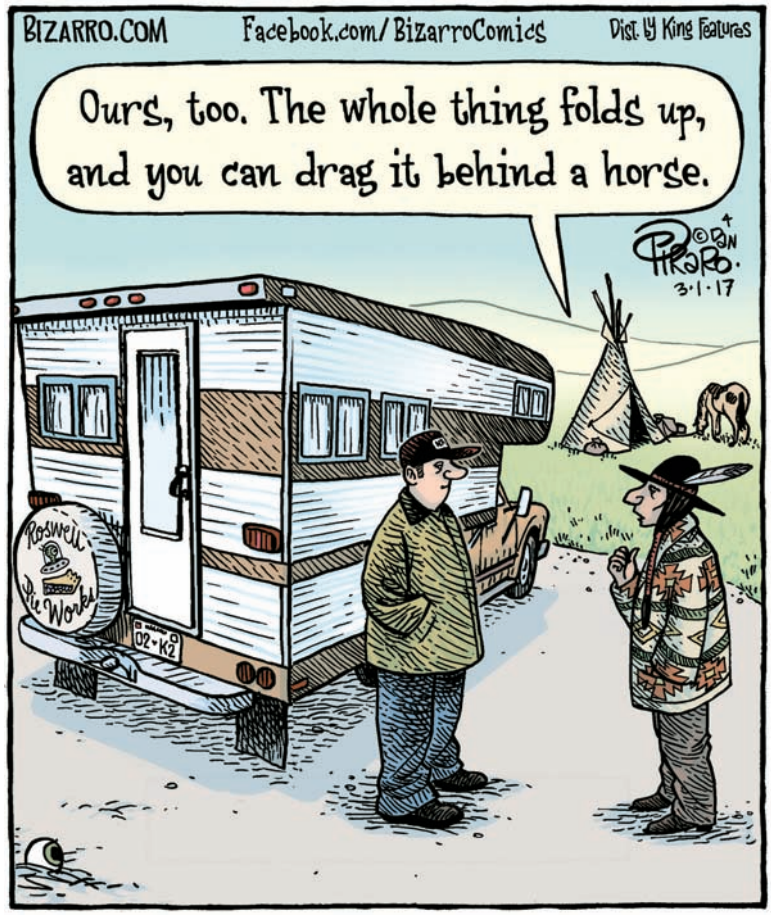
"The foundation of every state is the education of its youth."

– Diogenes Laërtius, Greek philosopher

"Time is that wherein there is opportunity, and opportunity is that wherein there is no great time."

– Hippocrates, Greek physician

Bizarro BY DAN PIRARO



"If there wasn't anything to find out, it would be dull. Even trying to find out and not finding out is just as interesting as trying to find out and finding out; and I don't know but more so."

–Mark Twain, American author





– COURTESY BUFFALO BILL MUSEUM AND GRAVE –

"It was my effort, in depicting the West, to depict it as it was."

– "Buffalo Bill" Cody

Old Vaquero Saying



"The best time to plant a tree was 20 years ago. The second-best time is now."

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BY MARK BOARDMAN

The Last Man Standing

The Pleasant Valley War ended with one final killing.

At the end of the day—or at least when the shooting stopped—Ed Tewksbury was the man who survived Arizona Territory's infamous Pleasant Valley War. But his life came at the expense of rival Tom Graham's, and only after a long and convoluted legal process.

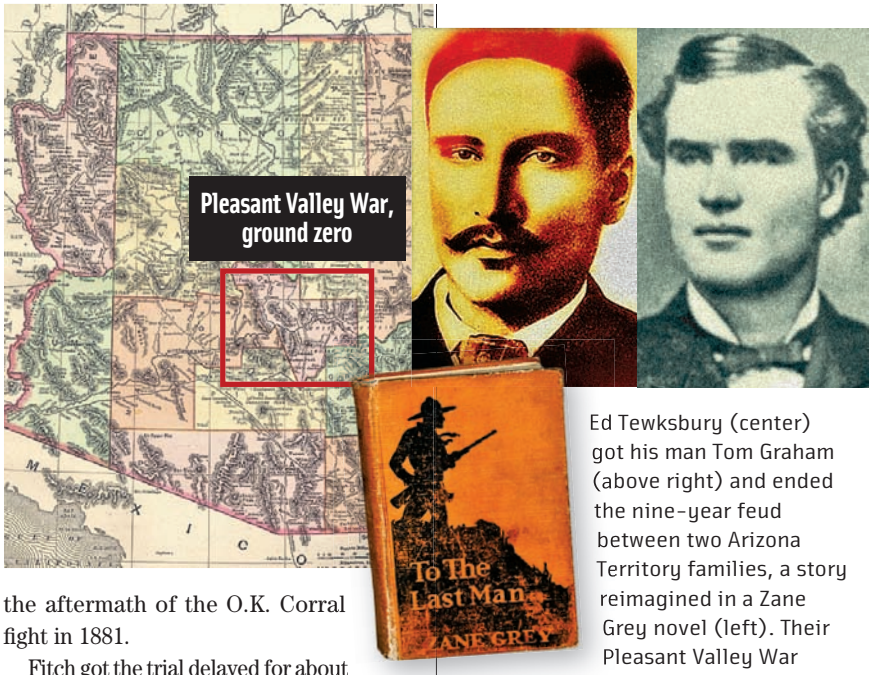
The nearly decade-long feud was one of the deadliest in U.S. history, with up to 50 people killed—including most of the men in the Tewksbury and Graham families. Ironically, the two clans started as friends in the Tonto Basin area, about 90 miles northeast of Phoenix, but they became enemies over competing business interests and racial bias (the Tewksburys were part Hupa).

Gunfire erupted in 1883. Some of the best-known gun throwers in the West took part in the feud that gradually worsened over time, including Tom Horn and Commodore Perry Owens. But by 1892, only two of the main warriors were alive.

Graham wanted no more of the fight and moved to Tempe, just outside Phoenix. But Tewksbury and brother-in-law John Rhodes wanted to finish the feud, once and for all. On August 2, they shot Graham while he was driving a wagon filled with grain outside Tempe.

For an alibi, Tewksbury set up a relay of horses and rode about 170 miles that day between the Tonto Rim and Tempe. But Graham managed to identify his killers before he died; they were arrested.

Rhodes was tried first and found not guilty (he later became an Arizona Ranger). Tewksbury was next, and he had an ace in the hole: Tom Fitch, the same attorney who had successfully defended Wyatt Earp, his brothers and John "Doc" Holliday in the aftermath of the O.K. Corral fight in 1881.



Ed Tewksbury (center) got his man Tom Graham (above right) and ended the nine-year feud between two Arizona Territory families, a story reimagined in a Zane Grey novel (left). Their Pleasant Valley War was done, but not its impact. Some historians believe government officials delayed Arizona statehood because of the ongoing violence.

– TRUE WEST ARCHIVES –

Fitch got the trial delayed for about 16 months. Then he based his defense on Tewksbury's alibi and several witnesses who backed it up—but one witness contradicted the others, saying he'd seen the defendant drinking in a Tempe saloon on the day of the shooting. The jury found Tewksbury guilty in December 1893. But that's when Fitch earned his money.

> But the true ending had nothing to do with love.

The attorney managed to get the verdict overturned on a technicality. A new trial started in January 1895. The case was once again a "he said, he said" affair. Prosecution witnesses put Tewksbury near the murder scene around the time of the killing. Defense testimony said the defendant was at the Tonto Basin.

After the five-day trial, the jury was out for a day before the judge was told they couldn't reach a verdict. He declared a mistrial. In March 1896, prosecutors dropped the charges, citing the expense of a third trial.

Tewksbury was free after about two-and-a-half years behind bars. He eventually moved to Globe, where he became a lawman. Yet before he died of consumption in 1904, he reportedly told his stepmother that he did indeed kill Graham.

Zane Grey brought the story to a national audience in 1921, in his novel, *To the Last Man*. His fanciful tale showed a feud ended by young love. But the true ending had nothing to do with love—and everything to do with one more killing.

For a New Look at the Old West

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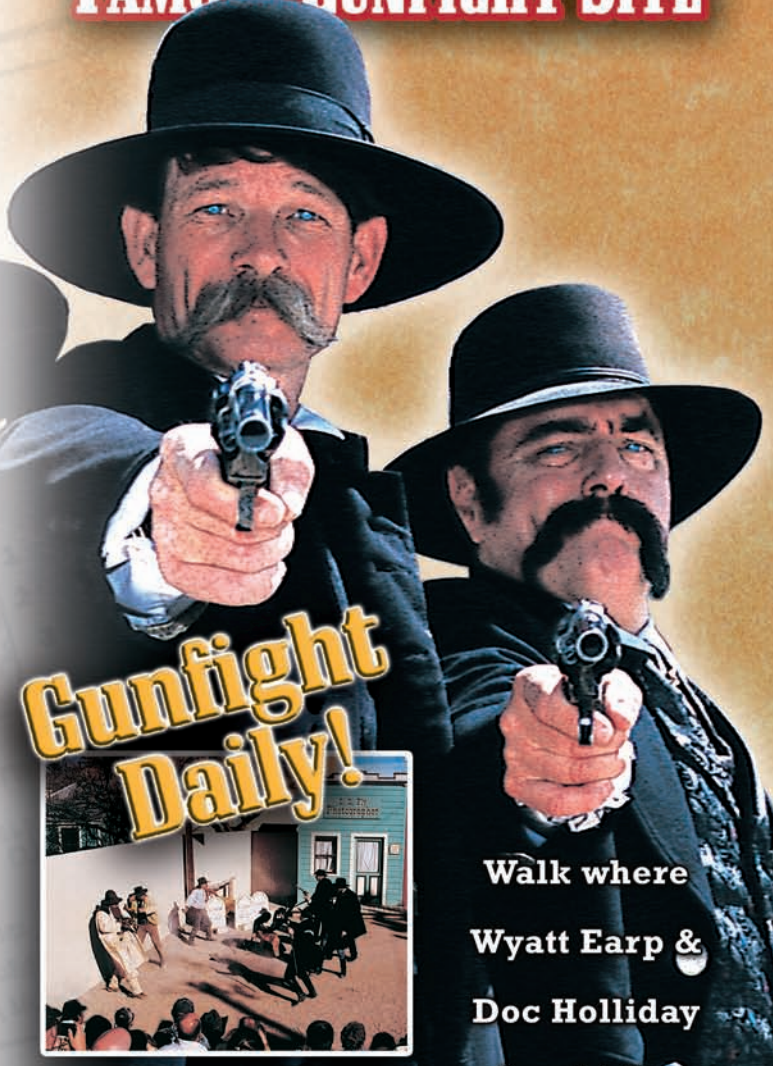
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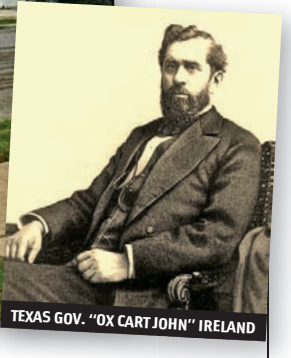
One of Texas's most legendary hotels found rescuers on the World Wide Web.

Her distant cousin was part of that history.



When Erin and Jim Ghedi bought the Magnolia Hotel, the landmark built by one of the founders of Seguin had been abandoned for almost 20 years and was slated to be demolished. The Ghedis became the 17th owners in 2013.

– BY ERIN GHEDI –



TEXAS GOV. "OX CART JOHN" IRELAND

If guest books had recorded the patrons of the Magnolia Hotel, the pages would have included signatures from Texas Gov. John "Ox Cart John" Ireland (inset), 18th U.S. President Ulysses S. Grant and doomed lovers Bonnie and Clyde.

– TRUE WEST ARCHIVES –

"Grandma, you can find anything on YouTube," Erin Ghedi's 17-year-old granddaughter, Gabby, told her four years ago.

What Erin and her husband, Jim, found was a precious piece of Texas history and the restoration project of their lives. In a homemade video, members of Seguin's Main Street Program held handwritten signs, begging someone to save their beloved Magnolia Hotel that was listed as one of "Texas's Most Endangered Places."

Erin, a retired museum curator and historian, was touched enough by the plea on YouTube for the couple to make the 40-minute drive from their home in Austin to Seguin.

"The realtor met us at the door and was all excited because he thought we were there to buy it, but really, I just wanted to get inside to take pictures," Erin says. "But once we walked in the door, we were blown away. It was hideous. Everything was peeling. There was mildew, boxes, trash. But Jim and I are visionaries, and we knew what was under that dirt."

Every step they took hurtled them deep into Texas history, which tickled the soul of Erin, who's a fifth-generation Texan. The stoop outside the front door was where a bell with believed ties to the Alamo stood.

The Magnolia began life as a two-room log cabin with a dogtrot built by Texas Ranger James Campbell in 1839. It later became Seguin's stagecoach stop. Two more buildings were added, as well as a second floor, and it became one of the best hotels in Texas, as early as 1844.

But when Erin learned her distant cousin was part of that history, it "sealed the deal."

Her relative, Texas Ranger William "Big Foot" Wallace, was friends with Ranger John "Jack" Coffee Hays, who married the hotel owner's daughter, Susan Calvert, at the hotel in 1847.

"We were the perfect people to restore these buildings," says Erin, noting her talents complement her husband's, who is a preservationist and antique restorer.

One would think that, as they looked under the dirt, they also saw the dollar signs, but Erin says making money wasn't a consideration then.

"We were just looking for a retirement hobby—a weekend project. We didn't think about the money. Looking back, we should have, but it wouldn't have changed our minds. We just saw 'rescue.'"

Since then, they have restored the first floor of the two-story main building, which the Ghedis open on special occasions as a museum. They're now spending weekends in another part of the complex and have just started restoring the second floor. Erin says they are still thinking of this as a museum, but perhaps some rooms could be available as an Airbnb.

The couple has so far spent around $200,000 on their privately funded project; a few paid tours have helped a little.

Erin's enthusiasm and praise for the project clearly shows she thinks the Magnolia Hotel is worth every cent.

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

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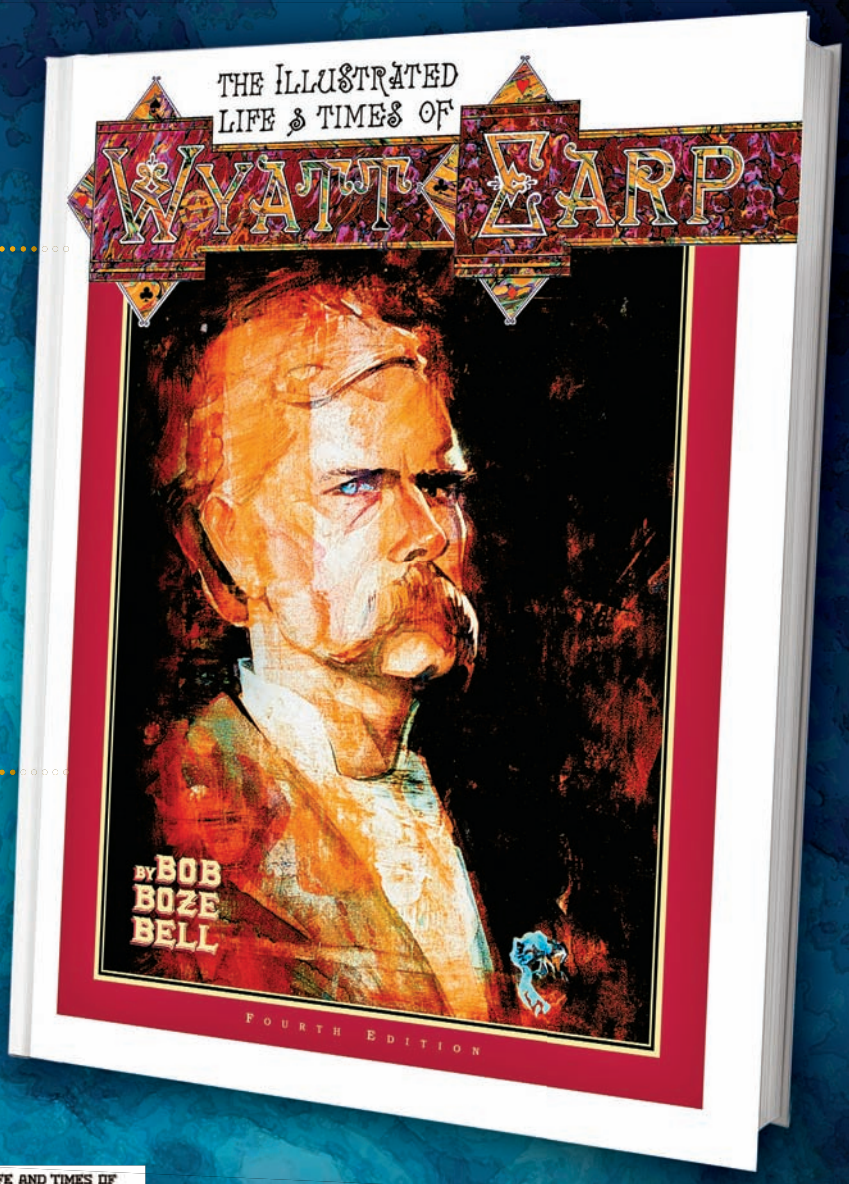
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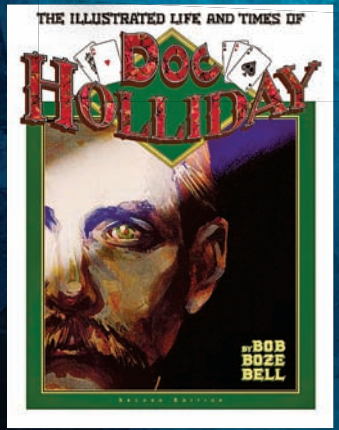
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TRUE WEST
HISTORY OF THE AMERICAN FRONTIER

BY MEGHAN SAAR

Hunka Hunka Burnin' Iron

Elvis Presley's firearms set world records.



Elvis Presley kneels with his Smith & Wesson Model 19-2 double action revolver, serial K688344 (also shown in bottom inset) that the singer gifted to Spiro Agnew in 1970. The Vice President returned the pistol because he got mired in a corruption scandal; $170,000. Director of Security Richard Grob gave Elvis the Colt Python double action revolver, serial 63714 (top inset); $150,000.

– COURTESY ROCK ISLAND AUCTION, MAY 6, 2017 –

Two days before *The Guardian* published its exposé, "Can't Help Falling in Price," about how the deaths of Baby Boomers has sent Elvis Presley memorabilia values plummeting, Rock Island Auction dramatically changed the tune.

Our friends across the pond hadn't likely heard the news yet of the world record-setting firearms sale on May 5, 2017. "A King's Ransom for the King's Revolvers," the auction house announced. Elvis's Smith and Wesson Model 19-2 hammered down for $170,000, and the Colt Python, for $150,000.

Forty years ago, on August 16, Elvis died of a heart attack at his Graceland home in Memphis, Tennessee, at the age of 42. On that same day, in 1960, he had begun acting in his second Western, *Flaming Star*. One of the film's Indian warriors, Rodd Redwing, taught Elvis a thing or two about handling his pistols. Redwing had also given lessons to Clint Eastwood for CBS's *Rawhide*.

The two budding actors became pals during the 1960s. "I was always wearing a gun," Eastwood told *USA Today* in 2010. Elvis "loved to do fast draws and stuff, so we always did fast draws together."



Elvis also drew one of the Beatles into the cowboy sport. "Elvis Presley sent me the gunbelt with my name," Ringo Starr told *Life* on October 23, 1964. "I practice fast draw all the time. I might make a Western some day."

The Beatles had made history that year—monopolizing the top five positions on the *Billboard* charts—but they wouldn't get the chance to meet Elvis during their U.S. tour. The following year, on August 27, they met their idol. John Lennon revealed that he almost got kicked out of school for wearing sideburns, so he could look like Elvis.

Starr did make a Western, 1972's *Blindman*. Elvis had already starred in his final Western by then, 1969's *Charro!*, in his only role that did not feature him singing on screen.

But Elvis could have found himself singing a funeral dirge. While he was practicing his fast draw, he didn't realize his guns were loaded with blanks, and he fired the pistols into Charles Marquis Warren's face! The director walked away with cracked glasses and minor powder burns, and he joked around with Elvis about it afterward. Yet perhaps that near-death experience explains why *Charro!* was Warren's final film.

One song Elvis sang made a major impact on his screen debut. He began work on *The Reno Brothers* on August 22, 1956. Two days later, he recorded "Love Me Tender." When the single became the first to ever pass one million in advance sales, the movie's title changed, to *Love Me Tender*.

Love Me Tender was the only time Elvis played a historical figure, even if the history is not all that accurate. His Clint Reno succeeded Denver Pyle's in 1955's *Rage at Dawn*. Clint's brothers gained notoriety in 1866 for stealing $15,000 (roughly equivalent to $200,000 today) in one of the first train stickups in U.S. history.

Elvis also made records of another kind—on the auction block. The publicity stills of Elvis in *Flaming Star* inspired Andy Warhol's silkscreens, with the highest paid at auction, his *Triple Elvis*, hammering down for nearly $73 million at Christie's New York in 2014. When his *Eight Elvises* sold for $100 million privately in 2008, Warhol became the fifth painter—behind Picasso, Klimt, Pollock and de Kooning—to hit the $100 million mark.

The first record Elvis ever made set a record as the most valuable album. On what would have been the singer's 80th birthday, January 8, 2015, musician Jack White successfully bid $240,000 at Graceland Auctions for the Sun Studio album—featuring "My Happiness" and "That's When Your Heartaches Begin"—that Elvis recorded in August 1953. His $4 investment paid off into a lucrative music career that would turn him into cowboy Elvis on the big screen.

The hunka hunka burnin' iron that caught fire at Rock Island reveals collectors, at least stateside, still can't help falling in love with the "King of Rock & Roll."





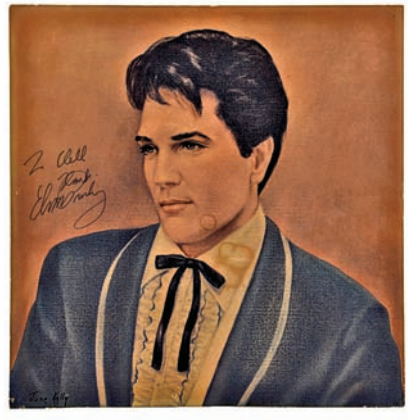
Elvis gave one of his best performances as the mixed-blood Texan in *Flaming Star*; the Italian poster hammered down for $360 at Heritage Auctions (left). In *Charro!* Elvis's cowboy Jess Wade gets entangled with former gang members over a stolen Mexican Republic cannon; the 1969 poster (shown, far left) and pressbook sold for a $300 bid at Graceland Auctions.

– *FLAMING STAR* COURTESY HERITAGE AUCTIONS, MAY 14, 2017; *CHARRO!* COURTESY GRACELAND AUCTIONS, MARCH 4, 2017 –



Elvis Presley was a mama's boy, perhaps overly attentive because his twin brother was stillborn. His mother, Gladys, was his date for the *Love Me Tender* premiere at Loew's State Theatre in Memphis, Tennessee, on November 20, 1956. He signed this photo to his former boss, Arthur Groom: "To Mr. Groom, My sincere thanks for everything. Your friend, Elvis Presley." Yes, he swept those floors of popcorn and soda when he was a teenager; $2,800.

– COURTESY GRACELAND AUCTIONS, MARCH 4, 2017 –



This June Kelly promotional print was a premium included with Elvis's 1966 *Frankie and Johnny* soundtrack, released at the same time as the Western by the same title, starring Elvis as a Mississippi riverboat gambler. This one is signed, "To Clell. Thanks, Elvis Presley;" $1,200.

–COURTESY GRACELAND AUCTIONS, MARCH 4, 2017 –



Triple Elvis: $72.9 Million



Elvis's First Record: $240,000

– *TRIPLE ELVIS* COURTESY CHRISTIE'S NEW YORK. NOVEMBER 12, 2014 / RECORD COURTESY GRACELAND AUCTIONS, JANUARY 8, 2015 –

UPCOMING AUCTIONS

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HeartofTheWestArt.com • 406-781-0550

August 12, 2017
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GracelandAuctions.com • 800-238-2000

AMERICA REMEMBERS PRESENTS

THE JOHN WAYNE AMERICAN LEGEND TRIBUTE RIFLE

Officially Authorized by John Wayne Enterprises

Beloved by his fans, he stands as an everlasting symbol of America's legendary days of the Old West—a fascinating, uniquely American era that was the inspiration for so many classic Western films, like Stagecoach, The Searchers, Big Jake, Rio Bravo, and True Grit. He was a man who defined his code, and lived by it—on-screen and off. The man affectionately known as Duke is as American as it gets.

Now, America Remembers, with authorization from John Wayne Enterprises, proudly announces the John Wayne American Legend Tribute Rifle, a handsomely decorated firearm issued in remembrance and tribute to this distinguished American and legendary Western film star. Each John Wayne American Legend Tribute in caliber .45 Colt is issued on a working Henry Repeating Arms Big Boy Carbine. Henry's motto is "Made in America, or Not Made At All", and I can't think of any motto John Wayne would appreciate more.

MADE IN AMERICA: TWO ICONS COME TOGETHER

For the first time, two symbols of American values come together to create a classic piece of firearms history. Craftsmen commissioned specifically for this project by America Remembers decorate each John Wayne American Legend Tribute Rifle in 24-karat gold and gleaming nickel with elegant scrollwork and blackened patinaed highlights to accentuate the details of the artwork. Each Tribute features a 16.5" rifled octagonal barrel with an American walnut shoulder stock and forend, and a large-loop lever.

As proud Americans, we love our country, and it means even more when our heroes feel the same way. On-screen, John Wayne was the quintessential American cowboy. He was the lawman who tamed wild towns. He was a man who stood up for the mistreated. He was the iron-willed Westerner who wouldn't back down. He is, and always will be, America's undisputed Western film icon.

Off-screen, he was steadfast, unflinching. John Wayne never missed the opportunity to share his love for America. He was a patriot who wasn't afraid to speak up and show his unwavering support for our great nation. If you asked him about freedom, he'd say it was our most valuable national treasure.

"I am an old-fashioned, honest-to-goodness, flag waving patriot." – John Wayne

In his Western roles, John Wayne often carried a lever-action rifle. He certainly liked firearms with power and authority, and the Big Boy Carbine would have fit the bill perfectly, especially with it being a completely American-made firearm.

"I love my country with all her faults. I'm not ashamed of that, never have been, never will be." – John Wayne

John Wayne went on to appear in over 150 films. Even today, more than 35 years after his death, his name continues to rank among the 10 most popular movie stars in the annual Harris Poll. In 2015, he was ranked Number 2. It's refreshing that in this new era of internet streaming, cable and satellite TV, John Wayne's legacy of traditional values only grows more popular. His personal convictions were as timeless as his best performances: this is his eternal appeal.

AN EXCLUSIVE EDITION

The John Wayne American Legend Tribute Rifle is issued in a limited edition of only 1,000 Tributes, available exclusively through America Remembers. We will arrange delivery of your working Tribute through the licensed firearms dealer of your choice. As always, you will receive your Tribute with our 30-day guarantee of satisfaction. If you are not completely satisfied, you may return your Tribute to us in original, unfired condition for a complete and courteous refund.

ORDER TODAY!

America is a place for heroes— a place for men who forged their own paths. John Wayne endures as a legendary figure in American history for this reason. John Wayne brought the greatest stories of the American West back to life, and he continues to remind us what it means to be a proud American. Add this Tribute to your collection, and this handsome Tribute is certain to bring back some of your favorite memories of John Wayne and Western films. For many Americans, his films take us back to earlier days when we enjoyed Westerns on the big screen, and later on television.

"America is the land of freedom and that's the way I enjoy living."
– JOHN WAYNE

■ *Both sides of the gold-decorated receiver feature detailed portraits of John Wayne as the classic American cowboy. Featured prominently in gold is a faithful recreation of John Wayne's signature.*

■ *The right side of the receiver features John Wayne with one of his favorite horses, reminiscent of his Western films, with a fence and natural background.*



■ *On the left side of the receiver, our artist has placed Duke on horseback, guiding a group of longhorns across the American prairie. John Wayne played a rancher in films like Chisum, Red River, and The Cowboys.*



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BY PHIL SPANGENBERGER

Armchair Gun Show

Enjoy viewing and learning about Old West firearms by relaxing in your favorite chair and simply turning the pages of these latest volumes.





The first in a planned four-book set, *Sharps Firearms*, Volume II shows more than 250 metallic cartridge Sharps rifles in color, and contains a wealth of information on the Old West guns. Among those shown is Ed Schieffelin's 19-pound, 13-ounce Model 1874 Sporting Rifle in .45-110 (2⅞-inch straight case) chambering. Originally sold to N. Curry & Co. of San Francisco on August 27, 1878, it was later sold to Schieffelin, who founded Tombstone, Arizona Territory.

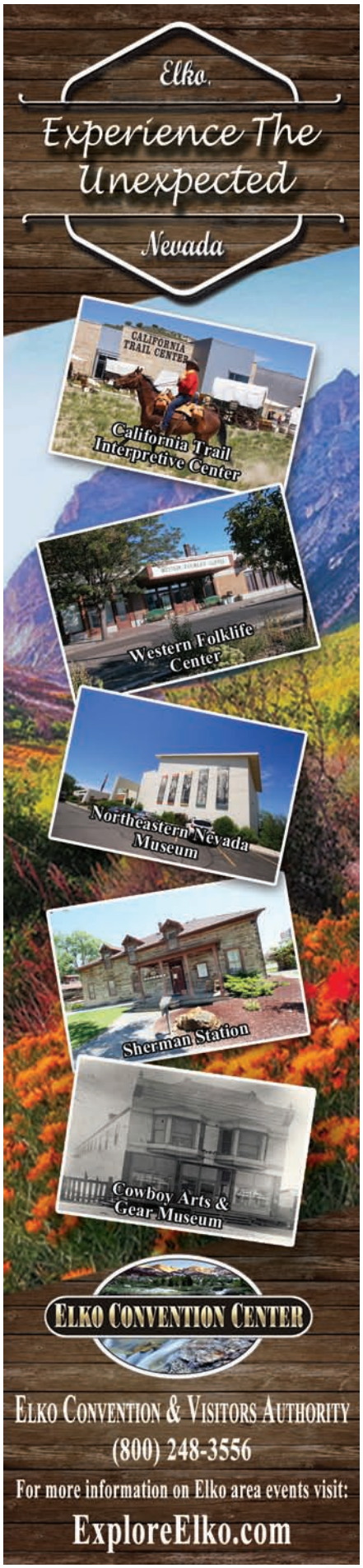
– SHARPS COURTESY AUTRY NATIONAL CENTER MUSEUM COLLECTION, PHOTO BY RON PAXTON/SCHIEFFELIN PHOTO COURTESY ARIZONA HISTORICAL SOCIETY –

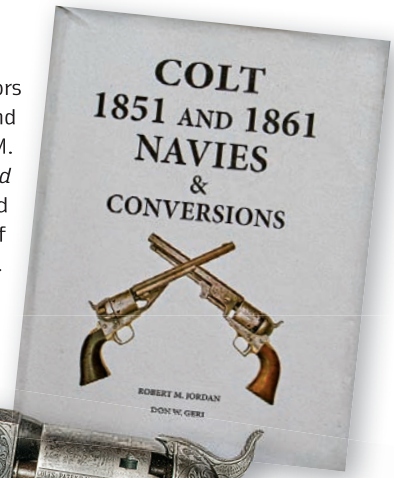
How would you like to go to a gun show with me without getting out of your comfortable seat? In recent months, there have been some colorful and informative volumes published on some of the American arms-collecting fans' most coveted guns. Here, I'd like to share a few of these works with you, so read on and enjoy the "show."

A book many Old West gun buffs have been anticipating is now available. Titled *Sharps Firearms, Early Metallic Cartridge Firearms and Model 1874 Sporting Rifles* (Northwood Heritage Press, $99.95 postpaid), this study is devoted to the development, production, sales and use of Sharps rifles of the metallic cartridge-era from the post-Civil War years through the time of the great buffalo hunts. After more than five years of exhaustive research, and compiling over 55 years of intense studies by a number of firearms historians and collectors, noted authors Roy Marcot, Ron Paxton, DeWitt Bailey II and Richard Labowski, M.D., have completed Volume II—the first of a planned four-volume set. With over 250 Sharps rifles shown in full color, along with around 80-plus period photographs, advertising broadsides and other related artwork, this well-written and beautifully photographed tome contains a wealth of information on these famous frontier rifles. Starting with the early development of Sharps metallic cartridge arms, the book goes on to look at the models 1867, 1868, 1869, 1870 Government Trials Sharps, and the legendary 1874 Sporting and Military rifles and carbines.

There are chapters devoted to buffalo-hunting on the frontier, showing known buffalo guns, coupled with about 160 overview biographies on the hunters who used them. This handsome 10¼ by 12¼-inch hardcover work is a definite must for any Sharps or buffalo-hunting enthusiast. As they used to say on the buffalo range, "It's a daisy!" Available from one of the authors at: *roymarcot@msn.com*.

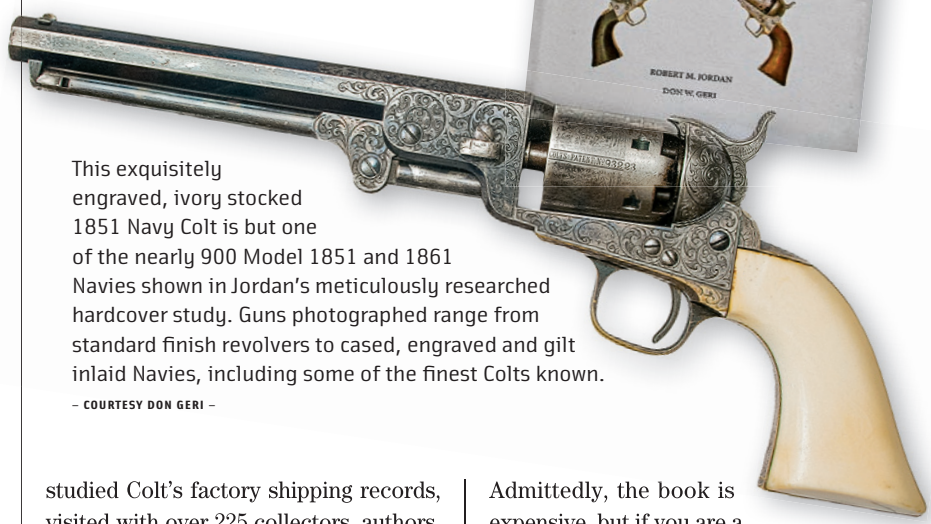
Colt collectors will relish Robert M. Jordan's newest book, *Colt 1851 and 1861 Navies & Conversions* (self-published, $270 postpaid). This volume makes a perfect companion to Jordan's earlier work, *Colt's Pocket '49, Its Evolution Including the Baby Dragoon & Wells Fargo*. With over eight years of diligent research for *1851 and 1861 Navies & Conversions*, author Jordan traveled abroad, attended numerous gun shows, visited the Hartford Museums,





After visiting with over 225 collectors, authors and other sources on Colt's percussion and cartridge conversion Navy revolvers, Robert M. Jordan produced his excellent work, *Colt 1851 and 1861 Navies & Conversions*, which updates old information while adding to the knowledge of the highly collectible firearms in its 363 pages.

– ALL PHOTOS BY PHIL SPANGENBERGER UNLESS OTHERWISE NOTED –



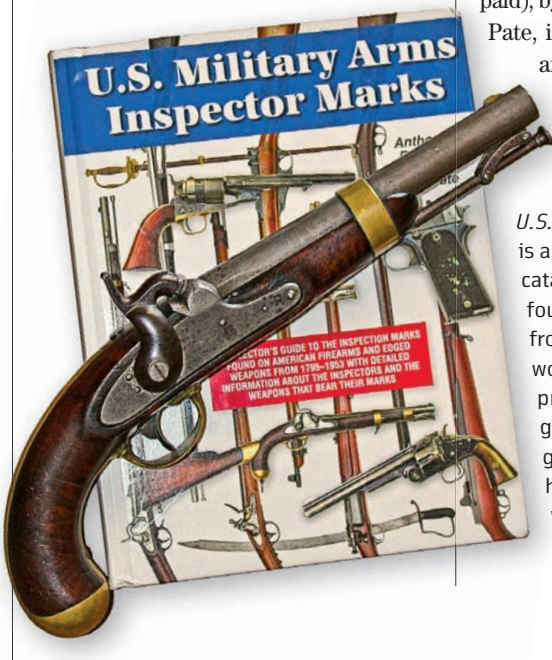
This exquisitely engraved, ivory stocked 1851 Navy Colt is but one of the nearly 900 Model 1851 and 1861 Navies shown in Jordan's meticulously researched hardcover study. Guns photographed range from standard finish revolvers to cased, engraved and gilt inlaid Navies, including some of the finest Colts known.

– COURTESY DON GERI –

studied Colt's factory shipping records, visited with over 225 collectors, authors, dealers and other sources for information—and to inspect Navies. He not only updated much of the previously known information on Colt's second best-selling percussion revolver, he's also added new knowledge to the study of these highly collectible revolvers. Written in a straightforward, clear manner, the text is greatly enhanced with nearly 900 color firearms photos, along with numerous period images, woodcuts and other related illustrations.

Admittedly, the book is expensive, but if you are a devoted Colt Navy revolver student, you should have this 363-page, 8¾ by 11¼-inch hardcover volume. It's available from the author at: *bjordancolt@gmail.com*.

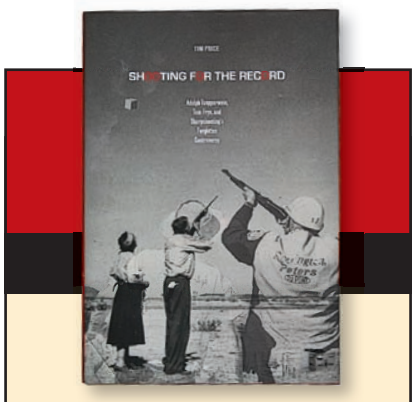
Mowbray Publishing, which has produced myriad books on firearms and edged weapons, has released an alphabetically arranged catalog of the identified inspectors' marks found on U.S. military arms from 1795-1953. *U.S. Military Arms Inspector Marks* (Mowbray, $54.49 postpaid), by Anthony C. Daum and Charles W. Pate, is certain to be of great value to anyone who collects American martial arms. This work provides a vital tool in identifying the origins of our military firearms



U.S. Military Arms Inspector Marks is an alphabetically arranged catalog of the inspectors' stampings found on American martial arms from 1795–1953. This hardcover work from Mowbray Publishing provides a handy and valuable guide to collectors of military guns like the Model 1842 H. Aston horse pistol shown here, along with edged weapons.

and edged weap-ons, determining when they were made, along with whether they were manufactured at armories or by contractors. As an added aid, the volume also shows the inspector's stamp or cartouche, while listing what they inspected, and provides detailed biographies of the inspectors themselves. This 240-page, hardcover, 8 ½ by 11-inch work should prove to be of untold value to martial arms collectors. It is available through the publisher at: *Orders@ManatArmsBooks.com*.

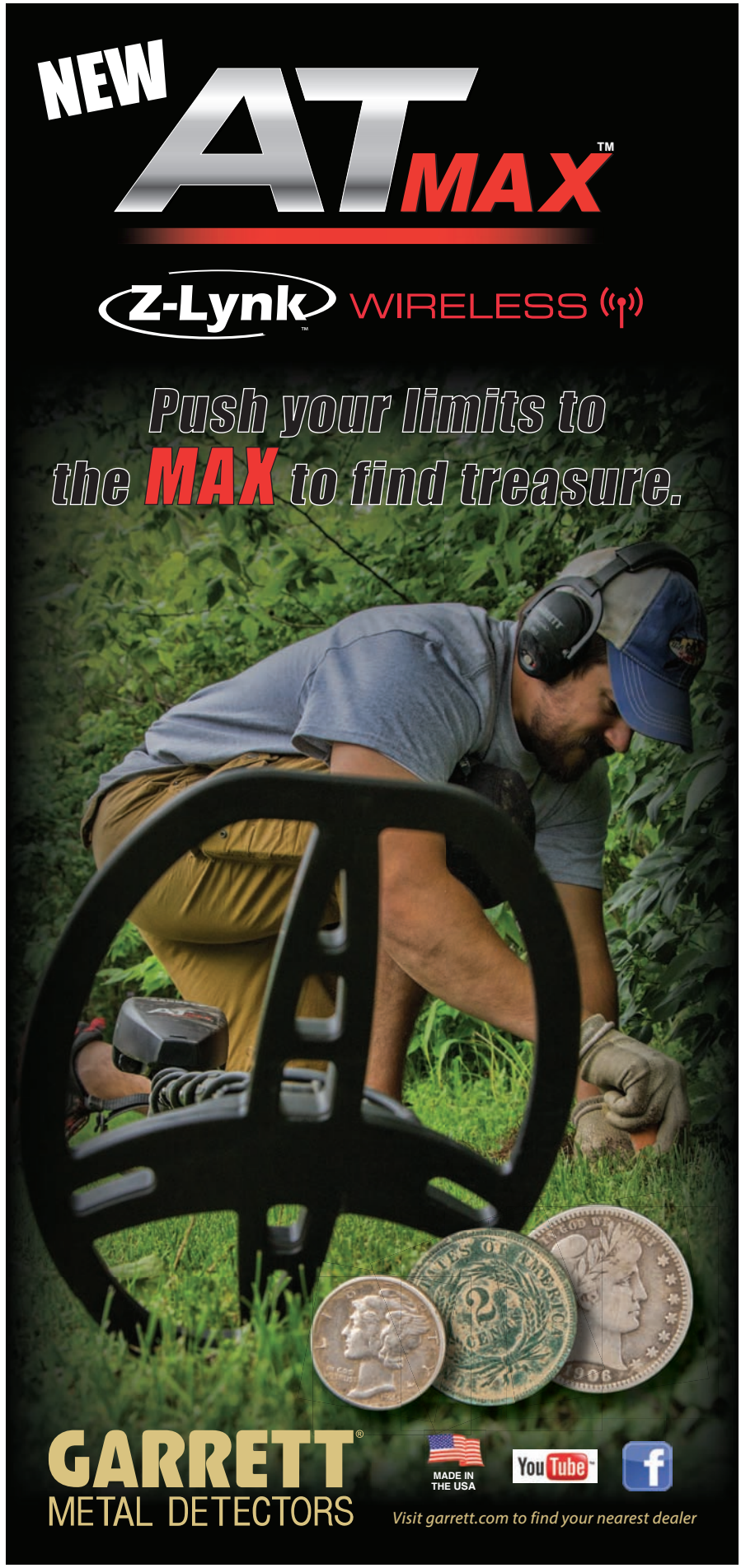
Phil Spangenberger has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is *True West*'s Firearms Editor.



SHOOTING FOR THE RECORD

When exhibition-shooter Tom Frye broke sharpshooter Adolph Toepperwein's 1907 world record of shooting over 72,000 small hand-thrown wooden blocks, while only missing nine, by shooting 100,010 with just six misses in 1959, a dispute over Frye's test conditions fired up. *Shooting for the Record, Adolph Toepperwein, Tom Frye, and Sharpshooting's Forgotten Controversy* (Texas Tech University Press, $27.95), tells the story of the shooting sport's nearly forgotten rumpus, and relating the other nearly super-human shooting feats these men accomplished. This well-researched volume provides fascinating reading about America's age-old fascination with the shooting sports, and provides a history of the sharpshooting superstars of the 1880s Wild West shows, while tracing the growth of shooting sports through modern times.

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BY PAUL ANDREW HUTTON

Buffalo Bill: Why He Still Matters

DESCRIBED BY A U.S. PRESIDENT AS AN "AMERICAN OF AMERICANS," WILLIAM F. CODY REMAINS VITAL TO OUR NATION.

William F. Cody was a man seemingly trapped in the distant past, yet one who cared desperately about the onrushing future—for himself, his family, his business and his country.

He was progressive in politics (he favored votes for women long before President Woodrow Wilson came around) and was, for his time and place, enlightened on questions of race and equality.

He had risen from poverty to incredible wealth, was fawned over by kings and queens, presidents and captains of industry, and in his time was the living symbol of "The American."

The 26th U.S. President Theodore Roosevelt described Cody as an "American of Americans," adding, "...his memory should be dear to all Americans, for he embodied those traits of courage, strength and self-reliant hardihood which are vital to the well-being of our nation."

He was, like the nation he came to symbolize, a bundle of contradictions: a hunter who became a conservationist; a friend to American Indians who was famed as an Indian fighter; a rugged frontier scout best remembered as a sequined showman; a living artifact of a pioneer past playing out his role in a world of telephones, motion pictures, automobiles, airplanes, skyscrapers and world wars.

Cody's life—from 1846-1917—spanned a period of astonishing change, and he participated in much of it. After his father became a martyr in the fight to keep Kansas free of slavery, the boy fought as a teenager in the Civil War. He rode



WILLIAM FREDERICK "BUFFALO BILL" CODY

– TRUE WEST ARCHIVES –

for the Pony Express; hunted buffalo for the railroad (and earned his nickname, "Buffalo Bill"); scouted for the U.S. Army (Gen. Philip Sheridan appointed him chief of scouts for the 5th Cavalry); earned the Medal of Honor in a fight with the Sioux; took the so-called "first scalp for Custer" in a celebrated duel at Warbonnet (Hat) Creek in 1876; and numbered among his frontier friends "Wild Bill" Hickok, "California Joe" Milner, "Texas Jack" Omohundro, Frank North, Ned Buntline, Jack Stilwell, Spotted Tail, Sitting Bull and Generals Sheridan, Eugene Carr, Wesley Merritt and Nelson Miles.

Cody lived the Wild West from 1846 to 1876, and then he took it on the road—first in stage shows and then in the greatest arena extravaganza of the 19th century (if not of all time) with "Buffalo Bill's Wild West, Congress of Rough Riders of the World" (he never called it a show). It was a romantic adventure, a gilded historical pageant, a combination rodeo and circus, and, most important, a tale of progress.

Cody told Americans, and then people around the world, the story of the birth of the United States. He became the embodiment of the American spirit and presented to the world an image of the rugged American as important to the 19th century as Benjamin Franklin had been to the previous century.

Cody inherited the frontier crown of Daniel Boone, David Crockett and Kit Carson. And with an assist from James Fenimore Cooper, Owen Wister, Frederic Remington, Frederick Jackson Turner and Theodore Roosevelt, he made the story of the American frontier into the nation's creation myth. Buffalo Bill astride his snow-white stallion presented an image that all the people of a rapidly changing nation could embrace no matter their place of origin.

When Cody died on January 10, 1917, his country—about to march into a future of steam, steel, world wars and international power—paused and reflected on just how far the nation had come in so short a time. Cody, the quintessential American, had all been encompassed in the life of one man. With the passing of Buffalo Bill, the first epoch of America's story had come to a close.

Paul Andrew Hutton has published 10 books and teaches history at the University of New Mexico. For more on "Buffalo Bill" Cody, he recommends *Buffalo Bill on the Silver Screen* by Sandra K. Sagala, *Buffalo Bill's America* by Louis S. Warren and *The Lives and Legends of Buffalo Bill* by Don Russell.



Even while "Buffalo Bill" Cody was alive, his impressive exploits in the frontier West inspired artists to forever preserve the illustrious frontiersman in works of art mighty enough to match the man, including Paul Frenzeny, in this painting, possibly created around the time he sailed with Buffalo Bill's Wild West to England in April 1887. If true, then his portrayal of the iconic showman mounted on his snow-white stallion predates a similar portrayal by Rosa Bonheur, created during the international exhibition in Paris, France, in 1889. Prints of her painting were sold throughout the U.S. and Europe.

– COURTESY LIBRARY OF CONGRESS –

BY STEVE FRIESEN

Buffalo Bill & His "Blood-Thirsty" Indians

THE HARDEST-FIGHTING TRIBE OF THE AMERICAN WEST DEVOURED EUROPEAN AUDIENCES ALIVE...WITH ELOQUENCE AND WIT!

"Heap-big Injun likum Paris?" asked *The New York Times* reporter.

Chief Daniel Black Horn replied, "I think it might facilitate matters for you if I refer you to our interpreter, Sam Lone Bear."

At that point, the reporter asked Lone Bear in English if he spoke French. His reply was, "Oh yes, and I also speak German."

Lone Bear then pointed out that he made it a point to learn English, French and German, and that he had visited Paris several times. This 1935 trip through Paris on his way to the Exposition Universelle in Brussels was his eighth trip to Europe.

The trip was Black Horn's fifth to the continent and the seventh for his friend White Buffalo Man. Like Lone Bear, they first visited Europe with Buffalo Bill's Wild West. So had Luther Standing Bear, who wrote about his visit to London with the Wild West: "I was sorry to leave this city, because I had been given a chance to see many wonderful sights and visit many interesting places."

These Lakotas had discovered something…they liked performing, and they liked Europe. They were a logical choice for the arena. Buffalo Bill's Wild West featured performers from other tribes—such as Arapahos, Pawnees and Crows—but the Lakotas had held out the longest against the encroachment of the U.S. Army, settlers and American culture.

By 1935, Lone Bear and his friends had been to Europe more times than most other Americans. Their adventures began with William F. "Buffalo Bill" Cody, who took 90 warriors and their families to England in 1887 with his Wild West. He would return, visiting Paris and other parts of the continent, with more Lakotas from 1889 to 1892. Then the show returned again, from 1902 to 1906. Each time, the Lakota warriors and their families comprised the largest and most popular part of the show.

In the beginning, Buffalo Bill had argued that, once the Indians saw the cities of the eastern United States and Europe, they would realize that they could not stop the tide of civilization, and they would adapt. That did happen, as Lakotas frequently donned American-style street clothing when not performing. But the twist was that the Lakotas also discovered that performance was a way to hold on to their cultural traditions. Perhaps more important, they further realized that audiences in America, and particularly Europe, were fascinated with their culture and valued it.

After Buffalo Bill's initial foray in 1887, other Wild West shows visited Europe, bringing more Indians, particularly after William F. Cody, the man behind the famous Buffalo Bill's Wild West, died on January 10, 1917. Some Lakotas performed only one season, while others became regular performers, using the shows as an opportunity to get away from the hard and often miserable life on the reservation.

Some Lakotas even stayed in Europe. Today, descendants of Lakota performers live in Marseilles, and you can visit the grave of Edward Two Two near Dresden, Germany. Two Two died in Dresden while touring and asked to be buried there.

A year after his performances at Brussels in 1935, Lone Bear wrote a friend that he missed Europe. He hoped to perform there again, but the black clouds of war, WWII, were gathering, and a return was not possible. Yet he would treasure the memories of his travels, writing, "I have good time every day."



Because Sam Lone Bear could speak English, French and German, in addition to Lakota, he acted as interpreter for the group at the Brussels 1935 exposition. Starting in 1894, his history as a Wild West show performer was the longest among the Lakotas. Lone Bear is shown here at age 22, among one of 10 Lakota performers with Buffalo Bill's Wild West who posed for Philadelphia photographer William Rau in 1900.

– COURTESY BUFFALO BILL MUSEUM AND GRAVE –

COPYRIGHTED 1901 WILLIAM H. RAU

Chief Daniel Black Horn is pictured at the Brussels exposition in his "Many Handshakes" shirt, made by his wife, Bessie. It commemorated his handshakes with royalty and others during previous trips to Europe.

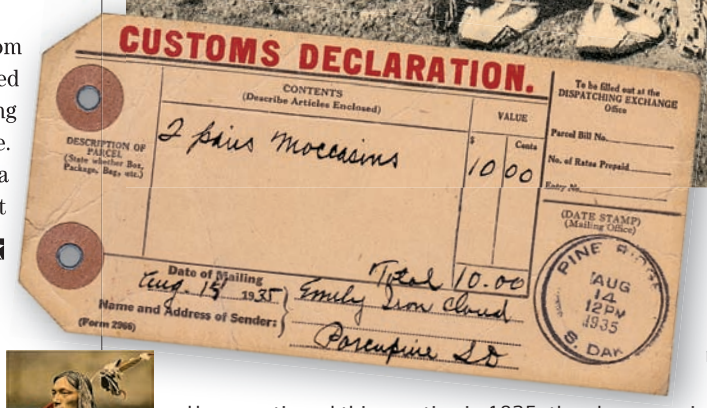
– COURTESY FRANÇOIS CHLADIUK COLLECTION –

Visitors to the 1935 exposition did not realize it, but they had also been witnesses to the end of the Wild West, at least the Wild West that Buffalo Bill had promoted. Buffalo Bill himself predicted this in 1901, when he wrote, "the life of the Wild West Show proper is limited to the present generation. For only men who have lived the life it reproduces can preserve its quality and reality."

Men like White Buffalo Man, Lone Bear and Chief Black Horn, at one time the youngest to have lived that life, were now middle aged. Lone Bear, at 57, had performed longer with Wild West shows than any other Lakota. History lost track of this unofficial ambassador to the world for his people, with the U.S. census last recording him at Pine Ridge in 1940.

In Buffalo Bill's day, the showman had insisted that his Wild West was not a show, but an educational exhibition. But the mock battles had to end, and cultural understanding begin, before that vision could be fully realized. At the 1935 exposition, visitors from all over Europe learned that American Indians were not half-naked ignorant savages. They met men like Lone Bear, who spoke several languages and was well traveled, and were surprised to see that the Lakotas, when not performing, dressed similarly to them.

The Lakotas' departure from Europe at the end of 1935 marked the end of the Wild West as a living reality for the people of Europe. The wild American West was now a historical event, and the Wild West as live presentation was over.


CUSTOMS DECLARATION.

CONTENTS (Describe Articles Enclosed) — VALUE

DESCRIPTION OF PARCEL (State whether Box, Package, Bag, etc.)

2 pairs moccasins — $ 10 Cents 00

To be filled out at the DISPATCHING EXCHANGE Office

Parcel Bill No.

No. of Rates Prepaid

Entry No.

(DATE STAMP) (Mailing Office)

PINE RIDGE AUG 14 12PM 1935 S. DAK.

Total 10.00

Date of Mailing Aug. 15 1935

Name and Address of Sender: Emily Iron Cloud Porcupine SD

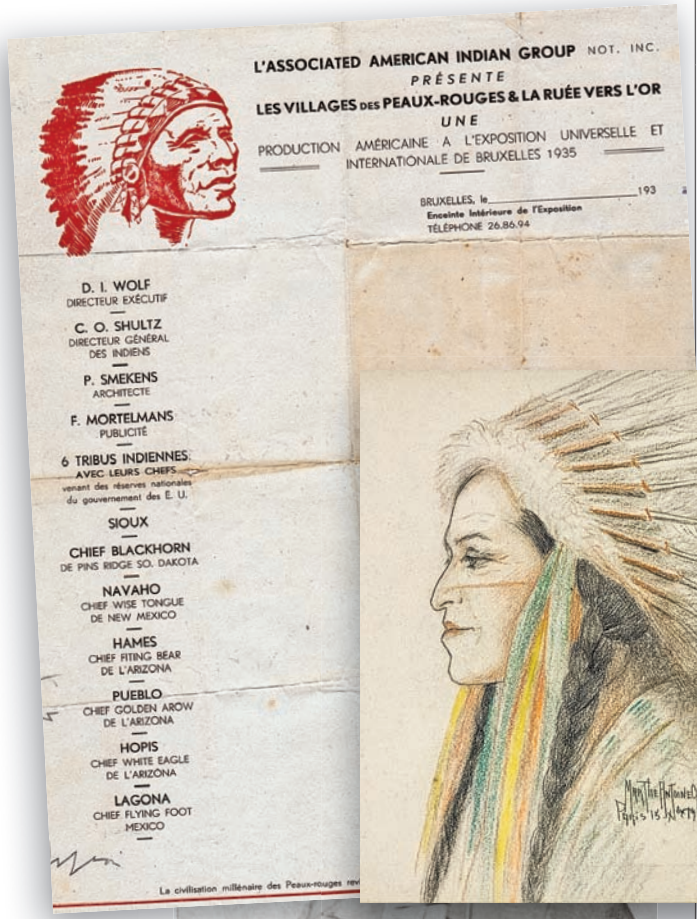
(Form 2966)

When Chief Black Horn traveled with Buffalo Bill Cody's Wild West to Europe in 1902, the showman had encouraged the Indians to make and sell goods to visitors to supplement their income. Black Horn continued this practice in 1935; the above receipt shows that, on August 14, Emily Iron Cloud sent two pairs of moccasins from Pine Ridge to the chief at the Indian village in Brussels, presumably to sell them as souvenirs.

– COURTESY FRANÇOIS CHLADIUK COLLECTION –

This material is an edited excerpt from *Lakota Performers in Europe: Their Culture and the Artifacts They Left Behind* by Steve Friesen and published this June by University of Oklahoma Press. He will be retiring this October, having served 22 years as director of the Buffalo Bill Museum and Grave in Golden, Colorado.




L'ASSOCIATED AMERICAN INDIAN GROUP NOT. INC.
PRÉSENTE
LES VILLAGES DES PEAUX-ROUGES & LA RUÉE VERS L'OR
UNE
PRODUCTION AMÉRICAINE A L'EXPOSITION UNIVERSELLE ET INTERNATIONALE DE BRUXELLES 1935
BRUXELLES, le _____ 193
Enceinte Intérieure de l'Exposition
TÉLÉPHONE 26.86.94
D. I. WOLF
DIRECTEUR EXÉCUTIF
C. O. SHULTZ
DIRECTEUR GÉNÉRAL DES INDIENS
P. SMEKENS
ARCHITECTE
F. MORTELMANS
PUBLICITÉ
6 TRIBUS INDIENNES
AVEC LEURS CHEFS
venant des réserves nationales du gouvernement des E. U.
SIOUX
CHIEF BLACKHORN
DE PINS RIDGE SO. DAKOTA
NAVAHO
CHIEF WISE TONGUE
DE NEW MEXICO
HAMES
CHIEF FITING BEAR
DE L'ARIZONA
PUEBLO
CHIEF GOLDEN AROW
DE L'ARIZONA
HOPIS
CHIEF WHITE EAGLE
DE L'ARIZONA
LAGONA
CHIEF FLYING FOOT
MEXICO
La civilisation millénaire des Peaux-rouges

The United States chose not to have a pavilion in Belgium's capital city of Brussels in 1935, perhaps because the California Pacific International Exposition was held that year, but found representation among the Lakotas and other tribes. The letterhead of the Associated American Indian Group (left) stated, in French, that the "1,000-year civilization of the redskins" would live again at the exposition. The Sioux, under Chief Black Horn, received top billing among the five other tribes: Navajo, Apache, Pueblo, Hopi and Laguna.

– COURTESY FRANÇOIS CHLADIUK COLLECTION –



After the demise of Buffalo Bill's Wild West in 1913, Sam Lone Bear joined Buffalo Bill Cody, the showman's foster son, Johnny Baker, and a cast of thousands in re-creating the Indian Wars on film. One of Sam Lone Bear's trips to Europe was to Paris, France, in 1923, to promote the opening of the movie *The Covered Wagon*, where he was sketched by French artist Marthe Antoine Gerardin (left).

– COURTESY FRANÇOIS CHLADIUK COLLECTION –



The last show to Europe coordinated by Joe Miller, of the Miller Brothers 101 Ranch, was in 1927, when he died that October. Clarence Shultz stepped into the gap in 1928, becoming the Circus Sarrasani's exclusive representation to Pine Ridge. He hired several Buffalo Bill's Wild West veterans, including Sam Lone Bear and Mark Spider (from left), the only single men among the eight families chosen to perform.

– COURTESY NATIONAL ARCHIVES AND RECORDS ADMINISTRATION, KANSAS CITY, MISSOURI, PR2802, RECORD GROUP 75 –



White Buffalo Man (Thomas Stabber) and his wife, Sallie. Clarence Shultz, who was in charge of the Lakota contingent for the Sarrasani Circus in 1928, had souvenir postcards like this one made for the performers to sell.

– COURTESY STEVE FRIESEN COLLECTION –



After the group of 15 Lakotas visited Europe in 1886, the large cast that made up Buffalo Bill's Wild West, including 90 American Indians, would most effectively introduce Indian culture to Europe, beginning with the trip in 1887, four years after Buffalo Bill Cody opened his show at the Omaha fairgrounds in Nebraska. Black Heart, perhaps among these Lakota warriors racing through the arena in Buffalo Bill's Wild West, testified about the show organizers: "These men furnished us the same work we were raised to; that is the reason we want to work for these kind of men."

– COURTESY BUFFALO BILL MUSEUM AND GRAVE –

Buffalo Bill Cody was not the first to take representatives from America to Europe; Christopher Columbus and later explorers took the first Indians home, unwillingly. By the 1700s, some visited of their free will, seeking to intercede with the colonial powers of England and France on behalf of their peoples. Small groups continued to visit Europe into the 1800s, as diplomats or tourists. They would not visit as performers until 1819, most notably with artist George Catlin, during the 1840s. The first Lakotas to visit Europe came in 1886, perhaps modeling their re-creation of an attack on white settlers off of those performed by American Indians in Buffalo Bill's Wild West arena, at Erastina on Staten Island, New York, that same year (right).

– COURTESY BUFFALO BILL MUSEUM AND GRAVE –





With Buffalo Bill's Wild West the most celebrated of the Wild West shows, Pratt's Carlisle School led a campaign to undermine the performances. In 1898, around the time these Buffalo Bill performers were photographed, the school published an article in *Indian Helper*, criticizing the showman for "hiring the reservation wild man to dress in his most hideous costumes of feathers, paint, moccasins, blanket, leggins, and scalp lock, and to display his savagery, by hair-lifting war-whoops make those who pay to see him, think he is a blood-thirsty creature ready to devour people alive... when we agree with the oft-repeated sentiment that the only good Indian is a dead one, we mean this characteristic of the Indian. Carlisle's mission is to kill THIS Indian, as we build up the better man."

– COURTESY BUFFALO BILL MUSEUM AND GRAVE –



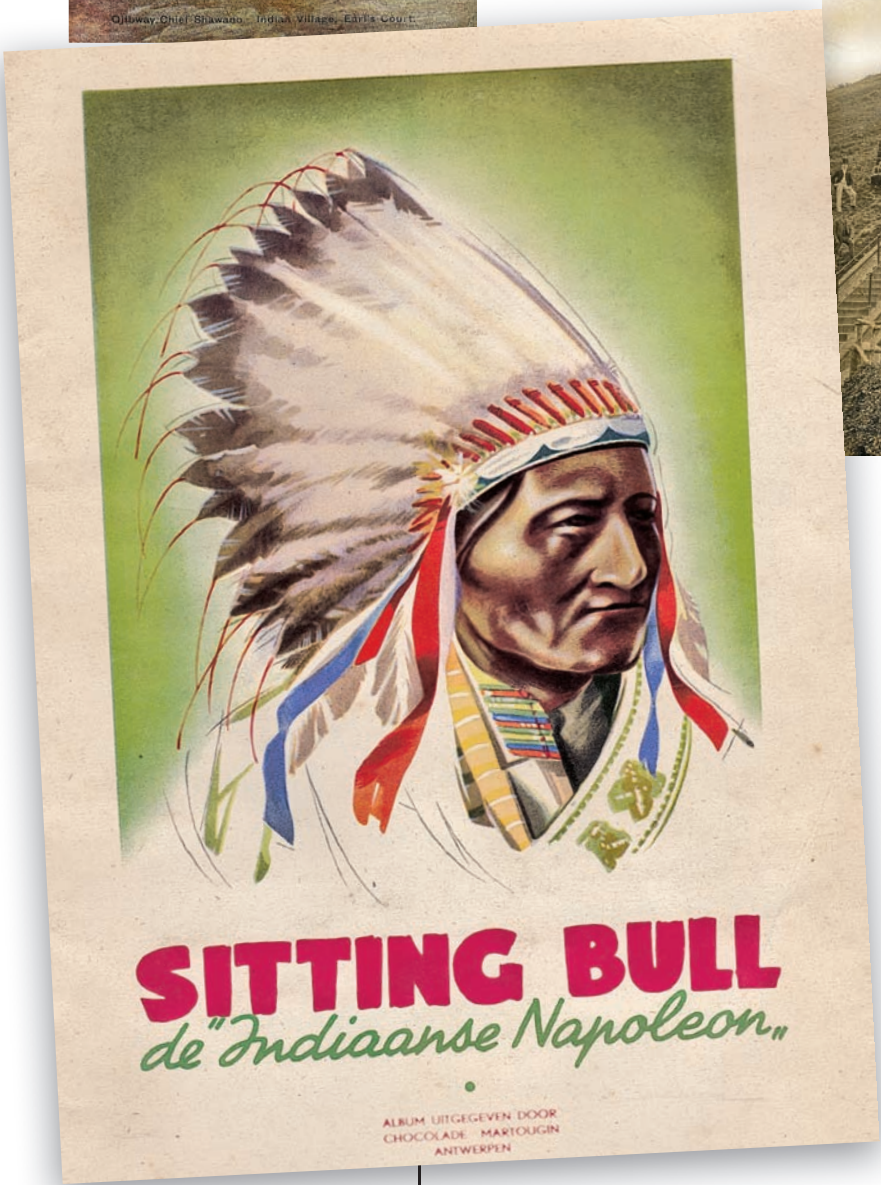
After Buffalo Bill Cody's first successful presentation of the Lakotas at Earl's Court in London, commemorating English Queen Victoria's rule in 1887, the venue continued to offer shows with American Indians into the first two decades of the 20th century. Earl Gandy, an American living in London, England, organized the "Red Man's Syndicate" for the 1909 show at Earl's Court, which led to him being in charge of the 1910 exposition in Belgium's capital city, Brussels.

– COURTESY STEVE FRIESEN COLLECTION –



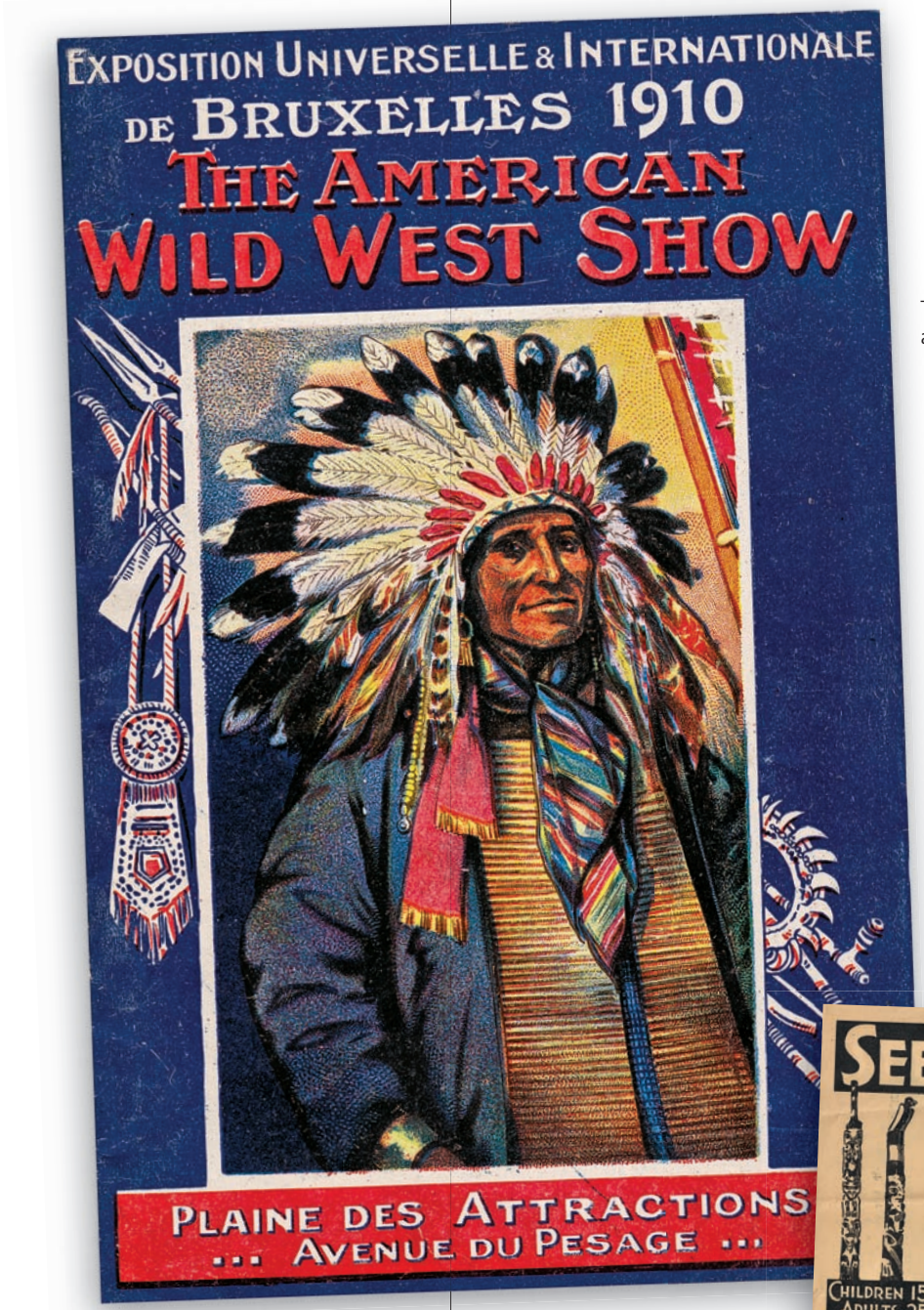
The Europeans weren't the only ones immersing themselves in another's culture through the Wild West shows. On one of the sightseeing trips that Cody and his Lakotas took to Europe, the performers posed on the site of Napoleon's defeat, at the Waterloo monument outside Brussels, on June 2, 1891. They also recorded their names in the guest register.

– COURTESY BUFFALO BILL MUSEUM AND GRAVE –



At 35, Sitting Bull was taught French by Roman Catholic Father Pierre-Jean De Smet. His readings of French history got him enamored of Napoleon's career. He decided to model his own campaigns after the French dictator's, and two years later, in 1868, the Lakota warrior became chief of Sioux Nation. After WWII ended, Eric Wansart seized on that history by drawing Sitting Bull de "Indiaanse Napoleon" as a collector card enclosed with chocolate bars sold by Martougin Chocolate Company in Antwerp, Belgium.

– COURTESY FRANÇOIS CHLADIUK COLLECTION –



The highest-profile performer at the 1910 "Exposition Universelle et Internationale de Bruxelles" was Lakota warrior Red Shirt, shown on the cover of the souvenir guide. He had first traveled to Europe with Buffalo Bill Cody in 1887. His last trip to Europe was a 1914 appearance at the "Anglo-American Exposition" in London, England with the 101 Ranch Real Wild West.

– COURTESY FRANÇOIS CHLADIUK COLLECTION –





In 1933, because of his disdain for the Nazi party, Hans Stosch-Sarrasani chose not to tour Europe and instead took his circus to South America. Clarence Shultz did not join the Sarrasani Circus, as he had in 1928 (photo shows him and wife flanking the Lakotas at the Germany show), but instead took Lakota performers from Pine Ridge Reservation in Dakota Territory to the "Century of Progress" in Chicago, Illinois, to participate in the Indian village (inset). The experience would serve him well when he returned to Europe just over a year later for 1935's "Exposition Universelle et Internationale de Bruxelles."

– AD COURTESY STEVE FRIESEN COLLECTION; PHOTO COURTESY NATIONAL ARCHIVES AND RECORDS ADMINISTRATION, KANSAS CITY, MISSOURI, PR2800, RECORD GROUP 75 –





European visitors to Buffalo Bill's Wild West were fascinated by the living representation of a culture they had only read about. The above photo shows a demonstration of the travois that Indians used to transport their goods, completely alien in countries that had used the wheel for centuries. The photo at left shows Lakotas breaking camp during an appearance in Brussels.

– COURTESY BUFFALO BILL MUSEUM AND GRAVE –



Lakota performers had some fun during a 1932 visit in downtown Brussels. They clothed the famous Manneken Pis (Pissing Boy) fountain (see close-up in inset) in a ceremonial Plains Indian outfit, which attracted a large crowd.

– COURTESY FRANÇOIS CHLADIUK COLLECTION –

The Little Moon family (shown) felt the effects of Congress's gutting of the Indian Reorganization Act of 1934. After the family returned from Brussels in 1935, Joe Little Moon was struck by lightning and died on July 27, 1943. Living in poverty and raising alone their children who now numbered seven, Rosa Little Moon eventually allowed those of school age to live in the government boarding school at Pine Ridge. Children were frequently punished for speaking Lakota and for observing traditional practices of their rich culture that had so fascinated European visitors. Youngest son, Walter, described life there as a "dark fog."

– COURTESY FRANÇOIS CHLADIUK COLLECTION –



Lakota performers with Buffalo Bill's Wild West were as excited to see the sights in Wales as the gathered crowd was to see them.

– COURTESY BUFFALO BILL MUSEUM AND GRAVE –



In 1940, Sam Lone Bear, the most experienced Wild West show performer among the Lakotas, was five years into his retirement from show business. Hans Stosch-Sarrasani had died six years earlier, and he would have been appalled by his son, Hans Jr., taking the Sarrasani Circus to Europe in 1940 to stage a Wild West festival inspired by German author Karl May's writings. Clearly a part of Nazi propaganda efforts, this poster portrays a Lakota warrior, even though no American Indians were involved in the production, as all the roles were played by Germans. The festival ran from May through August, while Germany invaded France, Netherlands and Belgium. "The Indian is closer to the German than to any other European," Hans Rudolf Rieder stated, hoping to convince them to be allies. Instead, more than 17,000 Indians registered to serve with U.S. forces in the fight against Germany during WWII.

– COURTESY STEVE FRIESEN COLLECTION –



– COURTESY DENVER PUBLIC LIBRARY WESTERN HISTORY COLLECTION –

TRIBUTES TO BUFFALO BILL: 100 YEARS AFTER HIS DEATH

In honor of the legendary showman, who died 100 years ago, on January 10, 1917, fans have been visiting sites dedicated to sharing his story. Before the year closes, be sure to pay your tribute at the following:

Scout's Rest Ranch (North Platte, NE): In 1877, "Buffalo Bill" Cody and his wife bought the land that would hold their country estate, now part of the Buffalo Bill Ranch State Historic Park. This site is where Buffalo Bill dreamed up his Wild West show that would captivate the world.

Lakewood Heritage Center (Lakewood, CO): While Buffalo Bill performed with his Wild West show throughout the United States and Europe, motion picture cameras captured the drama of the time period, as showcased in "Lights, Camera, Colorado! Buffalo Bill and the Big Screen," through August 12.

McNichols Civic Center (Denver, CO): This Buffalo Bill poster exhibit, through August 27, celebrates the diversity seen in the posters as a reflection of the showman's advocacy for American Indian and women's equal rights.

Colorado Railroad Museum (Golden, CO): "Buffalo Bill: Trains and the Wild West," through October 28, highlights the impact the railroad played in the story of the adventurer and his Wild West show.

Denver Public Library (Denver, CO): View "Buffalo Bill in Comic Books/ Dime Novels," put together by archivist Kellen Cutsforth, from September 1 through December 31, 2017. Shown above are some of the most notable comic covers.

Buffalo Bill Museum and Grave (Golden, CO): A special exhibit this year, "A Better Place Could Hardly Have Been Chosen," closing January 21, 2018, shares the controversial story of how the showman came to be buried on Lookout Mountain on June 3, 1917.

Old Trail Town (Cody, WY): Celebrating 50 years, this frontier town marks the original town site laid out by Cody in 1895 before the town location moved east. Starting in 1967, the historical buildings and memorabilia have given visitors a feel for the frontier Cody landscape.

Cedar Mountain (Cody, WY): A 1906 will declared that Buffalo Bill wished to slumber peacefully at Cedar Mountain, but a later will left the decision up to his wife, Louisa, and she chose the site outside of Denver, Colorado.

Buffalo Bill Center of the West (Cody, WY): Also celebrating its 100th anniversary, this historical center was established after Buffalo Bill's death and today houses museums about Plains Indians, Western Art, natural history, firearms and, of course, Buffalo Bill. This August 2-5, the "Buffalo Bill Centennial Symposium" will examine the life, the times and the enduring legacy of Buffalo Bill, with keynote speakers Louis Warren, Paul Andrew Hutton, Patty Limerick, Christine Bold and Arthur Amiotte.

BY JANA BOMMERSBACH

BUFFALO BILL BUSTED

He perfected the Wild West show, toured the world, got rich and then lost millions. What happened?

William "Buffalo Bill" Cody was a lucky man.

From a hardscrabble youth that began in a log cabin in Iowa Territory, he grew up to survive the Civil War, the Indian Wars and buffalo hunts to create a Wild West show that traveled the globe and made him the most famous man on earth.

But his luck ran out in Arizona Territory in the last decade of his life.

Arizona wouldn't give him the pot of gold he sought in one mining claim after another. Nor silver or copper. All his claims turned up wanting, costing him as much as a half million dollars—almost $12.5 million in today's money. That shattered his dream of a comfortable retirement and gave him financial heartbreak instead.

Blame it all on a little piece of scenic heaven known as Oracle, just north of Tucson, where, in 1910, Buffalo Bill started pumping money into mines sold to him as "sure things."



Would Buffalo Bill's lust for gold pay off? The showman decided to find out by gambling his Wild West show fortune of millions into Arizona Territory mines. His risky adventure was chronicled in a family album originally owned by his great-granddaughter Patsy Garlow.

– ALL IMAGES COURTESY PATSY GARLOW COLLECTION OF WILLIAM F. CODY FAMILY PHOTOGRAPHS, COWAN'S AUCTIONS, JANUARY 31, 2014 –



Buffalo Bill's daughter, Irma Louise Cody Garlow, wrote the notes featured on the album's photographs, including this one, "Our Mine, Campo Bonito, Arizona, 1910." The showman filed claims on High Jinks, Campo Bonito, Maudina, Southern Belle and the Morning Star mines.

"He got salted," says Chuck Sternberg, curator of the Oracle Historical Museum, which displays several pictures of Buffalo Bill in the days when he was a town fixture.

The dry holes would force Buffalo Bill to abandon his hope of retirement in his mid-60s, sending him back on the road for yet more seasons of Wild West shows—but smaller now, sometimes in collaboration with Gordon "Pawnee Bill" Lillie, as he could no longer afford the extravaganzas that had made him so famous.

But his mining failure didn't seem to dampen his good name in Arizona Territory, where folks talked of running him for the U.S. Senate when statehood finally came on February 14, 1912. And the children of Oracle certainly didn't mind that his mines were worthless, not when he showed up dressed as Santa Claus and delivered presents to all—a bit of showmanship that never failed to draw a smile.



Irma lovingly labeled this prospecting photograph of her father on a mule: "Papa remembering a gold mine. Feb 26 1910. 64 years old."

No, Arizona Territory wasn't lucky for Buffalo Bill—either his pocketbook or his health—and that was downright rude.

A Millionaire Without Millions

At the turn of the 20th century, Buffalo Bill was a millionaire without millions. He was a generous soul who gave freely, once saying, "...when I die, people will say, 'Here lies Bill Cody, who made a million dollars in the show business and distributed it among his friends.'"

He was proud that many considered him the ultimate self-made man, a boy who lost his father at 11 and went on to become a household name around the world. If he had a hankering, it was for a gold mine.

"Wouldn't it be great if a fellow had a good gold mine," he once told Pawnee Bill, "so that when he needed some more money all he would have to do would be to send some miners down the mines and bring it up. And that way you would not be taking a thing away from anyone else."

But he didn't grab for his hankering until after his Wild West show suffered its most devastating loss.

On October 29, 1901, outside Lexington, North Carolina, a freight train crashed into the second train of Buffalo Bill's caravan. More than 100 horses died, including his personal mounts, Old Pap and Old Eagle. All the people escaped, but sharpshooter Annie Oakley suffered severe injuries and said the trauma



Cody finally paid a visit to his gold digging fields in 1910. "My mines are simply appalling. they stagger me. They have knock me silly. I don't know what to say. They seem so far beyond my expectations or hopes" he wrote to George T. Beck, on October 27. He added, "I am working 60 dandy miners night & day. And no one has put a dollar in but my self—But there is a dozen men wanting to come in now. But it looks so good I don't know how to let them in. after I took all the chances."

caused her hair to go white overnight. She never performed for Buffalo Bill's show again.

The loss put the show out of business for a time, and Buffalo Bill himself saw it as the start of his final financial struggles, saying this was the calamity that changed his life.

In 1908, he would meet its twin.

A Fortune Down There

In 1892, Buffalo Bill was asked to mine a different kind of gold in Arizona Territory—tourism gold. Franklin Woolley and Brigham Young's son John hired the showman to escort a group of English nobility to places that included the majestic Grand Canyon, in order to encourage the men to game hunt and ranch in the Arizona wilderness.

Nearly two decades would pass before Buffalo Bill decided Arizona may make a good home for him. Perhaps he dabbled in the territory's mines before then, but the earliest notice of Buffalo Bill's interest that historians have on record starts in 1905 or 1906, when Tucson resident and mining promoter John D. Burgess came calling at the showman's ranch in North Platte, Nebraska, to tout his Campo Bonito mines in Oracle, and Buffalo Bill let his ear get bent.

"I'll tell you, Bill, there's a fortune down there for the man who has got the courage and foresight to invest," Burgess promised Buffalo Bill.

When he asked if the mine were a sure thing, Burgess replied, "Sure as I am the sun's goin' to rise in the morning."

If Col. Cody ever needed a sure thing, the time was now. By the winter of 1908, when he visited Oracle to inspect Burgess's mines, success had started changing. He was facing continuing competition from Pawnee Bill's Wild West and Great Far East Show. He sold a third interest in his own show to Pawnee Bill, and they created the "Two Bills Show," which would go on to tour for five seasons before going bankrupt in 1913. In the midst of this was "sure-thing Burgess."

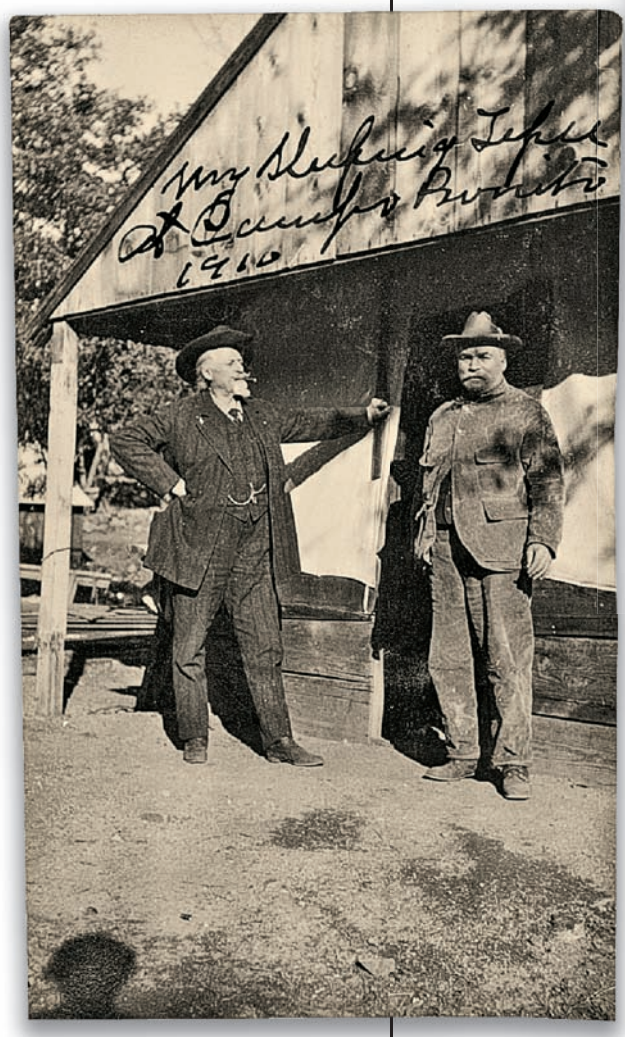
But Buffalo Bill stayed skeptical enough to seek the advice of a friend in New York, L.W. Getchell, who had an extensive



Buffalo Bill Cody, in foreground, stands next to Col. Daniel Burns in front of some mining equipment. Suspecting grift, the two set a trap for the Getchells in 1912. Dyer hired his nephew E.J. Ewing, a mining engineer in Idaho, to examine the operation. Buffalo Bill wrote to Gordon "Pawnee Bill" Lillie on March 8 of the "dirty work they had done"—the Getchells "would take our money to pay for property and retain half for themselves."



Buffalo Bill and his crew pan for gold in a small creek near Campo Bonito in Arizona Territory. "Enthusiasts who have gone somewhat into this subject of dry placers say that there is enough gold in the desert sands of Arizona and Sonora to give every man, woman and child in the habitable globe $1000 apiece," the *Los Angeles Herald* reported on June 26, 1910, when announcing the showman's mining venture in Arizona Territory.





Cody, smoking a cigar, stands in front of "my sleeping teepee" at Campo Bonito in 1910 with L.W. Getchell, whose approval of the mining district convinced Cody to buy in. The two are also shown above, with a young man who may be L.W.'s son, Nobel—the boy who helped pave the path to Cody's ruin.

background in mining. In the fall of 1909, L.W. looked over Burgess's Campo Bonito mining district and vouched for its possibilities. Buffalo Bill bought into the venture in 1910 and hired L.W. to manage it. L.W. brought his civil engineer son, Nobel, to help—a mistake that would haunt everyone.

Dreaming of Riches

Mining began in the fall of 1910, and Buffalo Bill got a good-news-bad-news telegraph. "They say maybe we can take $3.5 million out of the mines if we put in the right machinery," he told his secretary, Dan Muller. "The kicker is that they say the machinery will cost another $50,000. I'll have to get someone else to invest. I can't swing no $50,000 now."

Somehow, Buffalo Bill found the money, which turned Campo Bonito's six claims into a $600,000 corporation. After the show season ended in 1910, Buffalo Bill moved to Oracle for the winter to be near his mining claims. He was joined by his wife, Louisa, or "Lu Lu"—after they'd dropped plans for a much-discussed divorce.

Arizona Territory in general and Oracle in particular were thrilled to have the celebrated showman in their boundaries. The Codys stayed at the Mountain View Hotel owned by Annie and William Neal—a friend since the Indian campaigns. Lu Lu reportedly sat on the porch knitting, while Buffalo Bill sometimes shot at wooden blocks or threw out $10 gold pieces.

Locals were astonished to discover the couple had little regard for their own priceless articles. Local historian



Buffalo Bill was a hero to children everywhere, particularly when he dressed up as Santa Claus (shown in the center) for the children who lived in the vicinity of his Arizona Territory mines.

Elizabeth Lambert Wood noted in her *Arizona Hoof Trails* that she personally expressed concern to Lu Lu about the "valuable trophies that were tossed about, under everybody's feet," in particular, "The saddle that Queen Victoria gave the Colonel is lying there on its side on the ground. The embossed silver buffalo heads on it are worth a fortune." Yet Lu Lu couldn't be bothered with such "negligible trifles," Wood added.

The Codys returned to their Oracle mines in the winter of 1911, as well. By then, Buffalo Bill had encouraged Col. Daniel Burns Dyer, a former Indian agent at Fort Reno, to join in his mining venture. Buffalo Bill reorganized his Campo Bonito company into the Cody-Dyer Arizona Mining & Milling Company. With the corporation's $5 million capitalization, "every man in the company is already a millionaire in his own right," the *El Paso Herald* reported on November 18.

If anyone was whispering in the Colonel's ear that these mining claims were a folly, that person would have been his wife. She didn't keep him from buying more and more, but Wood does credit Lu Lu with "saving more Cody friends from being poured into the losing venture."

Buffalo Bill and his foster son, Johnny Baker, spent much of their time in the High Jinks cabin built at Campo Bonito. From there, they could see mining activities and dream of the riches to be hauled up from the earth. This was also where Buffalo Bill played Santa Claus to miners' children, who believed he was the real thing.

But the riches never happened. Not only did the mines not produce, but Buffalo Bill was being robbed blind from officials he trusted. He learned Noble Getchell was skimming off every mine claim and every equipment purchase, and was greatly inflating the payroll with ghost employees. No one knows if the father knew of the son's thievery, but Buffalo Bill sent both of them packing in March 1912.

Buffalo Bill's mining experiences in Arizona were summed up in a document seeking designation of his High Jinks mine on the National Register of Historic Places: "High Jinks produced a few thousand dollars in gold. Buffalo Bill realized nothing on his half-million dollar investments at Camp Bonito and adjacent High Jinks."



This view of "Col. Cody Prospecting Outfit Arizona 1910" was taken at the start of the showman's Campo Bonito venture. The showman bought in wholeheartedly into this future. "Colonel Cody is now making his grand farewell tour of the provinces with his wild west aggregation, but after this year he will be out of it," the *Los Angeles Herald* reported on June 26, 1910," adding, "He intends to devote the larger part of his time in the future to his Arizona mines and to his great property up in Wyoming." His best laid plans, however, would not bear out.

Go Big or Bust

With his mine of riches unrealized, Buffalo Bill seized on another possible avenue of income in the spring of 1911—the year before Arizona became the 48th state. Papers locally and nationally touted Col. Cody for the U.S. Senate, one reporting, "With a Senator on the floor able to snuff out a candle at forty paces, decorum could be preserved...without the services of a presiding officer."

But alas, Buffalo Bill dropped the idea as impractical when he realized he needed to go back to work doing what he'd been doing since he founded Buffalo Bill's Wild West in 1883. Then, he was a robust man of 37. Now, he was in his mid-60s, and he was tired, with a bad heart, failing kidneys and hair so thin he wore a toupee—although folks in Arizona Territory insisted his long white mane was really a wig.

Buffalo Bill's last performance was on November 11, 1916, in Portsmouth, Virginia. He had abandoned his Arizona Territory mines—hoping at best to sell them, but finding no buyers—and planned to stay in Virginia for the winter. But on a trip to visit his sister in Denver, Colorado, his health gave out; he died at 70 on January 10, 1917.

"Let my show go on," were his reported last words.

At the time of his death, he'd thrown away the equivalent of $12.5 million on worthless mines in Arizona Territory and had roughly $100,000 left—a reasonable sum, worth $1.9 million in today's money, but still a trickle of his once great fortune.

"So he never struck gold in this Oracle soil," Dr. Paul Fees, former curator of the Buffalo Bill Museum, said at the 1997 dedication of High Jinks as a National Historic Site. "I'm told there are only traces here in any case. But we all know that with his fame undiminished, his faith in the West vindicated and his reputation as a visionary resurgent, Cody found his gold mine in the sky."

Jana Bommersbach thanks Jeremy Johnston, the curator of the Buffalo Bill Museum in Cody, Wyoming, for his assistance in researching this article. She cowrote the Emmy-winning *Outrageous Arizona* and has written two true crime books, a children's book and the historical novel *Cattle Kate*.

BY JOHN HART

A Hell-Bent Ride on a Snortin' Prince of a Mule

A mule became the men's best hope in the terrifying Hayfield fight that took place 150 years ago.

In July 1867, leaders of the Sioux and Northern Cheyenne tribes gathered on Rosebud Creek in Montana Territory to plan the next phase in their most successful war.

The tribes were allies in a fight to shut down the Bozeman Trail, which had been siphoning Montana Territory-bound miners north from the Platte River Road since 1864. An intrusion into country the Indians regarded as an ultimate heartland, it confirmed their fear that, treaties or no, the white tide would never stop rising.

In the previous December, the tribes had scored a signal victory outside U.S. Army Fort Phil Kearny, annihilating a wood-cutting party and the soldiers sent to relieve it: the Fetterman Fight, called (like other lopsided Indian victories) a "massacre."

After a long winter pause, the warriors were ready to try again. Their objective would be one of two hated federal forts on the Bozeman: perhaps Fort Phil Kearny again; perhaps Fort C.F. Smith, 90 miles beyond Fort Phil Kearny, on the Bighorn River. Some favored one; some, the other.

Unable to agree, the chiefs decided to split their forces. The result was a pair of notable battles: the Hayfield Fight near Fort C.F. Smith on August 1 and the Wagon Box Fight outside Fort Phil Kearny on August 2.

Of the two, Wagon Box has received more attention. A bombastic monument for it was erected in 1936, followed by a more balanced presentation on modern interpretive plaques. The Hayfield Fight, by contrast, is little remarked. One reason for that is the paucity of eyewitnesses: all accounts rest on the memories of just two men, teamster Fincelius "Finn" Burnett and U.S. Army Pvt. James D. Lockwood. Both of their accounts were committed to paper decades after the event.



Mules have faithfully served human masters in war and peace. In this historic battle, one was destined to be a hero for a group of beleaguered hay cutters.

– COURTESY LIBRARY OF CONGRESS –

Now, we have a third eyewitness. John Benton Hart, like Burnett a civilian employee of the Army, was also on hand. In the 1920s, pushing 80, he dictated extensive memoirs of his Civil War and frontier experiences to his son Harry.

Johnny arrived at Fort C.F. Smith on July 23 as a bullwhacker with a Wells, Fargo & Company wagon train. He and his twin brother, Hugh, had joined the train that spring in North Platte, Nebraska, then the westernmost town on the Union Pacific Railroad. The brothers' goal was to work the new mining district in Montana Territory, possibly Virginia City, but first they took a job cutting hay for the fort, under civilian contractors William S. McKenzie and Al Colvin.

On August 1, the wagon train headed back south, reducing the strength of the isolated garrison. It was the Indians' cue to attack. Johnny and Hugh were at the hay-cutting site, approximately three miles north along the Bighorn River, with about 30 other laborers and soldiers. Among these were Colvin, McKenzie, Johnny's half-Indian friend Charley Smith and presumably Burnett and Lockwood.

The corral was "quite a formidable place in which to fight Indians," Johnny stated, continuing his description of the camp's defenses: "Our corral was a large one. It was made of cottonwood trees of all sizes laid every way, one on top of another in zigzag fashion. On the outside trees had been snaked down from a ridge, then upended on the corral until it made a kind of stockade ten or 12 feet through in some places and in some places fully that high."

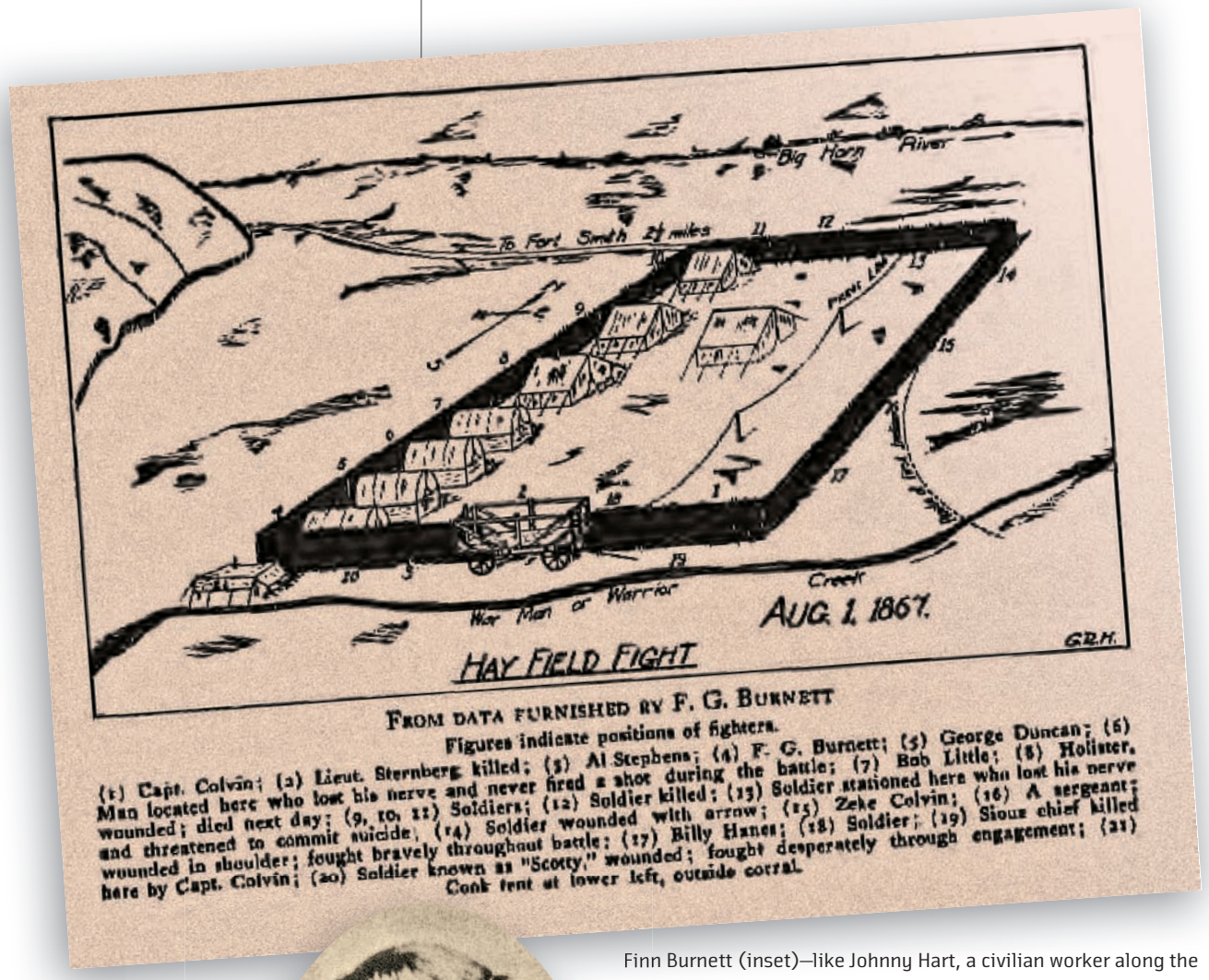
Under Attack

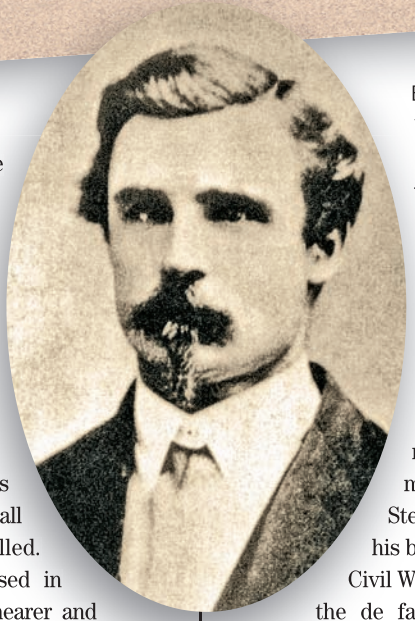
Johnny had experience combatting Indians on the frontier, as well as



John Benton "Johnny" Hart (at right) and twin brother Hugh (at left) capitalized on their combat experience as privates in the 11th Kansas Cavalry to fight off a horrific American Indian assault 150 years ago.

– COURTESY JOHN HART COLLECTION –





Finn Burnett (inset)—like Johnny Hart, a civilian worker along the Bozeman Trail—was a valuable if unreliable witness to a number of frontier events. The shown schematic of the Hayfield Fight, based on Burnett's memories many years later, omits the Hart brothers. Judging by what Johnny Hart witnessed, however, they must have been at the near end of the corral, facing Warrior Creek.

– COURTESY UNIVERSITY OF OKLAHOMA PRESS –

Confederates, while serving as a private with the 11th Kansas Cavalry during the Civil War. Nine days after his arrival at Fort C.F. Smith, he was about to encounter yet another siege.

"A way off we could see Indians in bunches of ten and twelve on all sides," Johnny recalled. "Gradually they increased in size and kept coming nearer and nearer to us. After a while we could hear their war songs. 'That means business, boys,' McKenzie exclaimed. 'Don't a one of you shoot before sure of hitting an Indian or pony. Keep cool and don't become rattled.'

Johnny and the hay cutters found themselves challenged immediately. "'There is a good Indian marksman shooting across the little creek and he came near to getting me,' Hugh said, as he came into the corral after…[gathering] wood [to build up the barricade]."

Sure enough, the marksman found his mark, Lt. Sigismund Sternberg, and blew away his brains. Colvin, who had Civil War experience, became the de facto commander. The next casualty came while a soldier was rifling through Sternberg's clothing, to grab his watch, purse and other articles—an Indian killed that scavenger.

"He was lying across the lieutenant's body, shot in the chest," Johnny stated. "I ran over and pulled the dead soldier off the lieutenant's body.

"'What did you do that for?' Al Colvin asked."

"'The soldier,' I answered, 'is a scavenger. I do not want him to bleed on the lieutenant.'

The men commenced looking for the skilled marksman. "After close observing with a field glass and watching when he fired, located his hiding place. It was a wonder we had not discovered him before, as he was so close to us and did not have such a secure place as we thought," Johnny stated. "When he fired at a hat cunningly placed in a hole, all our boys would fire in the direction where smoke flared from his gun.

"We heard a yell and his bullets stopped coming. I think very likely he went to his happy hunting ground, at any rate he troubled us no more."

The attacks continued to come, notably one that Johnny called the "log round."

"After a while we noticed a few logs between our corral and the creek. These logs appeared to be rolling toward us at first but were coming slow. It was a little odd and uncanny this thing of life in a lifeless log.

"Gradually these logs crept up in their rolling way pretty close to our corral, and then there began to be shots fired at us from behind these logs by [a] pretty good marksman for Indians.

"Stop them we must before they came too close. Our bullets would not go through them. They acted as a moving fort against our stationary one.

"'Just watch me,' Jack Hemphill said. 'I am going to shoot right under that log and tear all that Indian's digestive tract out, if he has any.'

"Jack drew a fine bead holding under the log so as to make the bullet bounce up under the log as it hit the earth or go through the under portion of the log. He squirmed and granted a bit, holding his breath, fussing, and then fired.

"Up jumped an Indian like a bird, all spraddled out clear above the log and yelling at the top of his voice.

"After that all the logs moved off toward the little creek, much to our joy."

The victory was only momentary. The next charge would be more serious.

Looking Like the Last of Us

"Soon down on us they came, all yelling like wild creatures of some new kind of inferno," Johnny stated. "...This charge was almost as bad as any before and came near being fatal for us, as the ones behind kept crowding the ones in front closer in. They were jumping off their ponies and running all around our corral looking for a man to kill.

"Our shots were telling to deadly effect. Even as it did look like the last of us, this crowding and jamming, especially if all should dismount and storm our temporary fort at once.

"We steadily kept shooting their ponies, and shooting all Indians that attempted to scale our corral. If one side should be pressed pretty hard, those on the other side would rise up quickly and fire over the backs of the mules and horses and we would do the same when they were being pressed hard on their side.

"It was getting pretty warm for us, disastrous for them, as their wounded and death list rapidly increased. Our stock in corral was rapidly being shot to pieces. Some of our wagons were being moved away a couple of yards, and they had commenced to move up some of the trees and stumps of the fence. To stop this we fired whole volleys in one place.... If we had not chained the wagons together at the gate of corral, all would have been up with us."

The superior firepower was buying the party time. The same wagon train that brought Johnny to the fort carried a shipment of the latest breech-loading Springfield rifles, which—unlike the muzzleloaders used in the Fetterman Fight a few months earlier—could be fired with little interruption. The Indians were dismayed by this.

The Mule of the Hour

After repelling yet another attack, the beleaguered party sent a messenger for help. His name, unknown to Johnny, was Pvt. Charles Bradley.

"During this silence or semi-silence that followed, a little soldier who was with us asked McKenzie for a mule to ride to the fort," Johnny stated. "We would get killed anyhow, the little soldier said, and he would just as well die to get help from the fort as to stay here and die doing nothing.

"'No!' McKenzie answered, 'No mule of mine shall leave this corral.'

"Finally the little soldier asked Al Colvin for a mule named Little Dock, the best running mule in the corral. Al Colvin was provoked, but after a few minutes gave in.

"We caught Little Dock and put a blind bridle on him. Then hoisted the little soldier on his back, wishing him a thousand Godspeeds. We shoved wagons away from the front of the corral, then out the soldier and Little Dock went.

"Little Dock went walking on the front part of his hooves as if trying to walk in the air and somewhat stiff-legged but springy in his movements like a deer. Once outside of the corral the soldier turned the mule loose and prepared himself in such a manner as to hold on. They looked mighty alone running out there.

"As expected, the Indians opened up their lines on seeing the soldier coming, in the shape of a V, then closed in on him from behind. They did not want to kill the soldier, wanted to take him alive so as to force him to die at their leisure.

"The mule bolted for the swamp toward the Bighorn River. After that we held our breath, for all we could see was a cloud of dust and Indians going for the soldier in all directions.

"The lookout on the logs hollered, 'There is something strange down there at the end of the swamp. All the Indians are going on the run toward the fort and around the end of the swamp.'

"We climbed upon the trees and logs of our corral to take a look. Away and there in the lead ran Little Dock and the soldier. Through McKenzie's glass could see Little Dock's front legs reaching out in front of him and they did not seem to come back, they seemed always there, so quick did he gather them. He had too much of a lead for the Indians to ever catch him.

"'How on earth did the soldier cross that swamp?' McKenzie shouted. 'He has gained the wood road. The Sioux are too wise to cross that swamp so are going around.'"

As the warriors watched Little Dock ride toward the fort, "[the] Indians knew the soldiers would soon be down there with their wagons on wheels to shoot at them," Johnny wrote. "They were going to give us [hay cutters] one more round before the soldiers came to our aid."

The Last Chance Round

"We could see this time the Indian pony was not going to figure in the charge at all," Johnny stated. "It was going to be a foot charge, the very thing we dreaded from the beginning that day.

"Charley Smith climbed up on the corral and with the aid of a field glass hollered down to us, 'This charge is going to be Cheyenne. I think an old squaw man is to lead them, and if so, it means life or death for us. A Cheyenne that has lost his standing will go if he does go until death claims him.'

"Their war cry once more started across the little creek. Soon here they came, all Cheyenne, one behind another in single file, even taking as long steps as they could, running like the wind and making their dog bark ending with a yelp which is loud and carries. The old squaw man was leading them. He was going to win back his glory.

"The first one to jump the creek was the squaw man, a large fellow. Just as he landed safely on our side of the creek a shot rang out and the squaw man fell to the ground toward our corral.

"These Cheyennes were coming fast, so it was natural to suppose more would cross the creek, but they did not. They jumped into the little creek and disappeared in a second, all at once, nearly as one Indian.

"All we could see was the splash of water here and there. We did not see them any more.

"Soon on all sides the Cheyenne and Sioux were scurrying out and away over the distant hills. Then one of us ran to the little creek for a hat full of water. Anything that would hold water. We must have water.

"Then all things began to change back to their old look and we began to feel like living once more."

Reinforcements did arrive from the fort, at sundown, with a mountain howitzer to scatter the Indians, but most of them had already left the scene.

The hay cutters, now out of harm's way, retraced the path of their hero of the day. "As we went to the fort Al Colvin and I rode down to where Little Dock crossed the swamp," Johnny stated. "We could see his hoof marks away out in the black mud of that swamp about twenty feet. That mule must have been going hell bent when he hit that swamp.



Sioux Chief Red Cloud was the leader of the allied Indian tribes in the conflict around the Bozeman Trail. The Hayfield and Wagon Box fights turned Red Cloud's War into a stalemate. The Indians could not threaten the forts, and the U.S. Army could not protect traffic on the trail.

– COURTESY LIBRARY OF CONGRESS –

"'Well,' Al Colvin said, 'that mule made a splendid start at first, but the rest of the way across that swamp is unanswered. I am going to take good care of that mule from now on.'

"The next day, saw the little soldier. He was pretty well scratched over his back where the warriors' fingernails had scraped along, leaving their trail. They had torn most of his clothing from his body and ear was nearly torn from his head. He couldn't do anything for two weeks afterward.

"'Little Dock,' he said, 'is a prince of a mule, none better. He ran where he pleased. He jumped about a hundred feet out in that swamp the first jump, and about one hundred yards in the next four jumps, then we was out of it. Little Dock went tearing through the brush on the ridge between the swamp and the Bighorn River. He snorted and then smelt the wood road, then away to the fort we went.'

"'Little Dock can do more snorting than all the other mules put together. And I didn't get killed. We are something extra, Little Dock and I.'"

"Paying Too Dear for the Whistle"

All three accounts of the Hayfield battle agreed in broad outlines. Yet Lockwood omitted the death of Lt. Sternberg, and only Johnny fingered the second victim as a scavenger. (Fort records confirmed the man had a discipline problem.) Lockwood also discussed the ride to summon rescue—but on a horse—while Burnett did not. All three shared the conviction that anyone captured would be tortured—probably not the case, at least with the Cheyennes.

The day after the Hayfield fight, the Wagon Box battle outside Fort Phil Kearny had a similar outcome. Again, the improved Springfield rifle proved decisive.

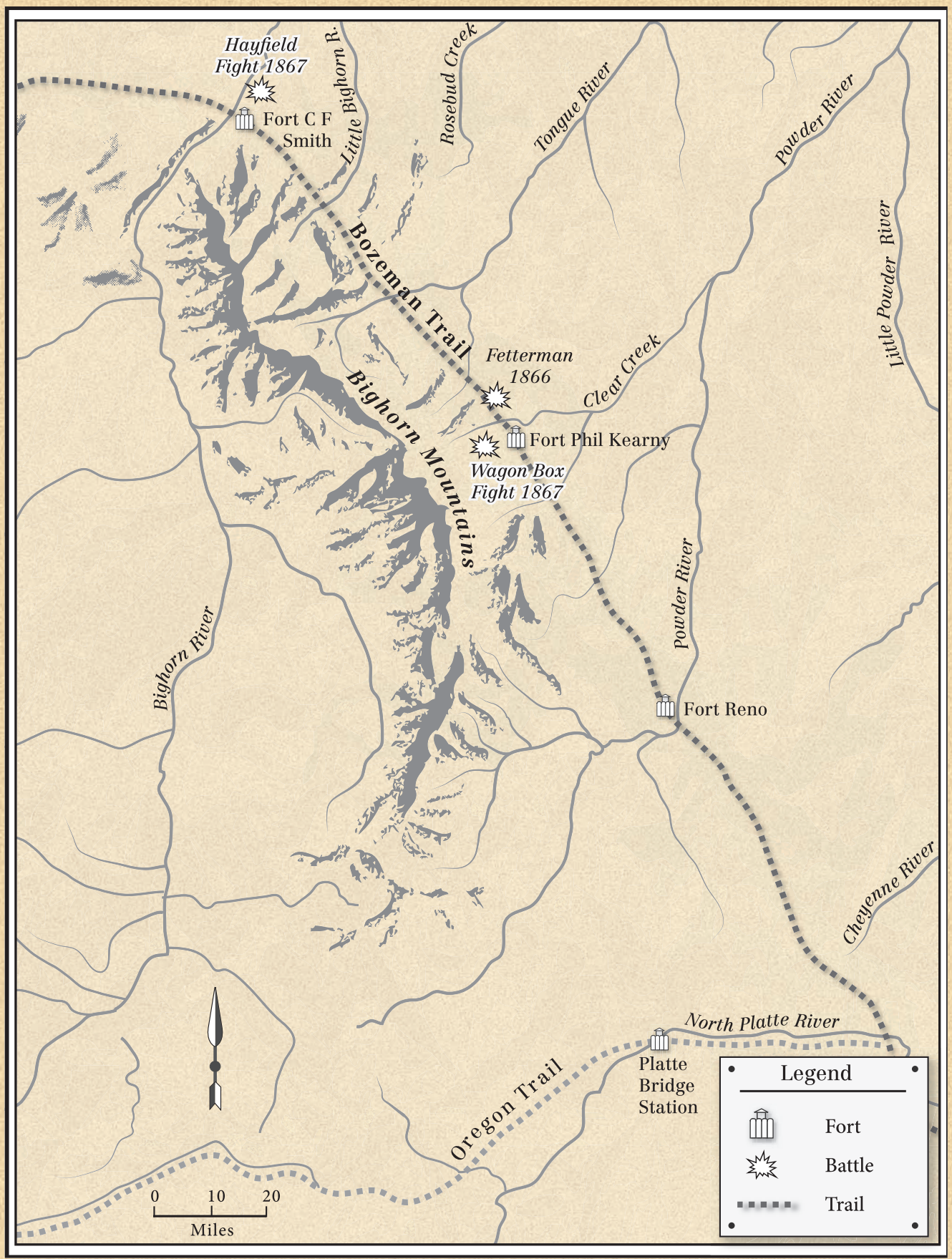
The double battle marked the end of the acute phase of the war named for Sioux Chief Red Cloud. The tribes no longer truly threatened the forts. They did, however, completely stop traffic on the Bozeman Trail and put the government to extreme expense. As an officer at Fort C.F. Smith wrote in a letter home, "We are paying too dear for the whistle."

In the meantime, other routes had opened up to the Montana Territory mines.

In the fall of 1868, the government signed a new treaty at Fort Laramie and removed its presence from the Bozeman Trail. It was one of the few Indian triumphs in resisting American encroachment, albeit a fleeting one.

Johnny stayed at Fort C.F. Smith, having many more adventures there and more than one close call.

John Hart is a San Francisco-area writer on environmental policy and history. His great-grandfather John Benton Hart participated in and left a lengthy description of the Hayfield Fight (and many other adventures). His recollections will be published next year by the University of Oklahoma Press.



At the time of the Hayfield and Wagon Box Fights in 1867, and the earlier Fetterman Fight in 1866, the U.S. Army manned three forts to protect the Bozeman Trail—Fort Reno, Fort Phil Kearny and Fort C.F. Smith. The Army abandoned all the posts in 1868; Red Cloud's Sioux and Northern Cheyenne warriors burned them to the ground.

– MAP BY GERRY KRIEG –

True West Exclusive

Classic Gunfights

Dressed To Kill

Buffalo Bill vs Yellow Hair

Two Stylish Clothes Horses Seek Redress



Numerous artists have portrayed William F. "Buffalo Bill" Cody's scalping of Yellow Hair. This 1883 unsigned woodcut ran in Buffalo Bill's Wild West programs for several years.

– TRUE WEST ARCHIVES –

BY BOB BOZE BELL

Based on the research of Paul L. Hedren

JULY 17, 1876



Charles M. Russell executed this riveting version of the fight. Numerous artists have portrayed the gunfight, and most of them show Cody in traditional buckskin. This 1917 oil is the best portrayal in terms of gritty authenticity. Also note Russell doesn't portray Buffalo Bill in traditional buckskins, but adheres closer to the outfit on the opposite page. Cody ended up on the field in his stage costume, since his luggage got delayed, or perhaps lost, while traveling.

– TRUE WEST ARCHIVES –

A mere two weeks have passed since the 5th Cavalry learned of George Custer's devastating defeat at the Battle of the Little Big Horn. Some 350 officers and troops ride out of Fort Laramie in Wyoming Territory.

With Baptiste "Little Bat" Garnier scouting the front, the troops learn that 800 Northern Cheyennes and some Sioux, led by Morning Star (Dull Knife), have departed Red Cloud Agency to join Sioux Chief Sitting Bull.

Along for the ride was William F. "Buffalo Bill Cody." Having rushed out from a stage appearance in Wilmington, Delaware, to join the battalion, Buffalo Bill was stuck wearing his stage costume, since his luggage got delayed, or perhaps lost, while traveling.

Once on the field, the flamboyantly dressed Buffalo Bill sets a trap for the advance party of Cheyennes, which includes Yellow Hair, a noted warrior.

As dawn breaks on July 17, Col. Wesley Merritt, who took over command of the troops on July 1, permits Buffalo Bill to scout the trail left by the enemy. Buffalo Bill finds the Cheyennes several miles away, but coming fast.

The warriors cannot see Merritt's 350 well-armed men hiding in a cutbank along Warbonnet Creek in Nebraska.

The Cheyennes do see two couriers approach, carrying messages for Merritt.

When the Cheyennes are about 90 yards from Warbonnet Creek, Lt. Charles King jumps up and shouts down to Buffalo Bill, "Now, lads, in with you!"

Buffalo Bill and his friends spur their horses out of the creek bottom and shoot at the Cheyennes, who, caught off guard, return fire. After that initial volley, all of the Cheyennes and troops seek cover, except for Yellow Hair and Buffalo Bill.

Both Buffalo Bill and Yellow Hair fire at each other, at almost the same time. The Cheyenne warrior's shot misses, but Buffalo Bill's shot kills Yellow Hair's horse, sending the warrior tumbling into the dirt. Cody then shoots and kills Yellow Hair before he can get up.

Instead of retreating, Buffalo Bill rides over to Yellow Hair, lying face down in the grass, and dismounts. With his knife, he scalps the Cheyenne.

Raising Yellow Hair's war bonnet and scalp in the air, as troopers ride by to give chase to the Cheyennes, Buffalo Bill cries out, "The first scalp for Custer!"

The fight is over, but the embellished version of this battle grows and grows, finally becoming part of a heroic action piece in Buffalo Bill's Wild West tours, called "First scalp for Custer!"



– COURTESY BUFFALO BILL CENTER OF THE WEST –

The Most Outlandish Outfits Ever Worn to a Gunfight

As bizarre as this fact may seem, eyewitnesses claim that the flamboyant stage costume Buffalo Bill wears in this circa 1876 photograph is the same one he wears in the fight at Warbonnet Creek. He looks more like a "Pimp of the Plains" than a frontier scout. His friend and fellow campaigner, Lt. Charles King calls the outfit a "Mexican vaquero costume." Indeed, on steroids.

King also describes the Cheyenne adversaries' clothes, exclaiming "warfare was never more beautiful." Yellow Hair reportedly wears a feathered bonnet, tin bracelets, a charm, a beaded belt with a blonde scalp hanging from it and a breechcloth fashioned from an American flag.

Talk about "killer clothes!" Imagine if you were a costumer for a Western film, and two of your principals showed up wearing those outfits?

Aftermath: Odds & Ends

After the fight, William F. "Buffalo Bill" Cody collected Yellow Hair's quirt and weapons. The next day, at Camp Robinson in Nebraska, the scout boxed up his Yellow Hair trophies and shipped them to his longtime friend, Moses Kerngood, in Rochester, New York. For years afterwards, Kerngood displayed the articles in the window of his Rochester cigar store.

While the 5th Cavalry went back out on the trail, Buffalo Bill and his pal Charles King penned a glowing account of the fight, which ran in the *New York Herald*. The feature appeared in the Sunday edition on July 23. The *Cheyenne Daily Leader* picked up the news item and published a truncated version on July 28. Other newspapers followed, and the story became a national sensation.

Excusing himself from the Great Sioux War, Buffalo Bill traveled home to Rochester, where he called on Prentiss Ingraham to write a new play for his stage show. The drama was called *The Red Right Hand* or *Buffalo Bill's First Scalp for Custer*. Buffalo Bill called it a "five act play, without head or tail, and it made no difference at which act we commenced the performance. It afforded us, however, ample opportunity to give a noisy, rattling, gunpowder entertainment and to present a succession of scenes in the late Indian war, all of which seemed to give general satisfaction."

Buffalo Bill carried the "First Scalp for Custer" theme over to his Wild West tours, and the production ran and ran for years.

Recommended: *First Scalp for Custer* by Paul L. Hedren, published by Nebraska State Historical Society.

BY CHUCK PARSONS

LITTLE KNOWN CHARACTERS OF THE OLD WEST

The Lawful Breed

Joseph Hardin Clements, cousin to a notorious gunfighter, looked tough, but preferred peace.



Joseph Hardin Clements, all dressed up in a white shirt with a string tie, managed to hold the pistol steady for the minute required to preserve an image, a feat he did not accomplish in the photograph on the opposite page.

– ALL PHOTOS COURTESY JACK CAFFALL, CLEMENTS FAMILY DESCENDANT –

Few are aware of notorious gunfighter John Wesley Hardin's first cousins, the Clements brothers. Of those four, the best known was Emanuel (Mannen), but one of his brothers should be lifted out of obscurity—Joseph Hardin Clements.

Born on December 1, 1849, Joe was too young to join the Confederate Army, as did his brothers Mannen and Jim. As an adult, however, he joined his brothers and other Gonzales County men from Texas to drive cattle up to Abilene, Kansas, in 1871.

While herding cattle to market in Abilene, the boys had an eventful drive. A gun battle had erupted with vaqueros from south of the border. Herd boss Mannen got in a disagreement with the vaquero's boss, Hosea (surname unknown).

Hardin turned the argument deadly after a few hot words, leaving behind six dead vaqueros to be buried on the lone prairie. Hardin, writing years later, recalled that he had killed five of the six—with Jim killing the other one.

Perhaps in celebration that everyone had gotten out of the fight alive, Joe may have posed with the crew for a photograph when they reached Abilene. He posed with them either then or after a later cattle drive, in 1874.

Back in Texas in the early 1870s, Joe sided with the Taylor family during the Sutton-Taylor feud, which began in 1868, when Deputy William Sutton shot and killed Charley Taylor while arresting him for horse theft. In an attempt to end the feud, the parties signed a "treaty of peace" on August 12, 1873.

Joe signed it, along with his brothers Mannen, John Gibson "Gip" and Jim. Hardin also signed this treaty, as did Joe's father-in-law, George Culver Tennille.

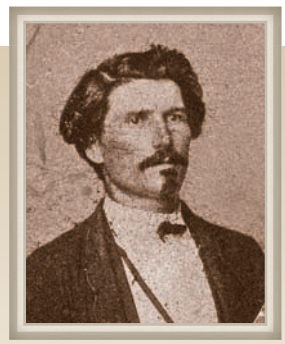
The treaty did not last. Another was prepared on January 3, 1874. Joe, Jim and Tennille signed that one, but Mannen and Gip did not; did they not see any value in signing their names, or were they simply elsewhere?

Joe, although frequently in the company of his mankiller cousin, so far as known never killed a man or even shot at one. Although sympathetic to the Taylor side of the feud, the historical record does not show him participating in any ambush on the Sutton forces. Texas Rangers finally put a stop to the feud at the close of 1876.

Joe survived the dangerous years of the 1870s and 1880s as a cattle rancher in Texas. Then New Mexico Territory attracted him; by 1899, he was established in Hope, south of Roswell, raising sheep, which belies the folklore of cattlemen waging war against sheepmen. He later found success in the banking industry in Roswell.

This little-known cattle drover, feudist, cousin of Hardin, sheep raiser, husband, father and banker died peacefully on March 16, 1927, at his home in Roswell. Hardin's autobiography is full of harrowing adventures; if Joe had left behind his life story, his tale would have taken on a less dangerous tack—showing him working with his fellow man to avoid those issues with others that sometimes led to gunplay and death.

Chuck Parsons is the author of *Captain John R. Hughes* and *The Sutton-Taylor Feud*, and coauthor of *A Lawless Breed*, a John Wesley Hardin biography, and *The Notorious Luke Short.*



Unsolved Mystery

Jim Clements, Joe's older brother, mysteriously disappeared in the 1890s, presumably murdered, but his body was never found, and no one was convicted of killing him.

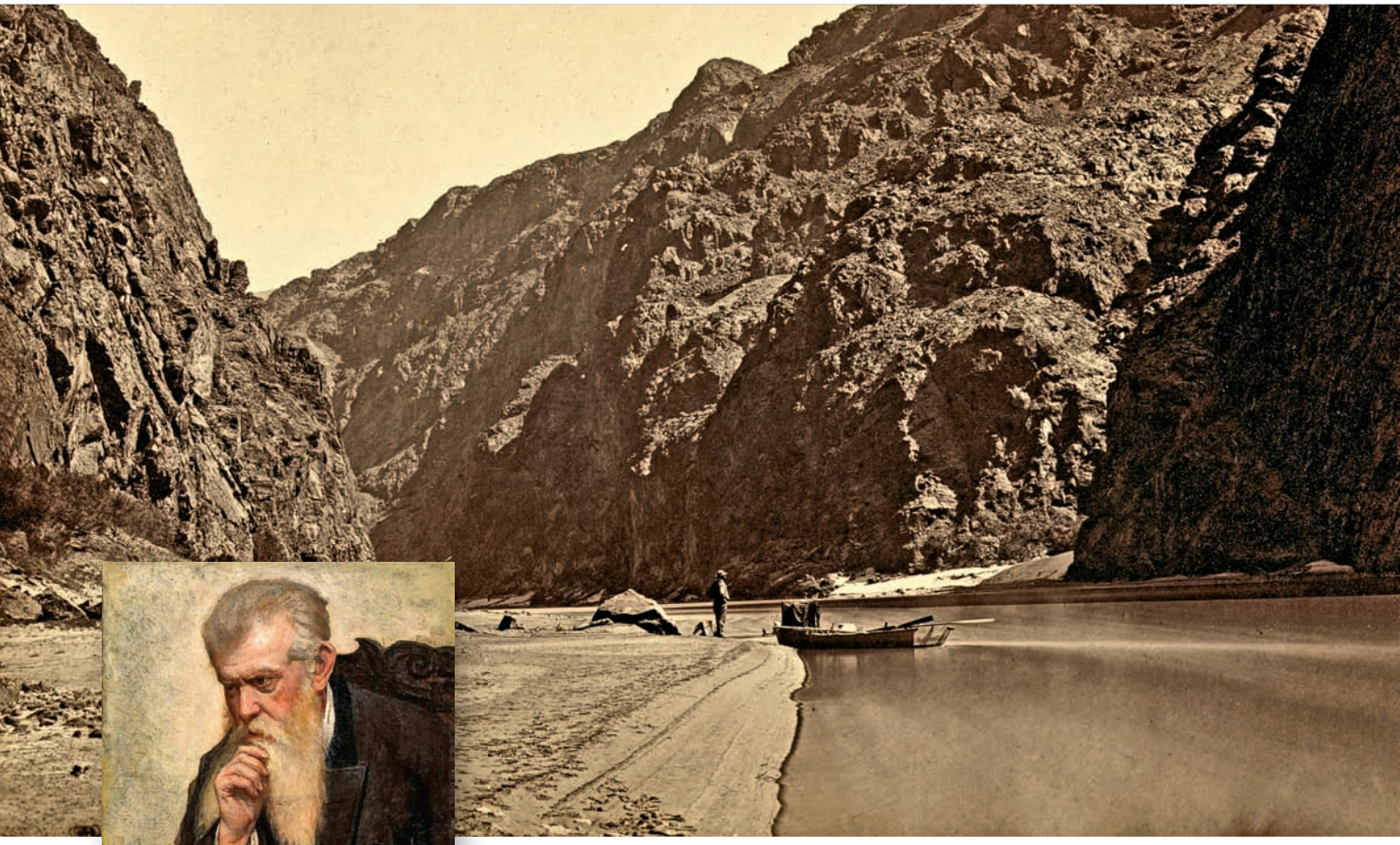


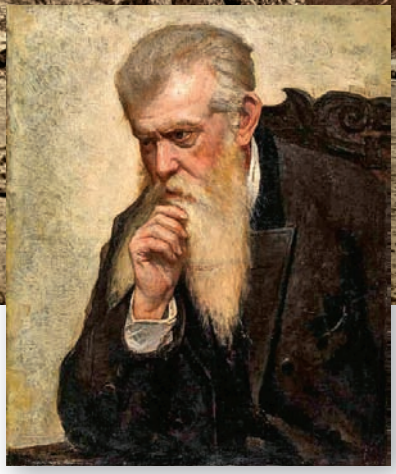
Joseph Hardin Clements poses with his fellow Texas cowboys from Gonzales County, still dressed in their work clothes, having not yet visited a barber, taken a bath or purchased a new suit to enjoy town life at the end of the cattle trail. The photo was possibly taken in Abilene, Kansas, after the cowboys' deadly 1871 drive. Standing from left: Mannie Kimbro, Jim Denson, Ferdinand "Ferd" Brown and James Monroe "Doc" Bockius (occasionally misspelled Brocius). Seated from left: Emanuel "Mannen" Clements, Joe Clements and Jim Clements.

BY CANDY MOULTON

Canyons, Chasms and Cataracts

Follow the adventures of the Wheeler Survey from California to New Mexico.





Photographer Timothy H. O'Sullivan dramatically captured Lt. George M. Wheeler's survey route up the Colorado River, including this camp on Mirror Bar, Black Canyon, Nevada Territory, in 1871. Massachusetts native Wheeler (inset) retired as a major from the U.S. Army in 1888, and died in New York City in 1905.

– COLORADO RIVER PHOTO BY TIMOTHY O'SULLIVAN COURTESY LIBRARY OF CONGRESS/PORTRAIT OF GEORGE WHEELER BY ALICE PIKE BARNEY PUBLIC DOMAIN @ AMERICANGALLERY.WORDPRESS.COM –

Not long after his graduation from West Point, Lt. George M. Wheeler became an assistant survey engineer in the San Francisco area. Promoted to first lieutenant on March 7, 1867, he became an engineer for the Department of California. This set Wheeler on a course surveying and exploring. A year later, he named the Colorado Plateau—a region encompassing portions of southwestern Colorado, western New Mexico, eastern and southern Utah and northeastern Arizona.

Four great surveys of the American West were underway—or began—in 1869. That year John Wesley Powell pushed off from Green River, following the Green and Colorado rivers downstream, Clarence King was in Utah, Ferdinand V. Hayden moved into Wyoming, and George Wheeler surveyed some 24,000 square miles of southeastern Nevada and Utah.

Their work would overspread the West in ensuing years. Wheeler left San Francisco in the spring of 1871, traveling to Halleck Station, near Elko, Nevada, where he assembled his men including photographer Timothy H. O'Sullivan who would travel often with Wheeler, capturing scenes of the survey party at work, the landscape and the indigenous people of the region.



In the summer of 1875, Lt. Rogers Birnie led a detachment of the Wheeler Survey from Los Angeles into Death Valley, recording the first geographic and geologic details of the future national park. Today, the Mesquite Flat Dunes, protected as a wilderness, can be seen from State Highway 190.

– COURTESY NPS.GOV –

71,250 Miles and Counting

During 1871 Wheeler's team surveyed an astounding 71,250 miles, covering central, southern and southwestern Nevada, eastern California, southwestern Utah, and northwestern, central and southern Arizona. While Powell was again on the Colorado River exploring the Grand Canyon, Wheeler also headed in that direction. He had flat-bottomed boats delivered to Camp Mohave at the California border, where he put in and headed upriver on the Colorado.

Wheeler reached Black Canyon, Bolder Canyon and went as far as Diamond Creek before halting his explorations.

Our route begins in Death Valley National Park, a landscape Wheeler's surveys covered, and a place that demonstrates some of the difficult climatic conditions the surveyors experienced. Traveling east to Las Vegas, Nevada, visit Springs Preserve, site of the original natural spring that led to the establishment of this community. Then, midway between Las Vegas and Mesquite, visit the Valley of Fire with its plethora of petroglyphs and pictographs.

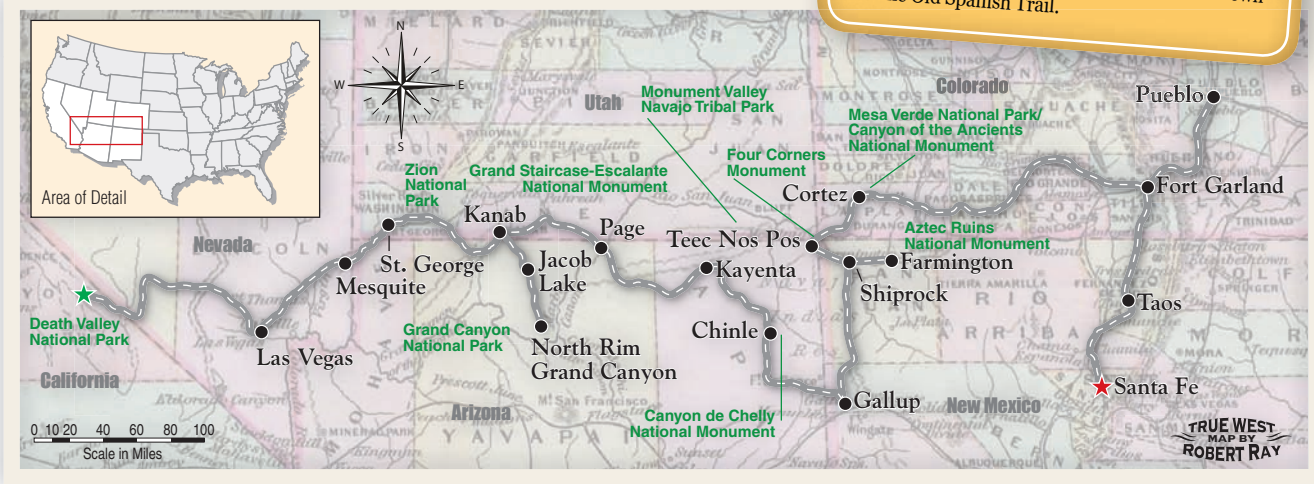
Depart Nevada and head into southern Utah, traveling through St. George and Zion National Park to Kanab, just north of the Arizona border. For his second expedition in 1871-'73, John Wesley Powell made his headquarters in the Mormon pioneer community of Kanab. The town is also known as "Little Hollywood," as it's been a favorite location for filmmakers since Tom Mix made *Deadwood Coach* in 1924. Go south on U.S. 89A and west on Arizona 389 across the Kaibab Band of Paiute Indians Reservation for a visit to Pipe Springs National Monument, a historic cultural crossroads settled in the 1860s by Mormon ranchers from St. George. Visitors can tour the pioneer settlement, including the 1870s-era fort, and the Kaibab Band of Paiute Indians Visitor Center and Museum.

Reversing travel from Pipe Springs, drive east and then south across the Kaibab Plateau toward Jacob Lake and the North Rim of the Grand Canyon. More remote and less visited than the South Rim, this vast, lightly populated area, also known as the Arizona Strip (the land north and west of the Grand Canyon adjacent to Utah and Nevada), is representative of the landscapes Wheeler's party surveyed. You can continue on U.S. 89A to Page, Arizona, or return to U.S. 89 for a circuitous multi-day route through southern Utah to visit Grand Staircase-Escalante National Monument, Capitol Reef National Park and Natural Bridges National Monument—before arriving at Monument Valley on the Utah-Arizona border.

HISTORICAL MARKER

Old Spanish Trail

In 1829 Antonio Armijo and 60 men traveled from New Mexico to California seeking a trade route, ultimately establishing a pathway that became the Old Spanish Trail. They traded woolen items for mules and horses, which they trailed back to New Mexico, selling them for a tidy profit. Later traders took differing routes, but together both Armijo's original path and the others became known as the Old Spanish Trail.





When on the trail of Wheeler's survey party across southern Utah and northern Arizona, a side trip to Pipe Springs National Monument west of Fredonia, Arizona, provides visitors an opportunity to learn first-hand about pioneer life on the Arizona Strip.

– COURTESY NPS.GOV –

Arizona's Canyonlands

At Page, Glen Canyon Dam backs up the Colorado River, forming Lake Powell. This reclamation project forever changed the river's ecosystem above and below the dam, by flooding canyons and making sites such as Rainbow Bridge accessible by bridge or overland on Navajo-led guided expeditions. Slot canyons, such as Antelope Canyon and Canyon X, are great places for visitors to explore and immerse themselves in this remarkable landscape.

From Page, travel south on U.S. 89 to U.S. 160, which goes east to Tuba City, the gateway trading post community to the Navajo and Hopi reservations, or you can continue south and west to the South Rim of the Grand Canyon. I head east on U.S. 160 to Navajo National Monument and Kayenta. Here, make a detour on U.S. 163 into Monument Valley, a place immortalized in films ranging from John Ford classics to *Forrest Gump*. My route continues south on U.S. 191 to Chinle, Arizona, and Canyon de Chelly National Monument. This is truly one of the special and sacred places on the planet. I headed into the monument on horseback, crossing and recrossing Chinle Wash, listening to stories shared by a Navajo guide, staring awestruck at the massive rock face of the canyon walls. Later, a vehicle trip along the rim of the canyon provided a different view—equally inspiring and culturally enriching.





Just west of Cortez, Colorado, Canyon of the Ancients National Monument protects over 6,000 ancient sites, including this grand kiva, on 176,000 acres that Wheeler's party would have surveyed in the early 1870s.

– GATES FRONTIERS FUND COLORADO COLLECTION WITHIN THE CAROL M. HIGHSMITH ARCHIVE, LIBRARY OF CONGRESS –

After exploring Canyon de Chelly, my route on U.S. 191 continues south to Arizona 264 and east to Hubbell Trading Post, a business enterprise in Ganado that has been selling to travelers and residents since 1878. After Ganado, continue south to Gallup, New Mexico, near the site of Fort Wingate, where one of Wheeler's exploring expeditions spent time resting after six weeks of surveying. Then I travel north on U.S. 491 past the landmark rock formation Ship Rock to Shiprock, New Mexico, and U.S. 64 to Teec Nos Pos, Arizona, just south of the Four Corners Monument, because what trip to this area of the country is complete without standing where you can at least see four states? The idea that standing at the bronze marker within the relatively commercial plaza at Four Corners means you can actually touch the four states at one time, is just that—an idea. Since the marker has moved more than once, it undoubtedly is not at the actual point where the states meet.

Colorado's Canyons of the Ancients

From Four Corners I head north into Colorado on U.S. 160, traveling across the Ute Mountain Tribe Reservation to spend time in Cortez, a perfect headquarters for visitors exploring the ancient archaeological sites of Southwest Colorado—Canyon of the Ancients National Monument, Ute Mountain Tribal Park and Mesa Verde National Park. After Cortez, I drive east







Followers of the Wheeler Survey's expedition across the Southwest in 2017 will rediscover the same wonders of the canyonlands of the Four Corners that Wheeler and his party first saw 145 years ago, including Arizona–Utah's Monument Valley.

– COURTESY UTAH OFFICE OF TOURISM –

across the San Juan Mountains on U.S. 160 to Fort Garland in the San Luis Valley.

In 1872, Wheeler was authorized by Congress to direct the United States Geological Surveys West of the One Hundredth Meridian, a seven-year project that would be known as the Wheeler Survey. The survey's main goal was to make topographic maps of the southwestern United States. Also, Wheeler was charged with identifying the physical features of the region; discovering the numbers, habits and disposition of Indians in the section; selecting sites for future military installations; determining routes for rail lines and roads; and making notes about mineral resources, climate, geology, vegetation, water sources and agricultural potential.

Wheeler and his team explored a vast area in 1872 and then covered another 72,500 square miles in 1873. In 1874, more organized and methodical, the survey encompassed only 23,281 miles.

In his years of surveying, Wheeler used a team of military and civilian workers,



In early 1876, George Wheeler's survey party stopped at Fort Garland. Today, the fort is a museum, providing a window into Colorado's frontier military past.

– COURTESY SAN LUIS VALLEY MUSEUM ASSOCIATION –



Founded in 1610, Santa Fe's San Miguel Chapel, the oldest church in the United States, would have been visited by the George Wheeler survey team in 1873.

– COURTESY NEW MEXICO DEPT. OF TOURISM –



The Four Corners Monument on the Navajo Nation commemorates the geographic point where Arizona, Colorado, New Mexico and Utah meet—and a visitor can "touch" four states at once.

– COURTESY PHOTOGRAPHS IN THE CAROL M. HIGHSMITH ARCHIVE, LIBRARY OF CONGRESS–

including packers, scientists, cooks, photographers, journalists and army soldiers. They had horses and mules, and wore woolen clothing and hob-nailed boots.

Among the contemporary chroniclers was William H. Rideing, a correspondent for *Harper's*, *Appleton's*, the *New York Times* and other publications. He later compiled his newspaper articles and published them in a collection titled *A-Saddle in the Wild West: A Glimpse of Travel among the Mountains, Lava Beds, Sand Deserts, Adobe Towns, Indian Reservations, and Ancient Pueblos of Southern Colorado, New Mexico, and Arizona.*

New Mexico's Land of Pueblos

During 1875, the Morrison division of Wheeler's group headed into Colorado, beginning their survey at Pueblo and then traveling to Fort Garland and the San Luis Valley before surveying south into New Mexico and then west into Arizona. This was a small party with just nine men and 22 mules.

Rideing described the scene at Fort Garland: "The reveille was beaten, [the] guard mounted, and relieved in the fullest and neatest dress, and to inspiring music, even though six men were all the post could muster."

These Colorado explorations included Conejos, but in New Mexico they visited Tierra Amarilla, and then explored west into Canyon de Chelly, traveling south to Fort Wingate, before they returned to Santa Fe (a city they had skirted earlier). Rideing described the bustling square and Governor's Palace: "Fashionably-dressed civilians, military officers in blue and gold, rough-looking soldiers, weather-beaten emigrants and broad-hatted teamsters with raw-hide whips that crack like a pistol" dominated a scene, but there also were "women who sat outside the doorways making cigarettes, pulling their shawls over their heads."

In spite of the good work done and the very real prospect that Wheeler's team could survey the entire territory west of the 100th meridian effectively, Congress had abandoned the project by 1878. Wheeler, promoted to captain that year, became despondent. He was on sick leave from the Army from 1880 until 1884. He returned to active duty in 1885 and 1886, and finally published his Geographical Report in 1881, which contained 164 maps and 41 reports. He had cited a disability and retired a year earlier, in 1888. He would live until 1905.

George Wheeler's name lives on, however. Wheeler Peak in Nevada's Great Basin National Park, Wheeler Peak in New Mexico and the scenic Wheeler Geologic Area in southern Colorado are named for him.

Candy Moulton is a regular contributor to *True West*. When not writing articles or managing the Western Writers of America, she is busy developing films and multimedia programs for museums and visitors' centers in the West.



– MATT INDEN/MILES COURTESY COLORADO OFFICE OF TOURISM –

The Vail Hotel, Union Street Historic District, *Pueblo, CO.*

PLACES TO VISIT/ CELEBRATIONS & EVENTS

Death Valley National Park, *Death Valley, CA*; **The Springs Preserve**, *Las Vegas, NV*; **Valley of Fire State Park,** *Overton, NV*; **Grand Staircase-Escalante National Monument,** *Kanab, UT*; **Grand Canyon National Park,** *Grand Canyon, AZ*; **Monument Valley Navajo Tribal Park**, *Oljato-Monument Valley, AZ*; **Pipe Spring National Monument,** *Fredonia, AZ*; **Glen Canyon National Recreation Area**, *Page, AZ;* **Navajo National Monument**, *Shonto, AZ*; **Canyon de Chelly National Monument**, *Chinle, AZ*; **Hubbell Trading Post National Monument**, *Ganado, AZ*; **Canyon of the Ancients National Monument**, *Cortez, CO*; **Mesa Verde National Park,** *Cortez, CO*; **Ute Mountain Tribal Park**, *Cortez, CO*; **Fort Garland Museum & Cultural Center,** *Fort Garland, CO*; **Aztec Ruins National Monument**, *Aztec, NM*; **Palace of the Governors**, *Santa Fe, NM*

GOOD EATS & SLEEPS

GRUB: Triple George Grill, *Las Vegas, NV*; **Nedras Too**, *Kanab, UT*; **Bonkers Restaurant**, *Page, AZ*; **Genaro's Café**, *Gallup, NM*; **The Farm Bistro**, *Cortez, CO*; **Bobcat Bite**, *Santa Fe, NM*; **Tia Sophia's**, *Santa Fe, NM*

LODGING: Lake Powell Resort, **Wahweap Marina**, *Page, AZ*; **Gouldings Lodge**, *Monument Valley, UT*; **The View Hotel**, *Oljato-Monument Valley, AZ*; **Thunderbird Lodge**, *Chinle, AZ*; **Strater Hotel**, *Durango, CO*; **Sky Ute Casino Resort, Southern Ute Reservation**, *Bayfield, CO;* **La Posada de Santa Fe**, *Santa Fe, NM*

GOOD BOOKS/FILM & TELEVISION:

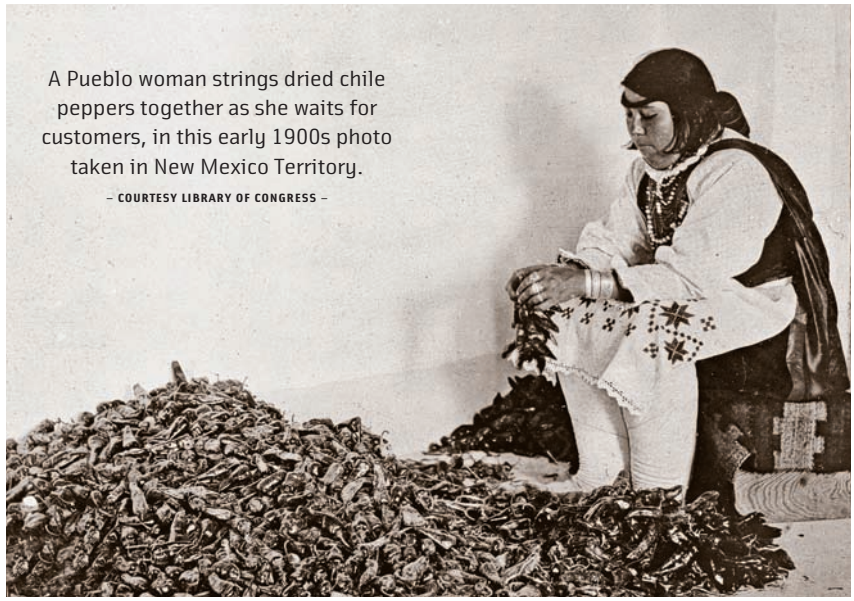
BOOKS: ***Great Surveys of the American West*** by Richard A. Bartlett; ***Wheeler's Photographic Survey of the American West, 1871-1873*** by George M. Wheeler; photographs by Timothy O'Sullivan; ***Framing the West: The Survey Photographs of Timothy H. O'Sullivan*** by Toby Jurovics, Carol Johnson, William F. Stapp and Glenn Willumson; ***Roadside History of Utah*** by Cynthia Larsen Bennett; ***Canyon de Chelly: Its People and Rock Art*** by Campbell Grant

FILM & TELEVISION: ***Stagecoach*** (United Artists, 1939); ***My Darling Clementine*** (Twentieth-Century Fox, 1947); ***Fort Apache*** (RKO Pictures, 1948), ***She Wore a Yellow Ribbon*** (RKO Pictures 1949), ***Rio Grande***, (RKO Pictures, 1950), ***Wagon Master*** (RKO Pictures, 1950), ***The Searchers*** (Warner Bros, 1956); ***The West*** (PBS, 1996); ***The National Parks: America's Best Idea*** (PBS, 2009)

BY SHERRY MONAHAN

Red Hot for the Crowd

Las Vegas pioneers loved their Chile Colorado with a spicy kick!



A Pueblo woman strings dried chile peppers together as she waits for customers, in this early 1900s photo taken in New Mexico Territory.

– COURTESY LIBRARY OF CONGRESS –

In 1879, when the Atchison, Topeka and Santa Fe chugged into Las Vegas, New Mexico Territory, the railroad brought in a wide variety of food that rivaled the delicacies found in the California streets of San Francisco.

Playing off recipes developed by local Mexican natives, the Exchange hotel offered a regional dish of Chile Colorado in 1882, which *The Las Vegas Gazette* described as "... nothing more or less than stewed red peppers."

But the Exchange's chef, Paul Crawford, made his Chile Colorado more spicy than stew. Before the meal was over, he had to cool down his customers by bringing them "…an armful of fans and seventeen buckets of ice water. Oh! he made it red hot for the whole crowd."

> He had to cool down his customers by bringing them "seventeen buckets of ice water."

Locals who wanted to make their own Chile Colorado could find chile peppers sold by Las Vegas merchants, or by Pueblo Indians at outdoor markets.

Or cooks could find the spice already prepared, at stores that included Weil and Graaf's, which advertised 5,000 pounds of ground chili for sale. Perhaps not so coincidentally, a milk ad appeared before that promotion!

Not everyone embraced the native foods. Some stuck to traditional 19th-century fare. One local restaurant, Molinelli's, served up a European menu in 1883 that included chicken soup, roast spring chicken, pork loin with apple sauce, lamb fricassee with French peas, New England baked beans, English plum pudding and vegetables from the garden. A local grocery store, Ben's, advertised its fresh figs, quinces, crab apples, pomegranates and a full line of confections, including marshmallow drops and caramels.

Sunday dinners were popular at local hotels, and the Plaza Hotel excelled at them. On June 30, 1885, its menu included: Chicken Royal Consommé soup, baked Gallinas trout, dressed lettuce with green onions, lobster salad, pork and "sour kraut," tongue with cream sauce, lamb, beef with gravy, suckling pig stuffed with oysters, chicken fricassee German style, veal Bordelaise breast with pineapple

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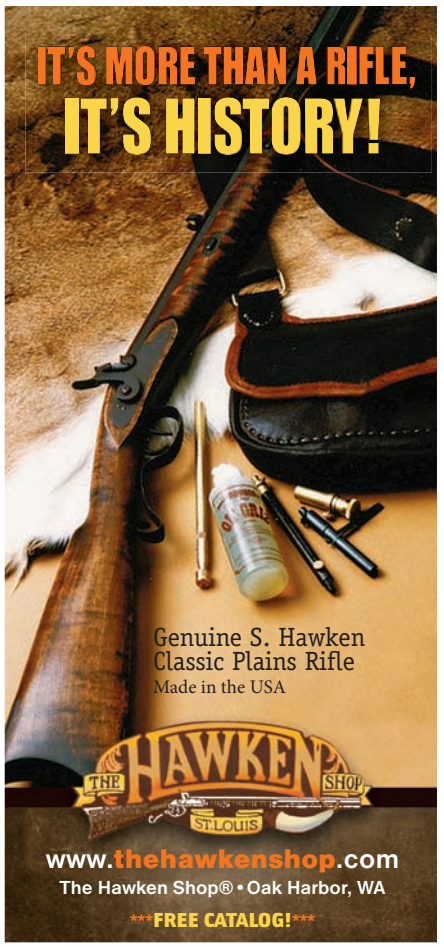


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fritters and various potatoes, asparagus, peas, string beans and kraut.

Saving room for dessert was a must for this meal. Pioneers could choose green apple pie, California pear pie, Cabinet pudding with brandy sauce, angel food, coconut and jelly cakes, vanilla ice cream, fruits, nuts, raisins, cheese, French drip coffee, iced tea, ice milk and fresh buttermilk.

Twenty years after the train arrived, Fred Harvey entered the restaurant business in Las Vegas, with his celebrated Harvey House called Castañeda. It sat next to the train depot and was the site of Theodore Roosevelt's first Rough Riders reunion. Chef Dan Tachet became known for serving native dishes of albondigas soup, chicken enchiladas and fried chicken topped with tomato sauce, garnished with French peas.

Prepare the red-hot native Mexican dish of Chile Colorado for dinner; you might need to have some fans nearby!

Sherry Monahan has penned *The Cowboy's Cookbook, Mrs. Earp: Wives & Lovers of the Earp Brothers*; *California Vines, Wines & Pioneers; Taste of Tombstone* and *The Wicked West*. She has appeared on Fox News, History Channel and AHC.

CHILE COLORADO

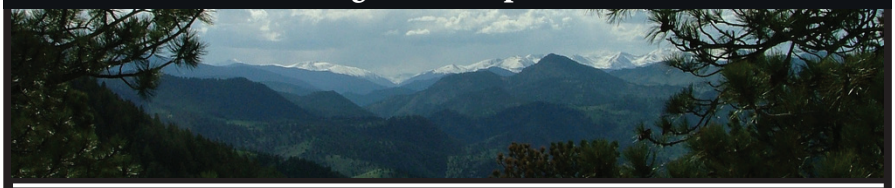
1 whole chicken, cut up
1 teaspoon salt
Flour for coating
Water to cover
¼ cup parsley, freshly chopped
1 onion, diced
8 oz. dried red chiles
Boiling water to cover chiles

Season the chicken with salt, and then coat with flour. Sear on all sides until golden over medium-high heat in a large stew pot. Reduce the heat to simmer. Add the parsley, onion and enough water to cover chicken. Cook covered until the chicken is done—about 60 to 90 minutes.

While chicken is cooking, make the sauce: Cut the tops off the chiles, and dump out seeds. Cut into rough pieces, and place in a bowl. Add boiling water, just to cover; let stand for 30 minutes. Drain half the water, and blend the chiles and remaining water until smooth. Add to the chicken, and finish cooking.

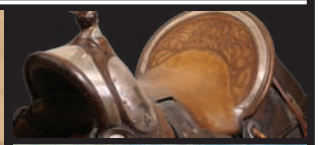
Adapted from *Los Angeles Times's 1905 cook book*

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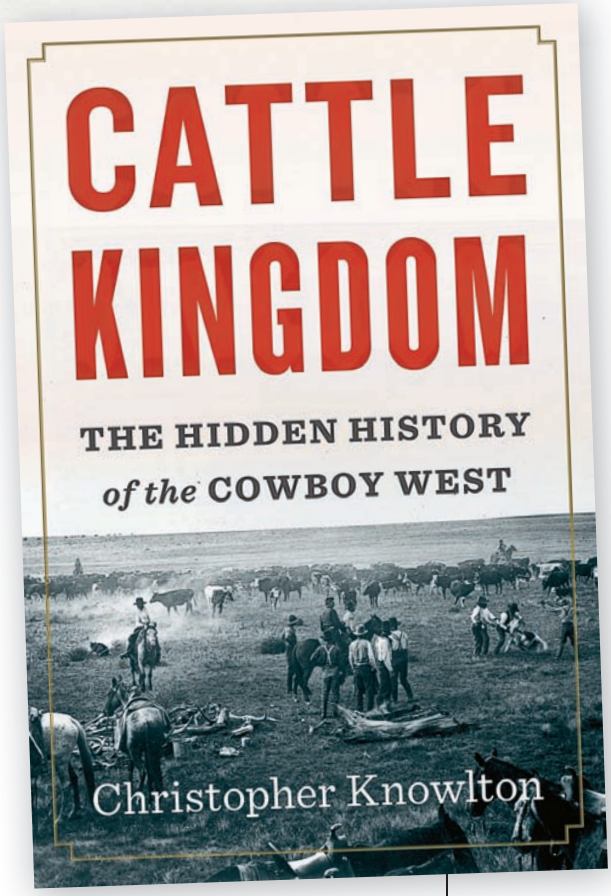
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WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



Beeves, Barons and Barbed Wire

Cattle Kingdom charts the international phenomenon in the post-Civil War U.S. that changed the world, plus a new history of soldiering in the Southwest, a border Western of intrigue, a biography of a long-lost Arizona outlaw and a leather-stocking tale of the Rockies.

"No boom-bust cycle has had as lasting an impact on American society as the rise and fall of the cattle kingdom, and yet, oddly, this epic saga is largely forgotten today."

In 2017, Texas, Oklahoma and Kansas towns are celebrating the sesquicentennial of the first cattle drives on the Chisholm Trail—from South Texas, across the Indian Territory (Oklahoma), to the new railhead in Abilene, Kansas—which launched the legendary era of the American cowboy, trail bosses, cowtowns and cattle barons. Since 1867, when those first cowboys survived the dangerous trail north to load their prized beeves onto the cattle cars of the Kansas & Pacific Railway, sending them east to slaughter and dinner tables, the story of the American cowboy has become as mythologized as Great Britain's Arthurian Knights of the Round Table.

During the past three decades, the historiography of the West has produced hundreds of volumes of new and traditional Western American history, with numerous academic treatises on the real and imagined cowboy, but few, if any, monographs on the post-Civil War cattle industry for a broad, popular audience. Christopher Knowlton, after four decades of professional writing, advising and investing as an economist and Wall Street financier, has applied his lifelong passion for Western history—and career knowledge of American economic cycles and marketplaces—in writing the best one-volume history of the legendary era of the cowboy and cattle empires in 30 years. *Cattle Kingdom: The Hidden History* of the *Cowboy West*



French nobleman Marquis de Mores and his career as a cattle baron in Medora, North Dakota (named after his wife), and his friendship with fellow aristocrat and cattleman, New Yorker Theodore Roosevelt, is one of the legendary figures profiled in *Cattle Kingdom*.

– COURTESY NORTH DAKOTA HISTORICAL SOCIETY –

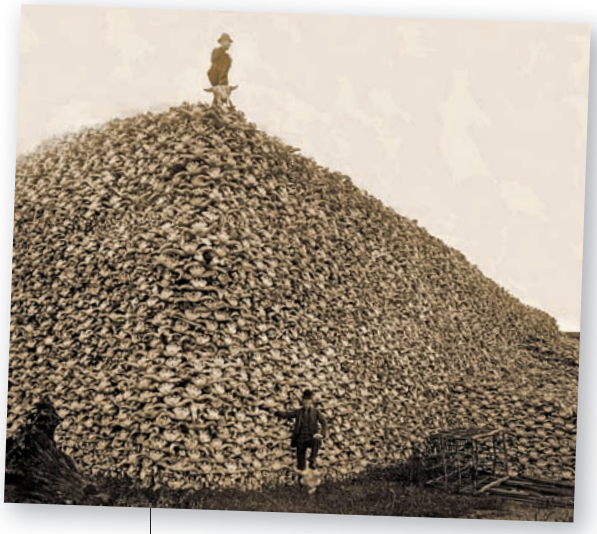
(Houghton Mifflin Harcourt, $29) redefines our understanding of the era beyond the traditional boundaries of the West, and as an ecnomic sector that helped drive America's post-Civil War industrialization during the empirical globalization of marketplaces in the Victorian Era. Knowlton states succinctly in his Introduction, "No boom-bust cycle has had as lasting an impact on American society as the rise and fall of the cattle kingdom, and yet, oddly, this epic saga is largely forgotten today."

Knowlton's flowing prose style in *Cattle Kingdom* is enjoyable to read, as he expertly weaves the story of the post-Civil War cattle industry that entrepreneurially changed America economically, environmentally and industrially, with the personal stories of the men and women—famous and not so famous—from Theodore Roosevelt to Charles "Teddy Blue" Abbott—whose lives intersected between 1867 and 1887. From the trail drives and cowtowns, to the boardrooms and cowboys and cattle barons, railroaders and restaurateurs, Knowlton relates a sobering tale of the cowboys who worked the cattle, the range bosses who led the herds north from Texas, and the American and European cattle barons who built and lost empires worth tens of millions of dollars before most of it was lost in the Big Die-Up of 1886-'87. I particularly like Knowlton's economic history, which explains "the larger forces that shaped and spurred the industrialization of agriculture. It looks at how global trade and flows of capital drove events every bit as much as the trail drivers themselves."

Knowlton, who currently makes his home in Jackson, Wyoming, has added a superb volume to the agricultural, cultural, economic and environmental historiography of cattle ranching and cowboy history in the American West. His early chapter on the destruction of the great American bison herds during the the rise of the open-range cattle empires—and the demise of the nomadic Plains Indian tribes culturally dependent on the buffalo—provides an allegorical foreshadowing to the rise and fall of the open-range cattle empires that is still relevant 150 years later. His detailed acknowledgments, insightful endnotes and thorough bibliography solidify *Cattle Kingdom*'s importance to the genre, and will be used as major resources for writers and students for many years. I especially appreciate his firsthand knowledge and zeal for the history of the West, its land and the people, its past and its present.

A very accomplished London economist, economics writer and New York Wall Street finance manager, Knowlton has told the *national* story of the post-Civil War range cattle era and provides the reader with a well-balanced interpretation of the highly romanticized era. He expertly juxtaposes the Western agricultural side of the story, and the men and women who lived, worked and died out West in the cattle industry, with the Midwestern and Eastern industrialization and economic side of the story. Most importantly, his conclusion provides context for today's reader considering the market forces shaping the United States economy in the 21st century: "The open-range cattle era and its role in shaping America deserve to be more broadly known, if only as an instructive cautionary tale," he warns.

—Stuart Rosebrook



In Cattle Kingdom: The Hidden History of the Cowboy West, author Christopher Knowlton provides an in-depth cultural, economic and environmental history of the hunting and slaughtering of the American bison, parallel to the rise and fall of the cattle industry in post-Civil War West.

– COURTESY OF THE BURTON HISTORICAL COLLECTION, DETROIT PUBLIC LIBRARY

ROUGH DRAFTS



Planning a summer trip? Love heritage railroads? Rail history? Here are some recent books that will help you plan your adventure and provide some great reading when on the road, at home or onboard as a passenger on a historic train.

A favorite of mine is *Trains* magazine's ***Tourist Trains Guidebook, Sixth Edition*** (Kalmbach Books), which has descriptions of 500 railroads, rail museums and depots in the United States and Canada.

For rail history aficionados, I recommend a beautiful new book from the University of Oklahoma by August J. Veenendaal, Jr., titled ***Smoke Over Oklahoma: The Railroad Photographs of Preston George***. If you love historical photos of smoke-churning locomotives, this is a book for you, as is the heavily illustrated ***North American Locomotives: A Railroad-by-Railroad History*** (Crestline) by Brian Solomon.

Michael Portillo's ***Great American Railroad Journeys*** (Simon & Schuster UK), a tie-in to the BBC series to air on PBS, is a beautifully illustrated book, with numerous modern and historical images.

Simon & Schuster UK has also republished the 1879 classic, ***Appleton's Railway Guide to the USA and Canada***, which was Portillo's guidebook for the rail journeys he made in North America for his television series.

Arcadia Press has recently published an excellent addition to its "The Images of Rail" series titled ***The Great Northern Railway in Marias Pass*** by Dale W. Jones, a celebration of the engineering feat that brought the railroad to Glacier National Park.

–Stuart Rosebrook



In *Soldiers in the Southwest Borderlands, 1848–1886*, editor Janne Lahti has collected 11 essays on the diverse roles and actions of the U.S. Army in the Southwest, such as Jerry D. Thompson's "Homobono Carabajal," about the Hispanic Civil War soldiers serving in the region, including at Fort Garland, Colorado (above).

– COURTESY NATIONAL ARCHIVES AND RECORDS ADMINISTRATION –

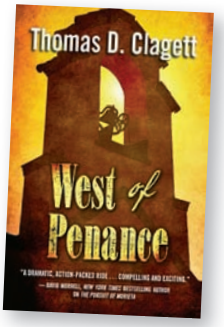
Trooper's Tales

Typically, biographies related to the Army in Trans-Mississippi West feature officers. *Soldiers in the Southwest Borderlands 1848-1886* (University of Oklahoma Press $29.95), compiled and edited by Janne Lahti, offers a notable exception. This anthology features ten enlisted men of varied backgrounds and ethnicities representative of the diversity found among the rank and file before, during and after the American Civil War. Notably, the author of each essay ranks among the best scholars in the field.

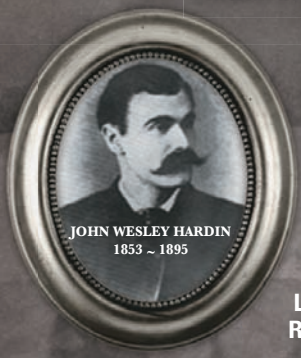
—John Langellier, author of Fighting for Uncle Sam: Buffalo Soldiers in the Frontier Army

A Western Tale of Intrigue

In Thomas D. Claggett's latest novel, *West of Penance* (Five Star, $16.80), Parisian gambler Clement Grantaire is accused of cheating. After killing his accuser in a duel, he learns the man is the son of an important government official. On the run, Grantaire joins the French Foreign Legion. His unit is sent to Mexico during the 1860s French invasion. There he fights valiantly and is recognized



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In Thomas D. Claggett's *West of Penance*, fugitive-hero Clement Grantaire, who has become a Catholic priest in territorial Santa Fe, New Mexico, must use his past gambling skills leading him into the middle of the Colfax County cattle war.

– COURTESY LIBRARY OF CONGRESS –

as a hero only to become a fugitive when he refuses orders to murder innocent villagers. Grantaire repents of his wayward life and becomes a priest serving in New Mexico Territory. When the Archbishop asks Grantaire to help raise funds for Santa Fe's cathedral, he brings his dormant gambling skills into play, leading him smack-dab into the heart of New Mexico's Colfax County War. Clagett writes a fast-paced historical novel hard to put down.

—Bill Markley, author of Deadwood Deadmen

An Arizona Outlaw

Fleming "James" Parker was a career criminal, primarily a rustler, but in 1897, he took a step up to train robbery near Peach Springs,





In his biography of outlaw Fleming "James" Parker, Prescott, Arizona, historian Parker Anderson provides readers with a valuable primary resource on Arizona Territorial law and order history, including an in-depth examination of the role of Yavapai County Sheriff George C. Ruffner (above) in the pursuit and capture of Parker for train robbery, murder and the outlaw's infamous jail break.

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Photo credit: John Wheland

BRING HOME
YOUR OWN WILD HORSE OR BURRO

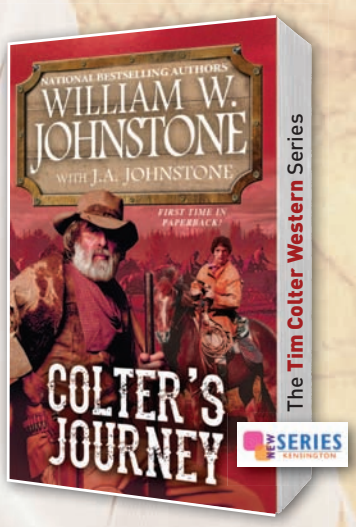
EVENT DETAILS

- **Rock Springs, WY** • July 7 – 8 *Trained/untrained animals available*
- **Annville, PA** • July 14 – 15
- **Cheyenne, WY** • July 21 – 31 *Trained animals available*
- **Brighton, CO** • July 22 *Trained animals available*
- **Poteau, OK** • July 27 – 29
- **Ewing, IL** • August 5
- **Douglas, WY** • August 12 – 19 *Trained animals available*
- **Cassopolis, MI** • August 18 – 19
- **Monroe, WA** • August 18 – 19 *Trained/untrained animals available*
- **Hot Springs, AR** • August 20 – 21
- **Riverton, WY** • September 8 – 9 *Trained animals available*
- **Salt Lake City, UT** • September 16 *Trained animals available*

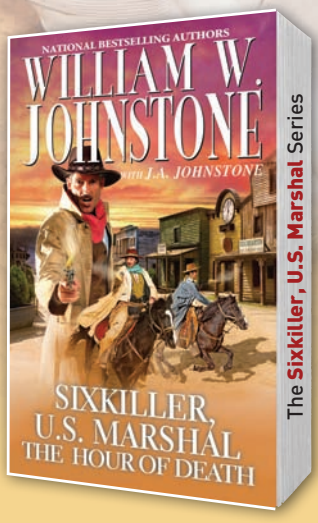
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BUILDING YOUR WESTERN LIBRARY

BRITISH AUTHOR FROM BRIGHTON SHARES HIS FAVORITE WESTERN BOOKS



Englishman Andrew McBride fell in love with the American West after reading novels—such as A.B. Guthrie's *The Big Sky*, John Prebble's *The Buffalo Soldiers*, Thomas Berger's *Little Big Man* and Elmore Leonard's *Hombre*— and watching John Ford and John Wayne Westerns, and following series like *The High Chaparral* on television.

He's had six Western novels published: *Canyon of the Dead, Death Wears a Star*, *Death Song*, *The Arizona Kid*, *Shadow Man* and *The Peacemaker*. All are presently available. Ralph Cotton, a Pulitzer-prize nominated novelist says: "This relatively new author has thoroughly, and rightly so, claimed his place among the top Old West storytellers." *Shadow Man* has been described as "a little masterpiece waiting for you to turn the page."

McBride, who lives in Brighton, England, says, "Picking just five books to recommend is an impossible task, given the range of subject matter encompassed under the headline "The Old West." Ask me in ten minutes and I'd pick another five, and ten minutes later another five."

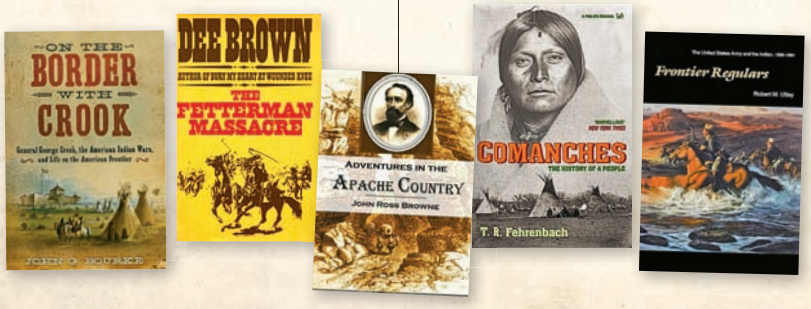
❶ ***On The Border with Crook*** (John G. Bourke, Time Life Books): This is an on-the-spot account by one of Gen. George Crook's officers in the 3rd U.S. Cavalry. It takes in when Crook fought Apaches in Arizona, 1871-'75 and 1882-'86, and also the campaigns against the Sioux and Cheyenne in 1875-'76, including the Battle of the Rosebud. It's an invaluable record by someone who was there.

❷ ***The Fetterman Massacre*** (Dee Brown, Pan Books Ltd): By the author of *Bury My Heart at Wounded Knee*, this is an almost day-by-day, diary-like account of Gen. Carrington's ill-fated expedition of 1866, from the founding of Fort Phil Kearny to the massacre of Fetterman and his men by the Sioux and Cheyenne. Brown details the unfolding of a tragedy with the skill of a master dramatist.

❸ ***Apache Country*** (John Ross Browne, Leisure Books): A little lost gem, this is a first-person account of a journey through the Southwest in 1863-'64, through communities living in fear of Apache attack. A unique account of daily life on one of the most "frontier" of all American frontiers.

❹ ***Comanches*** (T.R. Fehrenbach, Book Club Associates, London): In contrast, this is history on a massive scale, following the Comanche tribe from their origins as an offshoot of the Shoshones in Wyoming, through their years as "Lords of the South Plains" in Texas to their eventual subjugation and defeat. The book manages to give a sweeping overview of the whole tragic clash between white man and Indians, and yet makes the pivotal battles thrilling, describing them with the skill and intimacy of a novelist.

❺ ***Frontier Regulars*** (Robert Utley, Indiana University Press): An absolute goldmine of information about the Indian-fighting army of the West 1866-1890, should you want to know anything about soldiers of this period—what they wore, ate, were armed with, etc. —this is the primary source. Utley also manages to give remarkably balanced accounts of the still-controversial campaigns they fought.



Arizona. It was a disaster; his partner died and Parker vamoosed without the loot, setting the stage for the final tragic acts. Arizona writer Parker Anderson chronicles Parker's tale in *Story of a Hanged Man* (Parker Anderson, $25). Anderson put 16 years into the research—and it shows—but is it worth 500 pages? And fully quoting documents and newspapers offers a scholarly feel, but it hurts the flow of the story. A better reference book than a good read.

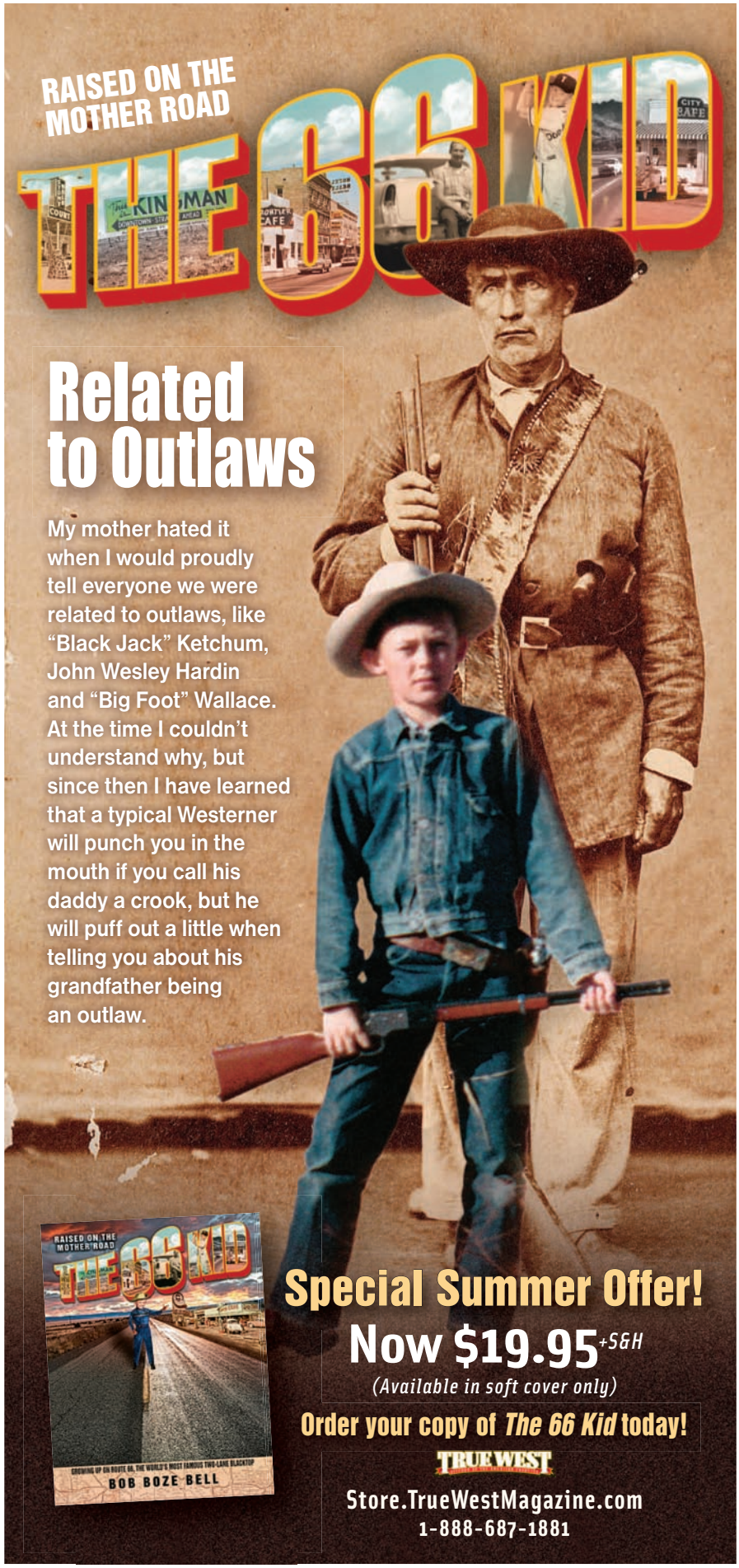
—Mark Boardman is Features Editor of True West *magazine*



The Practical and Spiritual Mores of the High Plains Peoples

Michael Gibbs's first volume in his "High Plains Warrior" series, *Spirit Wolf* (CreateSpace, $12.95), plots catastrophic events in the lives of the Wolf Ridge People in the 1700s—the murder of a respected warrior, the banishment of the killer and the exile of the victim's wife. Their son, Lion Hunter, becomes the charge of Kills in the Dark, a woman living on the margins of society, feared and respected as a shamanic warrior. Led into the wilderness to prepare for manhood, the boy discovers the terrible origins of his mentor's disfigurements. The novel reveals in fascinating detail the mores of the High Plains peoples, from the practical to the spiritual, and their bond with the landscape. Gibbs is a tracker/animal behaviorist, and the insights into nature are a revelation.

—Robin Knight, poet, essayist and novelist from Brighton, Sussex, England



WESTERN MOVIES

DVD & TV SERIES

BY PAUL ANDREW HUTTON

Buffalo Bill in the Movies

From the frontiersman himself to those who tried to fill his boots.



This studio artist drawing of Joel McCrea was used to promote 1944's *Buffalo Bill*.

– COURTESY 20TH-CENTURY FOX –

The first actor to play Buffalo Bill in the movies was the man who had perfected the role for over a quarter century on the stage and in the show arena—William F. Cody.

Thomas Edison invited his friend Cody to his New Jersey Kinetoscope studio in 1894. Edison's cameraman captured Cody and several of his Ogalala and Brule actors in action. Each of Edison's films ran 50 feet, which was the length the early projectors could play. Edison and others would later film portions of Buffalo Bill's Wild West show and his company on parade. Many of these snippets have survived.

Cody, ever alert to new show business opportunities, turned to motion pictures in 1912 as the fortunes of his arena show declined. Ironically, the movies helped kill off Buffalo Bill's Wild West.

Cody played himself in John O'Brien's *Life of Buffalo Bill*, a film that has survived. He dismounts, makes camp and dreams of past adventures, which are portrayed by a younger actor. Much of the film is based on segments of the Wild West show (including the "First Scalp for Custer").

In 1913, Cody, with some U.S. Army friends, produced and starred in *The Indian Wars*, an expensive epic that re-created the battles at Summit Springs and Warbonnet Creek (both staples of the Wild West show) as well as Wounded Knee. Cody was 67 when he made the film—two years younger than John Wayne was when he made his last film, *The Shootist*.

Only a few still images survive. The film, a critical and commercial failure, added



In Europe, Cecil B. DeMille's *The Plainsman* was retitled *Buffalo Bill*, despite the fact that the two main characters were Gary Cooper's "Wild Bill" Hickok and Jean Arthur's Calamity Jane, because of the continental fascination with Cody. Even today, as Frontierland shrinks at California's Disneyland, Buffalo Bill's Wild West arena show remains a main feature at Disneyland Paris in France.

– COURTESY PARAMOUNT PICTURES –

to the serious financial woes of Cody's final years. The nearly 71-year-old scout died in his sister's home in Denver, Colorado, on January 10, 1917.

The conventions, plot lines, action sequences and even costumes seen in early Westerns owed everything to Buffalo Bill's Wild West. Few films, however, dealt directly with the showman. While he was alive, he jealously guarded his name and well-known image.

Cody was featured briefly in two epics: John Ford's *The Iron Horse* in 1924 and James Cruze's *The Pony Express* in 1925. He was also a major character in 1926's *The Last Frontier* and in a handful of other low-budget silent films. All of these were action films that dealt with Cody the frontiersman.

The decline of Western films in the early days of sound relegated Cody's character to serials and budget Westerns, although he was featured as the junior partner of the frontier trinity, alongside "Wild Bill" Hickok and Calamity Jane, in Cecil B. DeMille's 1936 epic *The Plainsman*.

The 1939 success of John Ford's *Stagecoach* (which also made John Wayne a star) encouraged several big-budget historical Westerns, including William Wellman's *Buffalo Bill* in 1944. Wellman later claimed that he hated to glorify Cody, who he incorrectly viewed as a showbiz fraud, but he nevertheless made a colorful, if historically inaccurate, action film. Wellman's film doesn't deal with Cody's show business career until the last five minutes.

Joel McCrea was perfect as Cody, as was young Maureen O'Hara, as Cody's wife, Louisa. Thomas Mitchell played Ned Buntline, while Anthony Quinn was cast as the Cheyenne Yellow Hand. The Mexican-born actor had also played an Indian in *The Plainsman* and Crazy Horse in the 1941 Custer epic *They Died With Their Boots On*.



"Buffalo Bill" Cody (played by James Ellison) arrived too late to save "Wild Bill" Hickok (Gary Cooper) in 1936's *The Plainsman*.

– COURTESY PARAMOUNT PICTURES –

The 1946 Broadway success of *Annie Get Your Gun* forever altered the popular image of Cody. The 1935 film *Annie Oakley* had starred Moroni Olsen as a fatherly Buffalo Bill to Barbara Stanwyck's Annie Oakley, yet the stage show cemented the image of Cody as a blustery showbiz impresario, rather than a buckskin-clad frontier hero.

In the 1950 film version of *Annie Get Your Gun*, Louis Calhern played Cody, replacing Frank Morgan (the Wizard in *The Wizard of Oz*) who died during the production. Betty Hutton replaced Judy Garland (Dorothy in *The Wizard of Oz*), who was fired from the film, as Annie Oakley.

While Buffalo Bill appeared in a handful of adventure films (played by Charlton Heston, Richard Arlen, Roy Rogers, Clayton Moore and Guy Stockwell) and turned up in several episodic TV shows during the 1950s and 1960s, his next major reincarnations





(Right) Paul Newman starred as the self-absorbed Cody in Robert Altman's 1976 film, *Buffalo Bill and the Indians or, Sitting Bull's History Lesson*. (Above) Stacy Keach starred in Arthur Kopit's hit Broadway play in 1969, *Indians*, the basis for Altman's film.

– *BUFFALO BILL AND THE INDIANS* COURTESY UNITED ARTISTS; *INDIANS* COURTESY BROOKS ATKINSON THEATRE –





(Right) Peter Coyote starred as Buffalo Bill in Larry McMurtry's *Buffalo Girls* on CBS in 1995, with Reba McEntire as Annie Oakley and Anjelica Huston as Calamity Jane. (Far right) In 1944, Joel McCrea galloped to Warbonnet Creek for his famous duel with Yellow Hand (also known as Yellow Hair) in William Wellman's film, *Buffalo Bill*.

– *BUFFALO GIRLS* COURTESY CBS; *BUFFALO BILL* COURTESY 20TH CENTURY FOX –

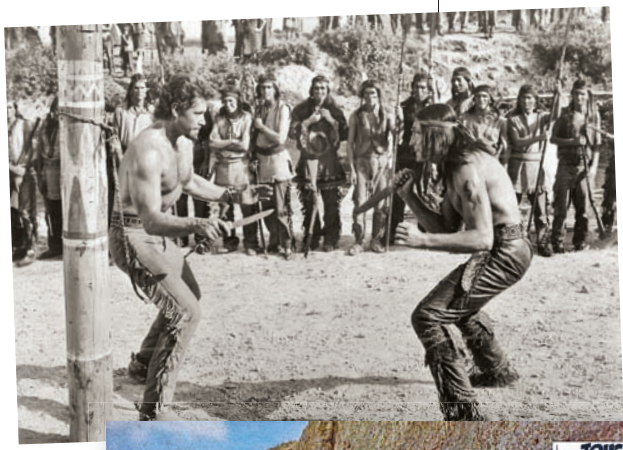
were as a fanciful buffoon in Marco Ferreri's 1974 anti-American satire, *Don't Touch the White Woman!*, and in Robert Altman's absurdist exposition on stardom and manifest destiny, *Buffalo Bill and the Indians, or Sitting Bull's History Lesson*.

Based on Arthur Kopit's far superior play *Indians*, Altman's snarky bicentennial gift to the country that had given the director everything featured Paul Newman as the fraudulent star and Burt Lancaster as the cynical creator of the star's image, Ned Buntline.

Altman's pathetic Cody was the last cinematic word on Buffalo Bill, although Stephen Baldwin played Cody in the ABC series *The Young Riders* from 1989-92, and the showman had cameos in 1995's *Buffalo Girls* and *Wild Bill*, and 2004's *Hidalgo*.

Cody's screen and TV appearances pale in numbers compared to the films produced about 20th-century hero creations Wyatt Earp and Billy the Kid. The gunfighter-lawman and outlaw proved far more popular with audiences than did the trailblazing frontiersman.

Audiences should appreciate a cinematic Cody. After all, Western film owes everything to Buffalo Bill. But outside of a few exceptions, Hollywood has not repaid that debt well.







(Clockwise from left) Gordon Scott played a buff Buffalo Bill in *Buffalo Bill, L'Eroe del Far West*, made by Filmes Cinematografica in 1965; Keith Carradine starred as Buffalo Bill in Walter Hill's *Wild Bill* for United Artists in 1995; and Michel Piccoli played Buffalo Bill as buffoon in Roissy Films's leftist diatribe, *Touche pas la Femme Blanche* (also known as *Don't Touch the White Woman!*), in 1974.

– ALL IMAGES COURTESY CITED STUDIOS –

MOVIE GALA

Val Kilmer at Doc Holli-Days

The first "Doc Holli-Days" celebration, taking place in Tombstone, Arizona, this August 12-13, is already attracting at least one big name: Val Kilmer, who starred as the venerable gunfighting dentist, John "Doc" Holliday in 1993's *Tombstone*. Kevin and Sherry Rudd, owners of Tombstone Mustachery, an event sponsor along with the Tombstone Lions Club, met Kilmer after his *Cinema Twain* one-man play about Mark Twain in Wickenburg last December. Plans were still under discussion as of press date, but Kilmer did mention he may bring his Doc-inspired artwork to sell to fans.

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Jack Hoxie acted as Buffalo Bill in 1926's *The Last Frontier*.

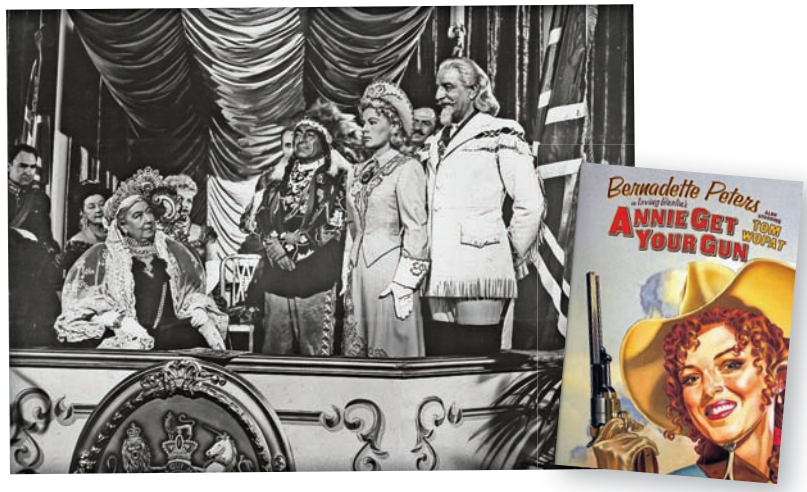
– COURTESY METROPOLITAN-PDC –



Tom Tyler played the showman beating down his adversary in 1931's *Battling with Buffalo Bill.*

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(From right) In the 1950 lavish film production of Irving Berlin's 1946 Broadway musical *Annie Get Your Gun*, Buffalo Bill (played by Louis Calhern), Annie Oakley (Betty Hutton) and Sitting Bull (J. Carrol Naish) met Queen Victoria (Evelyn Beresford). Two of the songs cut from 1999's Tony-winning Broadway revival (inset) were deemed insensitive to American Indians: "Colonel Buffalo Bill" and "I'm an Indian Too."

– 1950 FILM COURTESY MGM; 1999 PLAY COURTESY MARQUIS THEATRE –



John Wayne made America great.

– PUBLISHED BY WORLD DISTRIBUTORS, 1957 –

JOHN WAYNE: "BIGGER THAN LIFE"

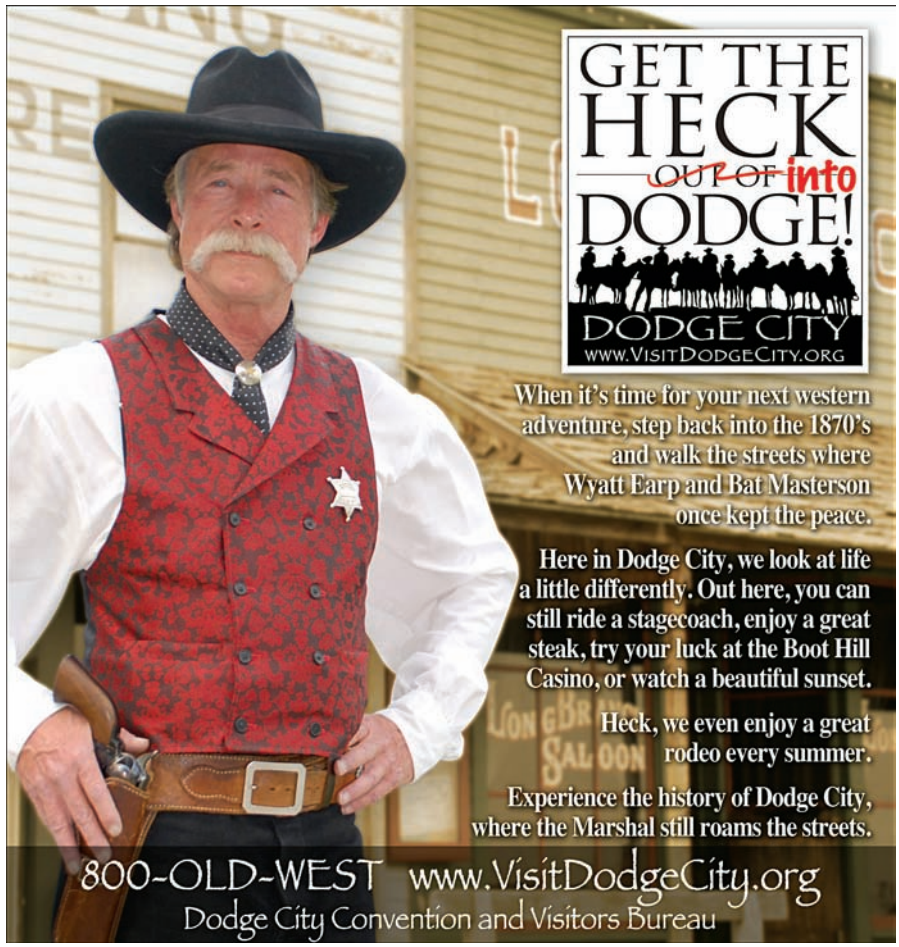
One might assume John Wayne and William F. Cody had little in common besides their Iowa origins and international fame as actors.

Unlike Cody, Wayne had not, in reality, performed any of the heroic deeds he acted out on the silver screen. He avoided military service in WWII, while many other actors volunteered; Audie Murphy, the most decorated hero of the war, went on to be a movie star, but was never in the same league with Wayne. Yet, in nearly 150 films, Wayne came to embody for 20th-century Americans the same nationalistic virtues that Cody had defined for 19th-century Americans.

Wayne easily morphed from his handsome Ringo Kid role into a middle-aged freedom fighter—Davy Crockett—and finally, like Cody, into a heroic anachronism—Rooster Cogburn. He became the symbol of America projected on screens throughout the world. Even his support of conservative causes and politicians (Barry Goldwater, Ronald Reagan), and an unpopular foreign war were ignored by Americans, both young and old, who found his screen persona comforting. Although Wayne played a handful of historical roles, he essentially simply played himself—just like Cody had done.

In 1979, President Jimmy Carter visited Wayne in his hospital deathbed and later said of him: "John Wayne was bigger than life. In an age of few heroes, he was the genuine article. But he was more than a hero; he was a symbol of many of the qualities that made America great."

Paul Andrew Hutton has published 10 books and teaches history at the University of New Mexico. He won the Spur for *The Apache Wars: The Hunt for Geronimo, the Apache Kid, and the Captive Boy Who Started the Longest War in American History*.





BY LEO W. BANKS

Queen of the Kansas Cowtowns

Abilene, Kansas, celebrates the 150th anniversary of the Chisholm Trail.



From September 1–3, 2017, Abilene will celebrate the 150th anniversary of the Chisholm Trail with its acclaimed annual Trails, Rails and Tales celebration. A longhorn herd will be paraded through town, be loaded onto cattle cars on a special excursion of the Abilene & Smoky Valley Railroad, and then be on display in Old Abilene Town's corrals.

– PAUL LORD, COURTESY ABILENE CVB –

Dwight Eisenhower enjoyed sitting on his porch listening to old men tell stories about a famous town marshal they knew named Wild Bill Hickok. As a boy in Abilene, young Ike couldn't get enough of the Old West. Even as he fought in America's great conflicts, Eisenhower relaxed by reading dime-store Westerns, a lifelong hobby.

From the great Texas cattle drives to John Wesley Hardin, from Wild Bill to our 34th President, Abilene holds fast to its rich history.

At the Dwight D. Eisenhower Presidential Library and Museum, visitors can see a neat photo of Ike, in uniform, reading one of those gun smoke fables as he sat in a tent in Europe during World War I.

He took his children to the Abilene Cemetery to see the grave of his hero, the first city marshal, Tom "Bear River" Smith, who served before Hickok. Smith was killed in 1870, but did much to tame a town overrun by Texas drovers fresh off the Chisholm Trail.

Today, a plaque atop Bear River's grave contains a classic line by the mayor who hired him: *Smith died as a martyr for the Old West.*

"His time here was short, but Smith made a huge difference," says Michael Hook, an Abilene historian and director of the Dickinson County Heritage Center.

To follow in Hickok's footsteps, visit Old Abilene Town, a living history museum where actors, curly locks flowing, re-create Bill's exploits. Old Abilene also has stagecoach rides, a general store and can-can dancers in the Alamo Saloon.

The Dickinson County Heritage Center has displays and busts of Hickok, and two pistols that were in his possession, although they were likely taken from outlaws.



The bronze statue of Dwight D. Eisenhower in his World War II–era "Eisenhower jacket," by sculptor Robert L. Dean Jr., greets visitors to the Eisenhower Presidential Library, Museum and Boyhood Home in Abilene.

– COURTESY EISENHOWER PRESIDENTIAL LIBRARY, MUSEUM AND BOYHOOD HOME –

Some of the West's most famous characters passed through town. John Wesley Hardin's legend includes the story, disputed by some, that in 1871 he killed a man in the next room at the American House Hotel for snoring too loudly.

Abilene's cowtown boom years only lasted from 1867 until 1872. But that was enough "wickedness," and after 1872 it became a center for growing and shipping wheat.

Visitors can relive the wild cattle days during early September's Rails, Trails & Tales celebration commemorating the 150th anniversary of the Chisholm Trail.

The event will include a parade with a stagecoach, cavalry in full dress and cowboys driving 30 Longhorns down the streets of Abilene to Old Abilene Town, and onto a special excursion train of the Abilene & Smoky Valley Railroad.

"You've got to see these longhorns. They're humongous," says Hook, adding that Abilene's population of 6,600 will likely double over the three days.

Buffalo Soldier re-enactors liven the festivities, along with historic melodramas, mounted shooters and an American Indian demonstration with dancers and drummers.

The Wild Bill Hickok Rodeo in August is another can't-miss event. It has been named one of the top five outdoor rodeos, attracting some 500 contestants. Visitors love to take pictures at the world's largest spur, 28 feet tall.

Intriguing claim: Jesse and Frank James, with Cole Younger and some gang members, secretly came to Abilene when Hickok was marshal in 1871, staying at the Drovers Cottage hotel. Clerk C.F. Gross never spoke about his dangerous guests until the 1920s, when he spilled the beans in some letters.

What's most interesting is that Jesse and Wild Bill knew of the other's presence and studiously avoided each other.

"We could've had a major O.K. Corral event in Abilene if things got rough," says Hook, who believes Gross probably told the truth. "But they had mutual respect and left each other alone."



The Dickinson County Heritage Center has a museum, regularly scheduled living history demonstrations and a village of historic buildings, including the 1858 Volkmann Cabin (right, foreground), that tell the story of Kansas's settlement.

– COURTESY DICKINSON COUNTY HERITAGE CENTER –

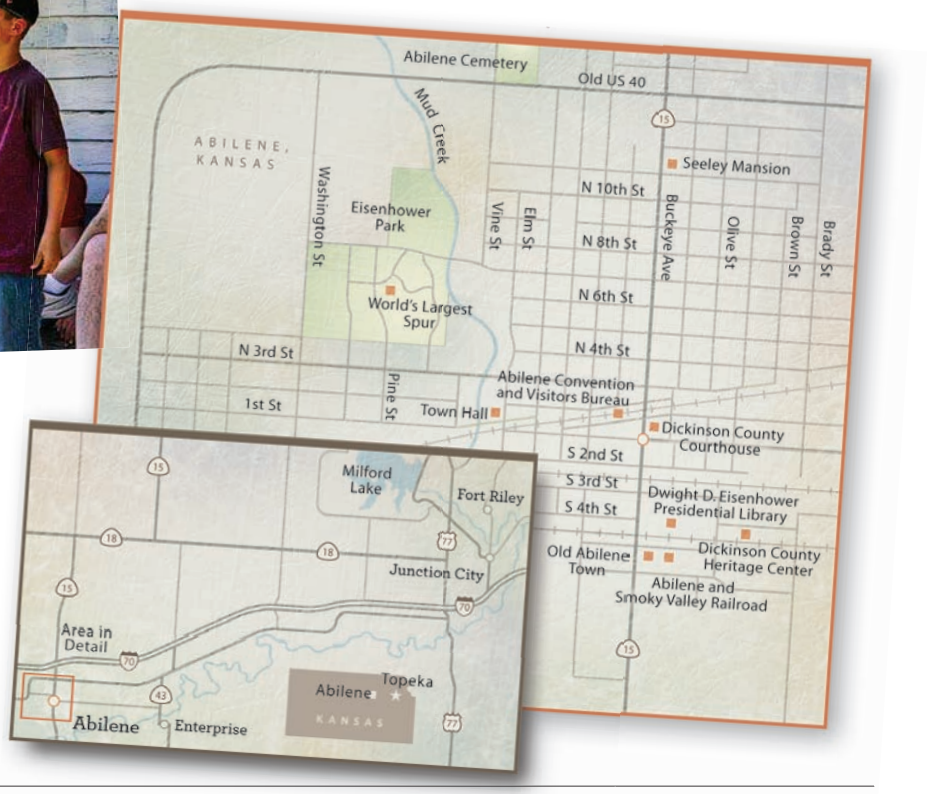






Visitors young and old will enjoy meeting the many re-enactors in period costume at Old Abilene Town, including the popular Marshall James Butler "Wild Bill" Hickok.

– COURTESY ABILENE CVB –



Jesse supposedly carved his name on a tree outside the Cottage, remarking, "Won't somebody be surprised to find this someday?" But the tree was knocked down to build the county courthouse.

The Drovers Cottage was moved to Ellsworth, Kansas, in 1872, although a plaque in the courthouse parking lot marks where it stood.

Leo W. Banks is an award-winning writer based in Tucson. He has written several books of history for *Arizona Highways*.

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– JEANE LAWRENCE, COURTESY ABILENE CVB –

To plan your visit, stop at the Abilene Convention & Visitors Bureau, housed in the former Union Pacific Railroad Depot (left), at 1101 North 1st St.

AbileneVisitors.com

RAILS, TRAIL & TALES BASH

Celebrate the 150th anniversary of the Chisholm Trail. See performances by the Clydesdales, Cowboy Hall of Famer Red Steagall and famed singing group, Sons of the Pioneers.

ChisholmTrail150.org

SEELYE MANSION

Tour this magnificent 11,000-square-foot, 25-room Georgian mansion built in 1905 and furnished mainly with items from the 1904 St. Louis World's Fair. See Edison music machines, a Kellogg wall telephone and a one-lane bowling alley. The home was named one of eight wonders of Kansas architecture.

KansasTravel.org

RIDE THE ABILENE AND SMOKY VALLEY RAILROAD

Take a ride into yesteryear on one of the numerous historic Abilene and Smoky Valley Railroad excursions, including steam-driven locomotive trips. The A&SVRR runs from Memorial Day to Labor Day, plus special trains on weekends in May and October. Train rides start at the restored Rock Island Depot, which is also home to the Fred Schmidt Railroad Museum.

ASVRR.org

FORT RILEY

Thirty-two miles from Abilene at Fort Riley, visit the Custer House Museum and the U.S. Cavalry Museum. The original Custer House burned, but this one has the same architecture and furnishings as the home in which George and Libby Custer lived in 1866 and 1867. Also see the Wounded Knee Monument, dedicated in 1893.

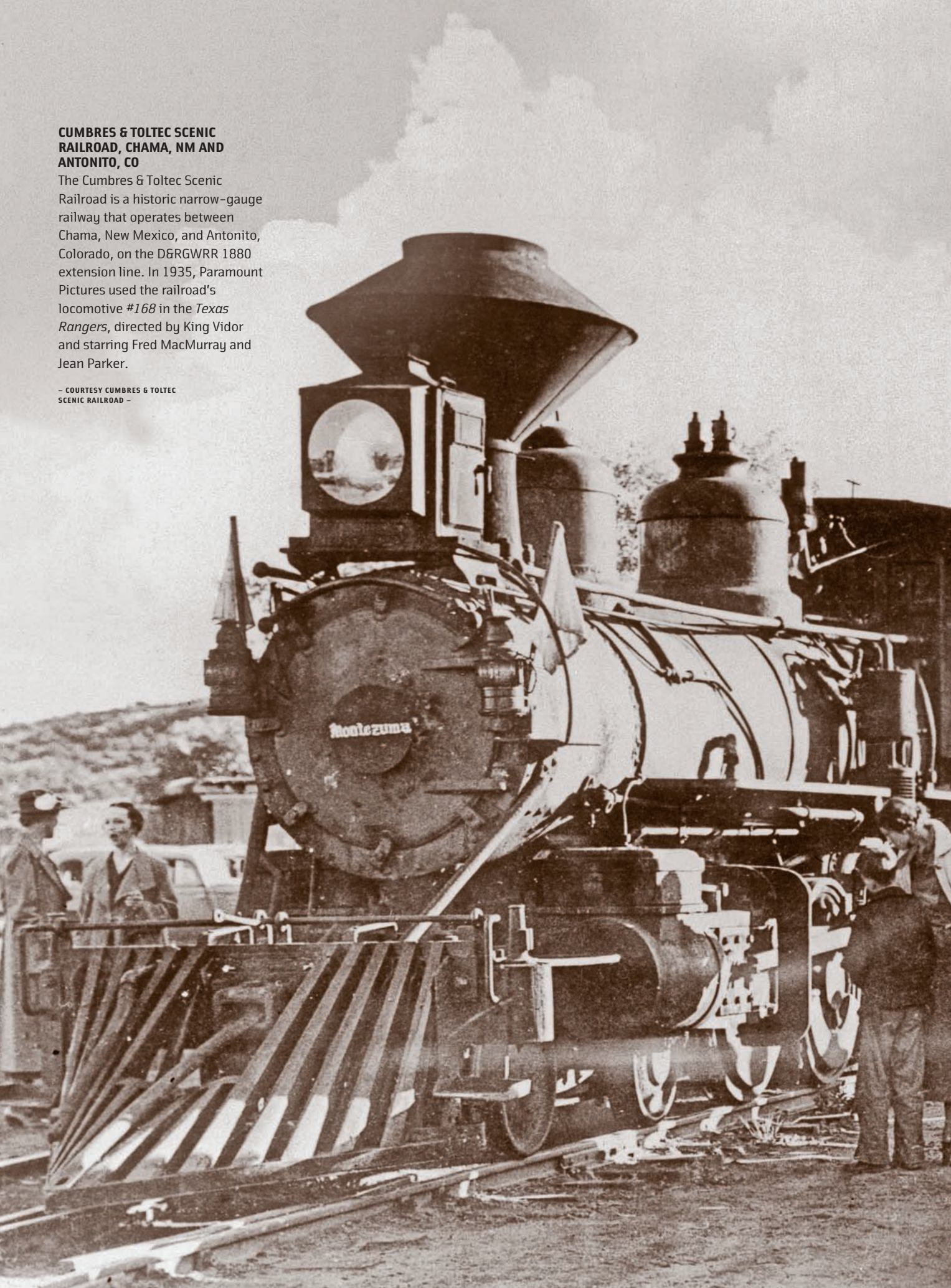
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The Cumbres & Toltec Scenic Railroad is a historic narrow-gauge railway that operates between Chama, New Mexico, and Antonito, Colorado, on the D&RGWRR 1880 extension line. In 1935, Paramount Pictures used the railroad's locomotive *#168* in the *Texas Rangers*, directed by King Vidor and starring Fred MacMurray and Jean Parker.

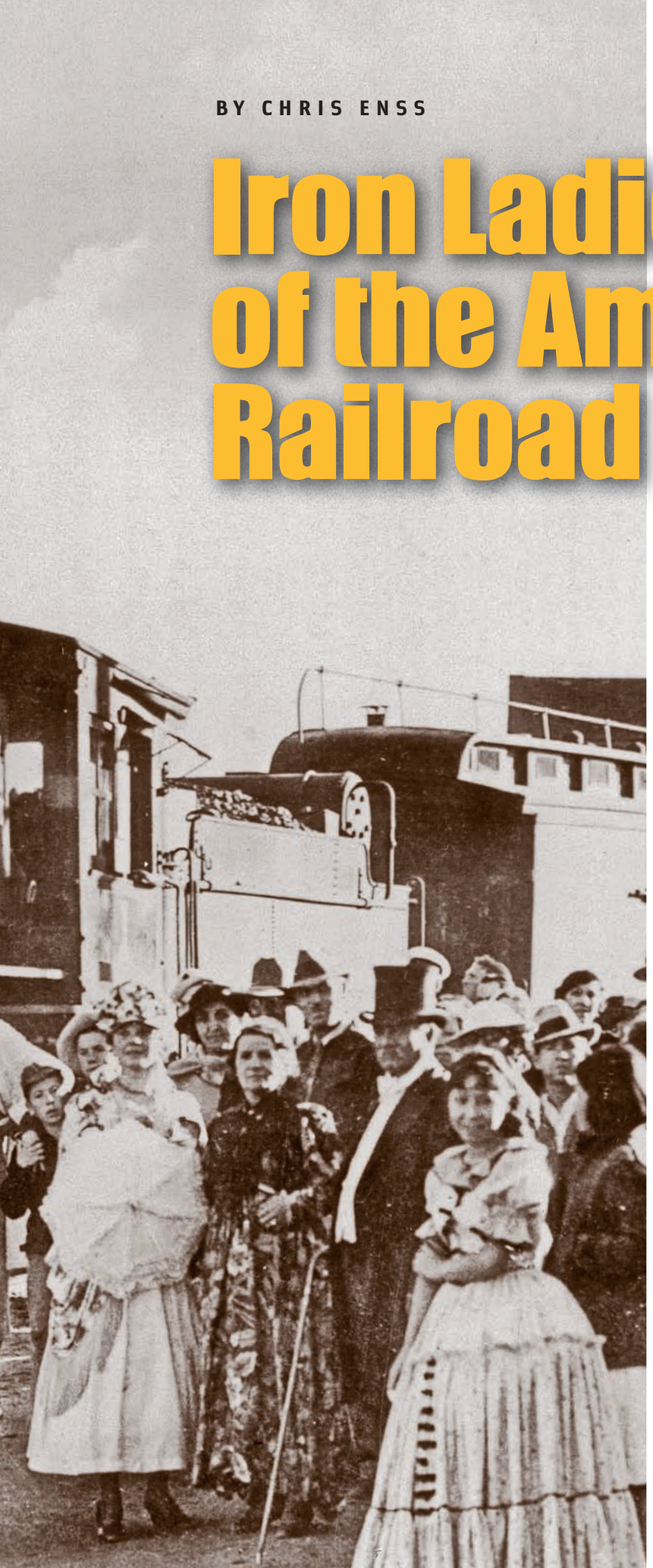
– COURTESY CUMBRES & TOLTEC SCENIC RAILROAD –



BY CHRIS ENSS

Iron Ladies of the American Railroad

Travel the West on historic railroads and discover how women helped build a nation.



The first trip I took by train was an hour-long journey from my hometown in Norborne, Missouri, to Walt Disney's hometown in Marceline, Missouri. I was seven and the 200-square-foot depot where I purchased my ticket was a hub of activity. The station agent was a one-man show, answering phones, selling tickets and handling the baggage. I was preoccupied with the framed pictures of various destinations trains could take travelers that lined the walls of the depot. Brochures with fold-out maps of faraway locations filled the shelves below pictures of Colorado, Oregon and Wyoming. Those images and maps made me want to go west.

The Norborne Depot fell into disrepair and was eventually torn down. The depot in Marceline is now the Walt Disney Hometown Museum. Many notable stations have been converted to museums. Historic rail lines, locomotives and passenger cars have been restored and beckon visitors to embark on excursions to entertain and educate.

A heritage rail trip today offers a ride into yesteryear. Passengers discover the joy of rail travel and learn about the men and women who built our nation's great railroads...and made train travel possible for everyone wanting to see the West.



When the last spike was hammered into the steel track of the Transcontinental Railroad on May 10, 1869, at Promontory Point, Utah, Western Union lines sounded the glorious news of the railroad's completion from New York to San Francisco. For more than five years an estimated four thousand men, mostly Irish working west from Omaha, and Chinese working east from Sacramento, moved like a vast assembly line toward the end of the track.

Editorials in newspapers and magazines praised the accomplishment and some boasted that the work that "was begun, carried on, and completed solely by men." The August edition of *Godey's Lady's Book* reported, "No woman had laid a rail and no woman had made a survey." Although men had handled the physical task of building the railroad, women made significant and lasting contributions to the historic operation.

The female connection with railroading dates as far back as 1838, when women were hired as registered nurses/stewardesses in passenger cars. Those ladies attended to the medical needs of travelers and also acted as hostesses of sorts, helping passengers have a comfortable journey.

Susan Morningstar was one of the first women on record employed by a railroad. She and her sister, Catherine Shirley, were hired by the Baltimore and Ohio Railroad in 1855 to keep the interior of the cars clean and orderly. The feminine, homey touches they added to the railroad car's décor attracted female travelers and transformed the stark, cold interior into a more welcoming setting.

Miss E.F. Sawyer became the first female telegraph operator when she was hired by the Burlington Railroad in Montgomery, Illinois, in 1872. The following year Union Pacific Railroad executives followed suit by hiring two women to be telegraph operators in Kansas City, Missouri.

Inventor Eliza Murfey focused on the mechanics of the railroad, creating devices for improving how bearings on a rail wheel attached to train cars responded to the axles. The device—or packing, as it was referred to—was used to lubricate the axles with oil which reduced derailments caused by seized axles and bearings. Murfey held 16 patents for her 1870 invention.

In 1879, inventor Mary Elizabeth Walton developed a system that deflected emissions from the smokestacks on railroad locomotives. She was awarded two patents for her pollution-reducing device.

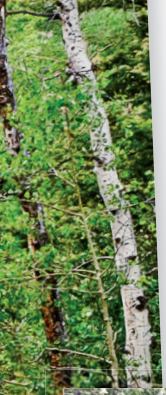
Nancy P. Wilkerson, a cattle rancher's daughter from Terre Haute, Indiana, created the cattle car in 1881. Using a rack and



GEORGETOWN LOOP RAILROAD, GEORGETOWN, CO

Built in 1884, Colorado's Georgetown Loop Railroad is one of the engineering wonders of the Rocky Mountain state's historic narrow gauge rail lines. Passengers in 2017 will enjoy the thrill of riding on historic rolling stock pulled by a steam-driven locomotive across the new High Bridge (right).

– GARY A. HAINES/GRIZZLYCREEKGALLERY.COM –



CUMBRES & TOLTEC SCENIC RAILROAD, CHAMA, NM AND ANTONITO, CO
The Cumbres and Toltec Scenic Railroad's 92-year-old coal-fired, steam-powered narrow-gauge Baldwin K-36 locomotive *#487* (left) charges past Cresco tank on its way to Cumbres Pass.

– COURTESY CUMBRES & TOLTEC SCENIC RAILROAD –





SKUNK TRAIN, FORT BRAGG, CA
The Mendocino Railway Company's Skunk Train (above) is headquartered amidst the redwoods of Fort Bragg, California. Modern-day travelers on the "Redwood Route" will travel over the California Western Railroad line built as a logging train in 1885.

– COURTESY THE SKUNK TRAIN –

pinion mechanism, she devised sliding partisans that separated the livestock and compartments for food and water troughs.

From the mechanical to the ornamental and a combination of both, women like civil engineer Olive Dennis and architect Mary Jane Colter made their mark on the railroad in the late 1890s. While employed with the Baltimore and Ohio, Dennis introduced reclining passenger seats and individual window vents that not only allowed fresh air into the car, but also trapped dust. Railroad lines across the country quickly adopted the refinements.

Mary Jane Colter was the chief architect and decorator for the Fred Harvey Company. Harvey developed the Harvey House restaurants and hotels that served rail passengers on the Atchison, Topeka, and Santa Fe Railway. Colter designed and decorated Harvey's eateries and inns. She considered the La Posada Hotel in Winslow, Arizona, to be her finest work.

In addition to Colter's architecture and decorating style, the "attractive and intelligent young women of good character" who worked at the Harvey Houses throughout the West further enhanced Fred Harvey's

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SKUNK TRAIN
Fort Bragg, CA • *SkunkTrain.org*

TRAINS & TRAVEL INTERNATIONAL
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MT. HOOD RAILROAD
Hood River, OR • *MtHoodRR.com*

SUMPTER VALLEY RAILROAD
Baker City, OR • *SumpterValleyRailroad.org*

LAKE WHATCOM RAILWAY
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MOUNT RAINIER SCENIC RAILROAD & MUSEUM • **Elbe, WA** • *MRSR.com*

THUNDER MOUNTAIN LINE, HORSESHOE
Bend, ID • *ThunderMountainLine.com*

NEVADA NORTHERN RAILWAY
Ely, NV • *NNRY.com*

VIRGINIA & TRUCKEE RAILROAD
Virginia City, NV • *VirginiaTruckee.com*

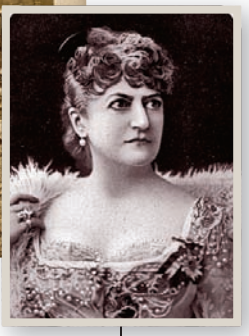
KETTLE VALLEY STEAM RAILWAY
Summerland, B.C., Canada
KettleValleyRail.org



Take a ride on the **Nevada Northern Railway** (above) in Ely, Nevada, and then spend the night in a caboose or bunkhouse.

– COURTESY NEVADA NORTHERN RAILWAY –





While author and publisher Mrs. Miriam Leslie (inset, below) was not on the Union Pacific Railroad executive tours of the new transcontinental line in 1868–'69 (left), she wrote *A Pleasure Trip from Gotham to the Golden Gate* based on her own cross-country round trip rail adventure. In 1880, she inherited her husband's paper, *Frank Leslie's Illustrated Newspaper*, and continued to promote proper rail travel for women.

– MIRIAM LESLIE PHOTO COURTESY NEW YORK PUBLIC LIBRARY; UPRR PHOTO BY ANDREW J. RUSSELL WESTERN AMERICANA COLLECTION, BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY, YALE UNIVERSITY –

establishments. Dressed in their starched, black and white shirts, bibs and aprons, the always beautiful Harvey Girls served cowhands, trainmen and travelers from Dodge City, Kansas, to Santa Fe, New Mexico.

"The girls at a Fred Harvey place never look dowdy, frowsy, tired, slip-shot or overworked," an article in the June 22, 1905, edition of the *Leavenworth Times* noted. "They are expecting you—clean collars, clean aprons, hands and faces washed, nails manicured—there they are, bright, fresh, healthy, and expectant."

Two of the most desirable locations for Harvey Girls to work were the Cardenas Hotel in Trinidad, Colorado, and the El Garces in Needles, California. Both were beautifully situated and uniquely designed. The El Garces was referred to as the "Crown Jewel" of the entire Fred Harvey chain.

Soiled doves capitalized on the business opportunities the completed railroad line introduced. Ambitious madams acquired their own cars and transformed the interior into parlor houses. Independently contracted locomotives would transport the rolling houses of ill repute and the wicked women aboard to various cowtowns along the Southern Pacific Railroad.

Highly principled ladies were able to make just as much of a fortune from the



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railways as disreputable women. Sarah Clark Kidder, the first female railroad president, proved that women were just as capable of running a rail line as men. In 1901, Kidder took over as head of California's Nevada County Narrow Gauge Railroad. The rail line, which hauled lumber, farm produce and gold destined for the United States Mint in San Francisco, flourished during her twelve-year rule.

Cora Mears Pitcher took over as president of the short line Silverton Northern Railroad in southwest Colorado in 1931. Her father, Otto Mears, built the railway in 1885 to support the lucrative mining business in the area. The Silverton Northern Railroad ran from Silverton up the Animas River to Eureka. Cora took great pride in assuming responsibility for the line and in preserving the memory for her father who operated a successful copper mine in the region.

Famed stage actress Lillie Langtry made traveling by rail a glamorous experience. The interior of her private car, named the *Lalee*, featured upholstered seats, carved



ABILENE & SMOKY VALLEY RAILROAD, ABILENE, KS

In 1867, Texas cattlemen drove herds of longhorns to Joseph McCoy's stockyards and waiting cattle cars (above, left) in Abilene, Kansas. The trail drives were long over when inventor Nancy Wilkerson humanely improved the cattle car in 1881. Visitors to Abilene in 2017 can take a comfortable ride on the historic, steam-driven Abilene & Smoky Valley Railroad (above).

– CATTLE CAR PHOTO COURTESY LIBRARY OF CONGRESS; A&SRR PHOTO BY PAUL LORD –

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LEADVILLE, COLORADO & SOUTHERN RAILROAD, LEADVILLE, CO

The famous Old West entertainer Lillie Langtry (right, inset) performed at the Tabor Opera House in Leadville in 1883, a year before passenger service reached the alpine mining town. Today, the Leadville, Colorado & Southern Railroad runs at over 10,000 feet on the awe-inspiring High Line of the former Denver, South Park & Pacific and Colorado & Southern lines.

– PHOTO OF LC&SRR COURTESY LC&SRR; PHOTO OF LILLIE LANGTRY COURTESY NEW YORK PUBLIC LIBRARY –

woodwork inlaid with silver bands, plush carpeting and a ceiling of diamond-shaped form on a light tinted lavender background. In 1904, Lillie and the *Lalee* traveled to Val Verde County, Texas, to meet the well-known Justice of the Peace Judge Roy Bean. The judge was a great admirer of Lillie's and had written her several times expressing his devotion. Sadly, the judge had passed away before the actress's visit.

Popular playwright and actress Eleanor Robson Belmont also traveled across the country in her own private car. Velvet curtains and a crystal





ARKANSAS & MISSOURI RAILROAD, SPRINGDALE, AR

The Arkansas & Missouri Railroad has special excursion trains throughout the year with refreshments and meals served in its specialty cars, including the historic "Silver Feather" dome car (above). Today, women who travel on the A&MRR don't have to travel as formally as the women eating in a corner of the Harvey Dining Car circa 1900 (right).

– A&MRR PHOTO COURTESY A&MRR; HARVEY GIRLS PHOTO COURTESY LIBRARY OF CONGRESS –

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LEADVILLE COLORADO & SOUTHERN
Leadville, CO • *Leadville-Train.com*

ALDER GULCH SHORTLINE
Virginia City, MT • *AlderGulch.com*

CHARLIE RUSSELL CHEW CHOO
Lewistown, MT • *MontanaDinnerTrain.com*

AUSTIN STEAM TRAIN CEDAR
Park, TX • *AustinSteamTrain.org*

GRAPEVINE VINTAGE RAILROAD
Grapevine, TX • *GrapevineTexasUSA.com*

TEXAS STATE RAILROAD
Rusk, TX • *TexasStateRR.com*

ARKANSAS & MISSOURI RAILROAD
Springdale, AR • *AMRailroad.com*

WHITEWATER VALLEY RAILROAD
Connersville, IN • *WhiteWaterValleyRR.org*

CUYAHOGA VALLEY RAILROAD
Peninsula, OH • *CSVR.com*

LUMBER JACK STEAM TRAIN
Laona, WI • *Camp5Museum.org*

ABILENE AND SMOKY VALLEY RAILROAD
Abilene, KS • *ASVRR.org*

GREAT SMOKY MOUNTAINS RAILROAD
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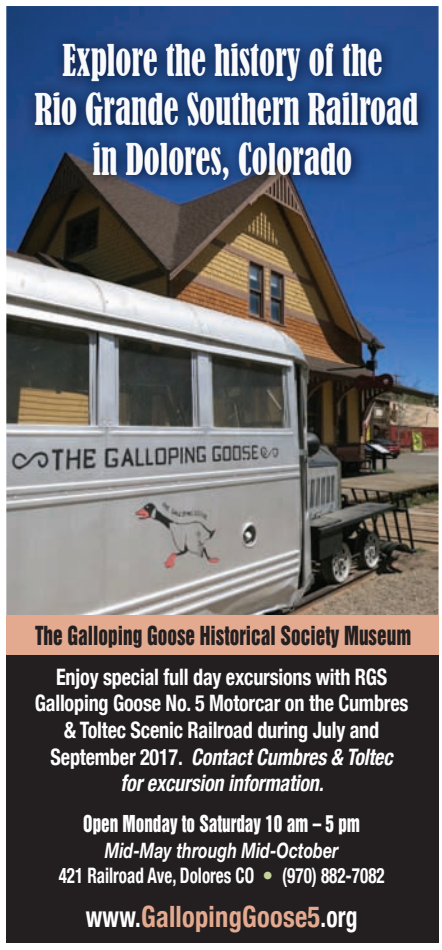


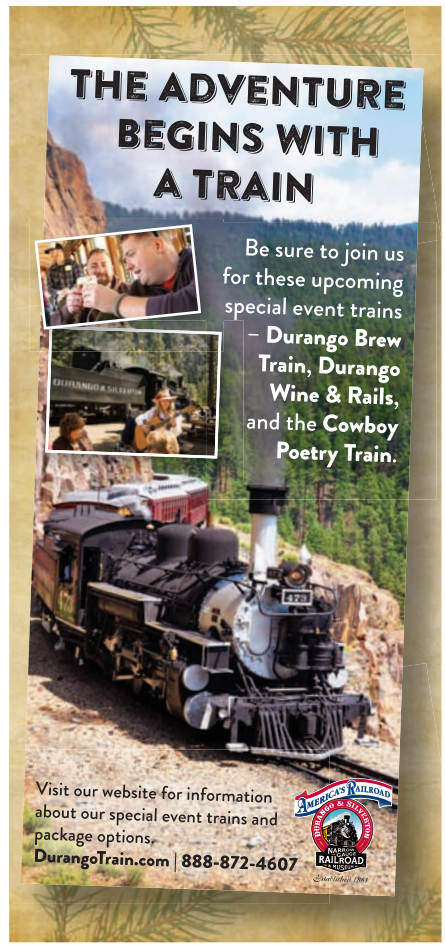
Summer visitors to Virginia City and Nevada City, Montana, can take a round trip ride on the **Alder Gulch Shortline** (above) between the two historic mining towns.

– COURTESY ALDER GULCH SHORTLINE –

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Aug 13 & Oct 15, 2016 Abraham Lincoln will ride the train on a relaxing excursion through the Whitewater Valley to Metamora. Teddy Roosevelt will ride the train on Sept 10. During each trip ask the former president questions and have your photos taken to preserve the memories. Train departs at 12:01 pm.

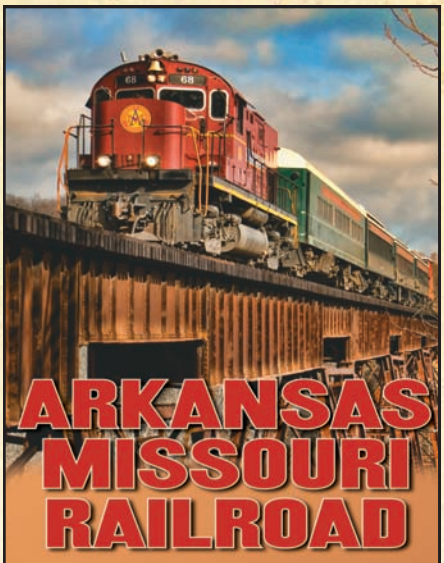


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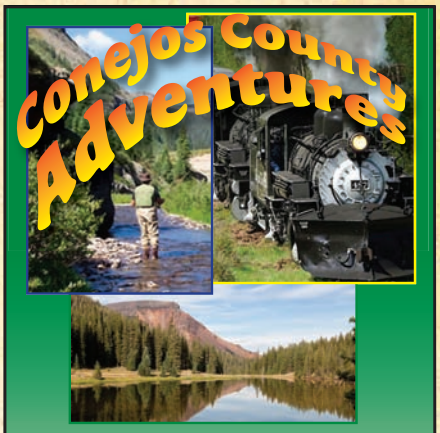
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WHITEWATER VALLEY RAILROAD, CONNORSVILLE, IN

Since 1972, Indiana's Whitewater Valley Railroad, an operating railroad museum, has run as a nonprofit excursion train between Metamora (left) and it headquarters in Connorsville. Today, the WWVR, which first ran freight and passengers in 1867, operates trains and special events year round, including the popular Overland Limited–Wild West Train (below) once a month May through September and twice in October.

– PHOTOS COURTESY WHITEWATER VALLEY RAILROAD –



chandelier adorned her palatial suite. "A private railroad car is not an acquired taste," she told a reporter with the *San Francisco Call Chronicle Examiner* newspaper in 1906. "One takes to it immediately."

Publisher and author Miriam Leslie might have done more to promote traveling by rail than any other woman in the 19th century. In 1877, she embarked on an extravagant five-month train trip from New York to San Francisco. Onboard the Union Pacific she visited popular Western locations including Salt Lake City, Cheyenne, Wyoming, and Denver. Miriam referred to the ride across the frontier as "exhilarating" and looked forward to seeing every square mile of the towns and cities on the itinerary.

"Wyoming was like a new world. No wilder or more grandly lonely landscape has yet unfolded," Leslie wrote. "Going to sleep in Cheyenne we awoke in Denver,

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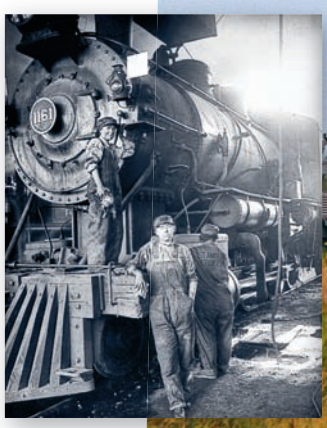
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CHARLIE RUSSELL CHOO CHEW, LEWISTOWN, MT
The hard labor required to build and run railroads meant only men built and worked on Montana's railroads in the late 19th century, including the Chicago, Milwaukee, St. Paul and Pacific Railroad. Today, the Charlie Russell Choo Chew operates a dinner train on the CMST&PRR's old tracks between Lewistown and Denton. After the draft was enacted during World War I, railroads, such as the Great Northern Railway, hired women (above, inset) for the first time to do what had always been considered "men's work."

– PHOTO OF NORTHERN PACIFIC RAILWAY WORKERS COURTESY NARA, 537660; PHOTO OF CRCC COURTESY CHARLIE RUSSELL CHOO-CHEW

our car having been attached during the night to a train upon the Denver Pacific Railroad. Denver lies broadly and generously upon a great plain sloping toward the South Platte, with the grand sweep of the Rocky Mountain chain almost surrounding it. A large number of handsome houses have been built on the western side of the city, facing the mountain view; and one foresees when Denver is forty instead of twenty years old, this will be the fashionable and charming quarter."

Besides the Denver Pacific Railroad, Miriam enjoyed numerous treks on other short line railways like the Virginia and Truckee Railroad that connected to the Central Pacific. "There is a rise of 1,700 feet from Carson to Virginia City whither we were bound, and the train winds heavily up between mountain walls of dust-brown rock," the author wrote of her journey through Nevada. "Not a tree, shrub, herb, nor blade of grass grew. There was nothing with life or motion in it except the brawling Carson River, which plunged magnificently down between these mountains on even a

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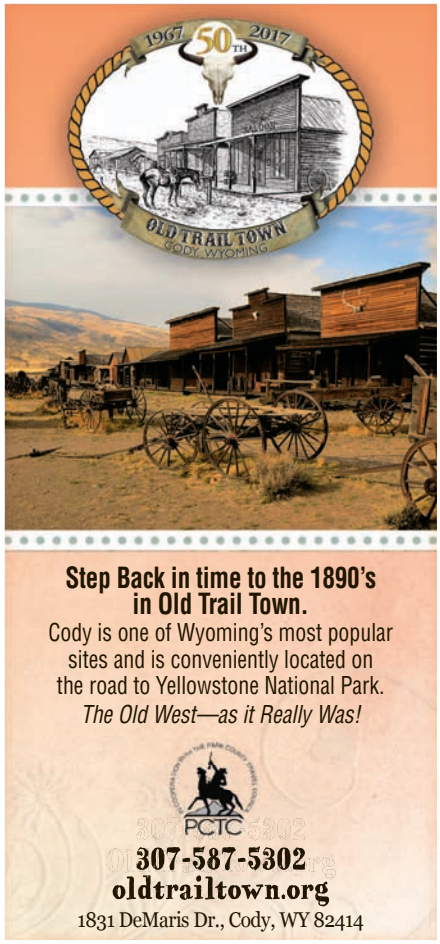
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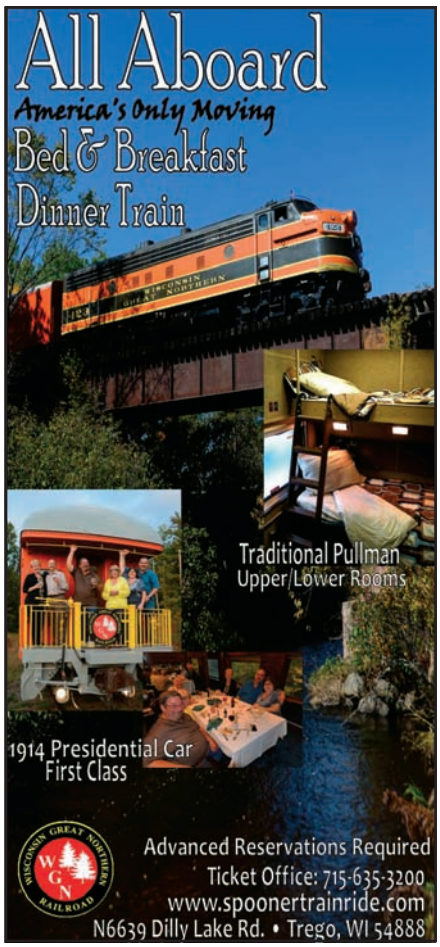
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GRAND CANYON RAILWAY, WILLIAMS, AZ
From its inception as a AT& SF Railway extension line from Williams, Arizona, to Grand Canyon National Park in 1901, the Grand Canyon Railway has thrilled passengers with its spectacular run to the South Rim. Groundbreaking architect Mary Elizabeth Jane Colter (right) designed numerous hotels and attractions during her 46 years with the Fred Harvey Company, including Phantom Ranch, to which she was descending on the tramway to Indian Garden to visit in the inner canyon circa 1930.

– PHOTO OF GCRR COURTESY GRAND CANYON RAILWAY & HOTEL; MARY JANE COLTER PHOTO COURTESY NPS.GOV –

steeper grade than the road winds up. What a daunting view!"

Leslie's articles about the trip were published in *Frank Leslie's Illustrated Newspaper*, a popular publication she co-owned with her husband. She also wrote *A Pleasure Trip from Gotham to the Golden Gate*, a book about the journey. Leslie described in glowing terms the many scenes she passed en route from New York to California and served as a travel guide for readers coast to coast. The transcontinental tour cost more than $20,000.

Women inspired to embark on a railroad journey after reading *A Pleasure Trip from Gotham to the Golden Gate* were required to follow a number of rules for the trip. According to the *Ladies' Book of Etiquette*, a woman was to be punctual and dress in plain, dignified clothing. She was to carry nothing more than a traveling satchel, or a fashionable carpet bag if staying overnight. The carpet bag was to contain grooming items, a mirror, reading material, crackers or a sandwich, a large shawl, night clothes and a woolen or silk nightcap. Women were to sit quietly and not fidget. Such behavior was cited as a sure indication that she was either ill-bred or ill at ease in society.

The appalling behavior of a giddy mail-order bride and her groom were the subject of much talk when they boarded the Union Pacific Railroad in Riverside, California, in 1886 heading to San Francisco. An article in the *Riverside Daily Press* on July 10, reported that the blissful couple were fawning over each other so much that their fellow passengers complained.

"Now what's the use of it? When a couple get married and go off on a bridal tour, why so misbehave themselves as to be 'spotted' by every man, woman, and child on the train for 'fresh fish?', the story read. "How silly the thing must appear to them when they look back after a period of six months. Are we fools when in love, and are we idiots when we marry?"

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Northern Pacific Railway Museum
Toppenish, WA

Southern Arizona Transportation Museum, Tucson, AZ • *TucsonHistoricDepot.com*
California State Railroad Museum, Sacramento, CA • *CSRMF.org*
Railtown 1897 State Historic Park, Jamestown, CA • *Railtown1897.org*
Tehachapi Depot Railroad Museum, Tehachapi, CA • *TehachapiDepot.org*
Western American Railroad Museum, Barstow, CA • *BarstowRailMuseum.org*
Oregon Rail Heritage Foundation, Portland, OR • *ORHS.org*
Dayton Historic Depot, Dayton, WA • *DaytonHistoricDepot.org*
Mt. Rainier Scenic Railroad and Museum, Elbe, WA • *MRSR.com*
East Ely Railroad Depot Museum, Ely, NV • *GreatBasinHeritage.org*
Nevada State Railroad Museum, Carson City, NV • *NSRM-Friends.org*
Golden Spike NHS, Brigham City, UT • *NPS.gov*
Northern Pacific Railway Museum, Toppenish, WA • *NPRYMuseum.org*
Colorado Railroad Museum, Golden, CO • *ColoradoRailroadMuseum.org*
Pueblo Railway Museum, Pueblo, CO • *PuebloRailway.org*
Livingston Depot Center, Livingston, MT • *LivingstonDepot.org*
North Dakota State Railroad Museum, Mandan, ND • *NDSRM.org*
South Dakota State Railroad Museum, Hill City, SD • *SRSRM.org*
Railroad Museum, Douglas, WY • *ConverseCountyTourism.com*
Amarillo Railroad Museum, Amarillo, TX • *AmarilloRailMuseum.com*
Austin Steam Train Association, Cedar Park, TX • *AustinSteamTrain.org*
Galveston Railroad Museum, Galveston, TX • *GalvestonMuseum.com*
Museum of the American Railroad, Frisco, TX • *MuseumoftheAmericanRailroad.org*
Cheyenne Depot Museum, Cheyenne, WY • *CheyenneDepotMuseum.org*
Douglas Railroad Interpretive Center, Douglas, WY • *ConverseCountyTourism.com*
Laramie Historic Railroad Depot, Laramie, WY • *LaramieDepot.org*
James H. Andrew Railroad Museum & History Center, Boone, IA • *Scenic-ValleyRR.com*
Union Pacific Railroad Museum, Council Bluffs, IA • *UPRRMuseum.org*
Great Overland Station, Topeka, KS • *GreatOverlandStation.org*
Lake Superior Railroad Museum, Duluth, MN • *SRM.org*
The Durham Museum, Omaha, NE • *DurhamMuseum.org*
Golden Spike Tower & Visitors Center, North Platte, NE • *GoldenSpikeTower.com*
Tennessee Valley Railroad, Chattanooga, TN • *TVRail.com*
Lumber Jack Steam Train, Laona, WI • *Camp5Museum.org*
Mid-Continent Railway Museum, North Freedom, WI • *MidContinent.org*

A baggage man scolded the mail-order newlyweds but they only held on to one another more tightly. Four of the women aboard formed a committee and promised to take the matter to the legislature if the railroad company could not protect its passenger from rude behavior. The conductor came to speak to the women and ask them not to hold what had happened against him or the railroad.

"Well, the long and short of the matter was that the passengers rode 150 miles wishing they had not gotten on the train, and resolving that the thing would never happen again—never," the *Riverside Daily Press* article continued. "The women all agreed that they would walk first."

Chris Enss is a *New York Times* bestselling author who writes about women of the Old West. Her book *Entertaining Women: Actresses, Singers, and Dancers in the Old West is a 2017* Spur Finalist.





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In 1895, rail pioneer Otto Mears built the Silverton Northern Railroad further up the Animas River Canyon to transport ore and passengers to the Durango and Silverton Narrow Gauge Railroad (above). In the 1930s Mears's daughter, Cora Mears Pitcher, took over the SNRR, including her father's SNRR Stover Rail car (left, inset), after her father and husband died.

– PHOTO OF SILVERTON NORTHERN RAILROAD TRUE WEST ARCHIVES/PHOTO OF D&SNGRR RAILROAD PHOTO COURTESY D&SNGRR –



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Western Roundup

FOR AUGUST 2017

– *TOMBSTONE* STILL COURTESY BUENA VISTA PICTURES –



DOC HOLLI-DAYS WITH VAL KILMER

Tombstone, AZ, August 11-13: Festival celebrating the gunfighting dentist will include a visit from actor Val Kilmer, famous for his portrayal of John "Doc" Holliday in 1993's *Tombstone*.
520-457-9317 • *TombstoneChamber.com*

ADVENTURE

HEBER VALLEY FLY FISHING FESTIVAL

Midway, UT, August 8-11: Experts and novices can cast their lines to lure in their catches at this festival offering vendors and free classes.
208-220-1827 • *GoHeberValley.com*

ART SHOWS

AMERICAN PLAINS ARTISTS JURIED EXHIBITION & SALE

Las Cruces, NM, Opens August 3: View American Plains artworks sharing the region's landscapes, wildlife, people and way of life.
575-522-4100 • *NMFarmAndRanchMuseum.org*

HOLD YOUR HORSES EXHIBITION & SALE

Prescott, AZ, Aug. 5-Sept. 24: Check out the loyal and hardworking companion to man in this annual tribute to the horse.
928-778-1385 • *PhippenArtMuseum.org*

HIDE & HORN ON THE CHISHOLM TRAIL

Fort Worth, TX, Closes August 27: Showcases collectors' items that honor one of the greatest migration of livestock, in the post-Civil War era.
817-332-6554 • *SidRichardsonMuseum.org*

FILM FESTIVAL

PBS NOVA SCREENING OF THE FIRST AIR WAR

Canyon, TX, August 10: Reflect on 19th century's innovations in flight as you watch this film sharing secrets about WWI's deadly flying machines.
806-651-2244 • *Panhandle-Plains.org*

HERITAGE FESTIVALS

DODGE CITY DAYS

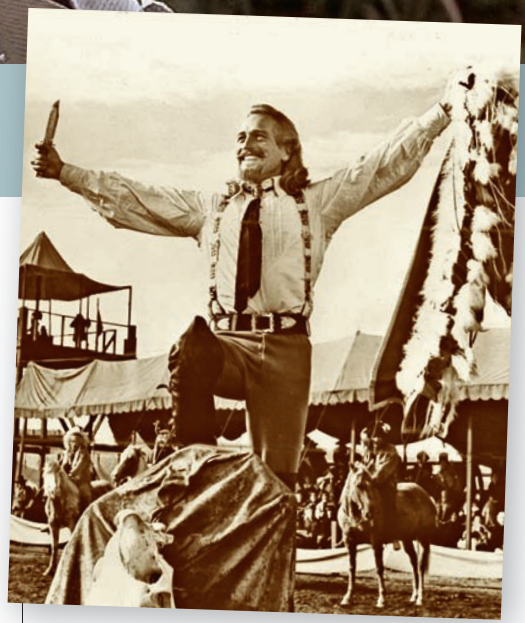
Dodge City, KS, Closes August 6: This cowboy celebration offers history re-enactments, a PRCA rodeo, a cattle drive and Western art.
620-227-3119 • *DodgeCityDays.com*

PRORODEO HALL OF FAME & MUSEUM INDUCTION WEEKEND

Colorado Springs, CO, August 3-5: Honors professional rodeo cowboys and cowgirls, plus features the 30th Annual Gold Tournament.
719-528-4732 • *ProRodeoHallOfFame.com*

UMATILLA COUNTY FAIR

Umatilla, OR, August 8-12: Fair unites citizens of this Columbia River town that was important to trade during Oregon's 1860s-70s gold rush.
541-567-6121 • *Co.Umatilla.OR.us*



– *BUFFALO BILL AND THE INDIANS, OR SITTING BULL'S HISTORY LESSON* STILL COURTESY UNITED ARTISTS –

BUFFALO BILL CENTENNIAL SYMPOSIUM

Cody, WY, August 2: Celebrates the historical center's 100 years of nurturing "Buffalo Bill" Cody's dream and sharing the West he loved. Discussion includes a look at him in popular culture, such as Paul Newman's portrayal of Cody's "Scalp for Custer" in a 1976 Western.
307-578-4032 • *CenterOfTheWest.org*

Western Roundup

FOR AUGUST 2017



25TH ANNIVERSARY PERFORMANCE OF *SALADO LEGENDS*

Salado, TX, August 5: Discover Old West history under the stars at the Tablerock Amphitheatre in an epic drama chosen by the Library of Congress as a "Local Legacy."
254-947-9205 • *Tablerock.org*

RODEOS

70TH BASTROP HOMECOMING & RODEO

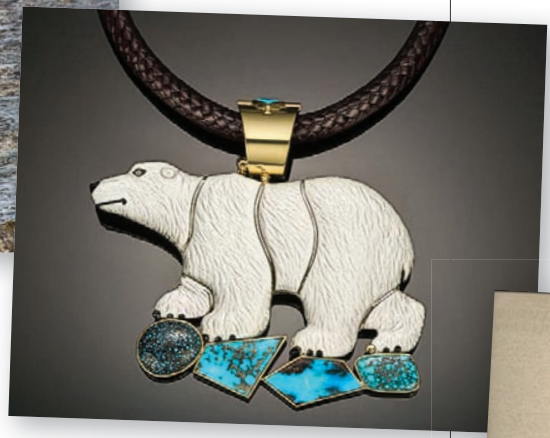
Bastrop, TX, August 1-5: Head to this Colorado River town to watch the rodeo and parade, and take part in dances, class reunions and carnival.
512-303-0558
BastropHomecomingRodeo.org

PAYSON PRCA RODEO

Payson, AZ, August 17-19: This 1884 rodeo, which claims to be the world's oldest, features competitions that benefit Rim Country charities.
928-474-9440 • *PaysonProRodeo.com*

OKLAHOMA CATTLEMEN'S ASSOCIATION RANGE ROUNDUP

Edmond, OK, August 25-26: Teams from 12 historic Oklahoma ranches go head to head in competition for bruises and bragging rights.
405-282-7433 • *VisitEdmondOK.com*



SANTA FE INDIAN MARKET

Santa Fe, NM, August 19-20: Jewelry and other American Indian arts and wares are on the market at the largest and most prestigious juried Native arts show in the world.
505-983-5220 • *SWAIA.org*

CUSTER COUNTY COWBOY GATHERING

WestCliffe, CO, August 19-20: Cowboys and cowgirls gather for a weekend of Western music, cowboy poetry and chuckwagon fare.
719-783-9100
CusterCountyCowboyGathering.com

ELKO COUNTY FAIR & HORSE RACES

Elko, NV, Aug. 25- Sept. 4: Elko County residents pay tribute to their pioneer heritage with livestock shows and horse races.
775-738-3616 • *ElkoCountyFair.com*

RE-ENACTMENTS

JOHN WESLEY HARDIN SECRET SOCIETY

El Paso, TX, August 19: John Wesley Hardin's death in 1895 is re-enacted at historic Concordia Cemetery where the gunfighter was buried.
915-842-8200 • *ConcordiaCemetery.org*

BILLY THE KID BREAKOUT SHOW

San Elizario, TX, August 20: In front of the only jail Billy the Kid broke into, you can watch the outlaw's legendary 1876 jail rescue of a pal.
915-788-8060
SanElizarioHistoricDistrict.org

ARIZONA COWBOY POETRY GATHERING

Prescott, AZ, August 10-12: Dave Stamey, Trinity Seely and Don Edwards (shown) are among the singers and poets bringing Western lore to the stage.
928-713-6323 • *AZCowboyPoets.org*

DODGE CITY ROUNDUP RODEO

Dodge City, KS, August 1-6: This PRCA rodeo features saddle bronc, bull riding, calf roping and steer wrestling.
620-225-2244 • *DodgeCityRoundup.org*

BIG BEND RANCH RODEO

Alpine, TX, August 11-12: Cheer on the cowboys and cowgirls at the WRCA and Youth Cow Horse competitions; plus, a dance and cowboy church.
432-364-2696 • *BigBendRanchRodeo.com*





HOLLYWOOD SOUTHWEST: NEW MEXICO IN FILM AND TELEVISION

Albuquerque, NM, thru August 27: Explores three critical elements of New Mexico's film history: the state as a location, as a topic either historical or contemporary, and the people as subjects.
505-243-7255 • *AlbuquerqueMuseum.org*



BUFFALO BILL'S TAVERN & GRILL

Show Low, AZ, August 5-6: Celebrate the "Grand Opening" with *True West's* Answer Man Marshall Trimble.
928-251-2226 • *BuffaloBillsAZ.com*



COWBOY JUBILEE CRUISE

Vancouver, BC, August 11-19: Cruise to Alaska with a Western music jubilee, hosted by Judy James, the WMA DJ of the Year.
204-954-2095 • *Cruise-Vacations.ca*



WESTERN LEGENDS ROUND UP

Kanab, UT, August 21-26: Paying tribute to Kanab's Hollywood Westerns, this festival offers tours, cowboy music and poetry concerts and celebrity appearances.
435-644-3444
WesternLegendsRoundUp.com



KOOL-AID DAYS FESTIVAL

Hastings, NE, August 11-13: This 1872 rail town celebrates the 1927 invention of Nebraska's soft drink at the world's largest Kool-Aid stand.
402-461-8405 • *Kool-AidDays.com*

TWMag.com:
View Western events on our website.

CUSTER COUNTY COWBOY GATHERING
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August 19–20
Westcliffe, Colo.

Custer County's ranching history goes back 100 years. Celebrate our cowboy and western heritage with a weekend of western music, cowboy poetry and more.

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- Sons & Brothers
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custercountycowboygathering.com

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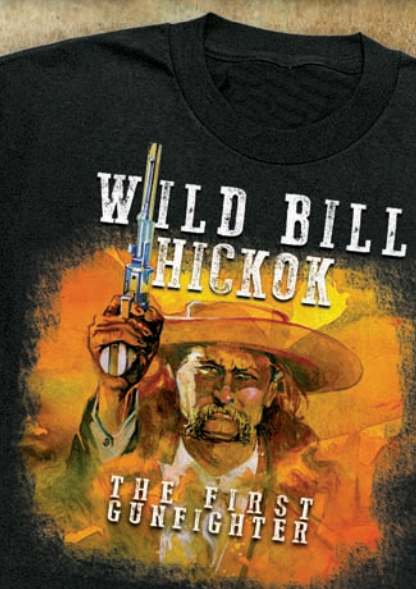
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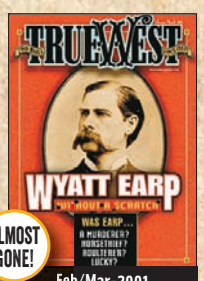
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Wild Bill


ALMOST GONE!
Jan-2001
Topless Gunfighter

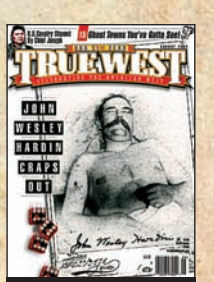

ALMOST GONE!
Feb/Mar-2001
Wyatt Earp


SOLD OUT
Aug/Sep-2001
Wild Bill


Aug/Sep-2002
Defeat of Jesse James


Jul-2003
Doc & Wyatt


ALMOST GONE!
Feb-Mar-2003
Guns that won the West


Aug-2004
John Wesley Hardin


SOLD OUT
Jan-2003
Historical Photos


ALMOST GONE!
Dec-2006
Buffalo Gals & Guys


Oct-2006
Tombstone/125th OK Corral


Jan-2007
Cowboys ae indians


Nov/Dec-2008
Mickey Free


SOLD OUT
Sep-2009
500 Yrs Before Cowboys


Nov/Dec-2010
Black Warriors of the West


Apr-2011
True Grit/Bridges & Wayne


Aug-2012
Butch and Sundance


Aug-2013
Tombstone-The Walk Down


Dec-2014
Women Who Left Their Mark


Dec-15
First Mountain Man


Apr-2016
Lonesome Dove

WHILE THEY LAST!

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- ☐ Mar: Richard Farnsworth
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- ☐ Sep: Border Breed
- ☐ Oct: Halloween Issue
- ☐ Nov: Apache Scout
- ☐ Dec: Mountain Men

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- ☐ May/Jun: Custer
- ☐ Jul: Cowboys & Cowtowns

2002
- ☐ Aug/Sep: Jesse James
- ☐ Oct: Billy On The Brain
- ☐ Nov/Dec: Butch & Sundance

2003
- ☐ Jan: 50 Historical Photos
- ☐ Feb/Mar: 50 Guns
- ☐ Apr: John Wayne
- ☐ Spring: Jackalope Creator Dies
- ☐ May/Jun: Custer Killer
- ☐ Jul: Doc & Wyatt
- ☐ Aug/Sep: A General Named Dorothy
- ☐ Oct: Vera McGinnis
- ☐ Nov/Dec: Worst Westerns Ever

2004
- ☐ Jan/Feb: Six Guns
- ☐ Mar: Fakes/Fake Doc
- ☐ April/Travel: Visit the Old West
- ☐ May: Iron Horse/Sacred Dogs
- ☐ Jun: HBO's Deadwood
- ☐ Jul: 17 Legends
- ☐ Aug: JW Hardin
- ☐ Sep: Wild Bunch
- ☐ Oct: Bill Pickett
- ☐ Nov/Dec: Dale Evans

2005
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- ☐ Apr: 77 Sunset Trips
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- ☐ Jul: All Things Cowboy
- ☐ Aug: History of Western Wear
- ☐ Sep: Gambling
- ☐ Oct: Blaze Away/Wyattt
- ☐ Nov/Dec: Gay Western? Killer DVDs

2006
- ☐ Jan/Feb: Mexican Insurgents
- ☐ Mar: Kit Carson
- ☐ Apr: I've Been Everywhere, Man
- ☐ May: The Racial Frontier
- ☐ Jun: Playing Sports in the OW
- ☐ Jul/Aug: Dude! Where's My Ranch?
- ☐ Sep: Indian Yell
- ☐ Oct: Tombstone/125th Ok Corral
- ☐ Nov: Gambling
- ☐ Dec: Buffalo Gals & Guys

2007
- ☐ Jan/Feb: Cowboys Are Indians
- ☐ Mar: Trains/Jim Clark
- ☐ Apr: Western Travel
- ☐ May: Dreamscape Desperado/Billy
- ☐ Jun: Collecting the West/Photos
- ☐ Jul: Man Who Saved The West
- ☐ Aug: Western Media/Best Reads
- ☐ Sep: Endurance Of The Horse
- ☐ Oct: 3:10 To Yuma
- ☐ Nov/Dec: Brad Pitt & Jesse James

2008
- ☐ Jan/Feb: Pat Garrett/No Country
- ☐ Mar: Who Killed the Train?
- ☐ Apr: Travel/Geronimo
- ☐ May: Who Stole Buffalo Bill's Home?
- ☐ Jun: The Last Cowboy President?
- ☐ Jul: Secrets of Our Nat'l Parks/Teddy
- ☐ Aug: Kendricks Northern CBs/Photos
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- ☐ Oct: Charlie Russell
- ☐ Nov/Dec: Mickey Free

2009
- ☐ Jan/Feb: Border Riders
- ☐ Mar: Poncho Villa
- ☐ Apr: Stagecoach
- ☐ May: Battle For The Alamo
- ☐ Jun: Custer's Ride To Glory
- ☐ Jul: Am West, Then & Now
- ☐ Aug: Wild West Shows
- ☐ Sep: Vaquero/500 Yrs Before CBs
- ☐ Oct: Capturing Billy
- ☐ Nov/Dec: Chaco Canyon

2010
- ☐ Jan/Feb: Top 10 Western Towns
- ☐ Mar: Trains/Pony Express
- ☐ Apr: OW Destinations/Clint Eastwood
- ☐ May: Legendary Sonny Jim
- ☐ Jun: Extreme Western Adventures
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2011
- ☐ Jan/Feb: Sweethearts of the Rodeo
- ☐ Mar: 175th Anniv Battle of the Alamo
- ☐ Apr: Three True Grits
- ☐ May: Historic Ranches
- ☐ Jun: Tin Type Billy
- ☐ Jul: Viva, Outlaw Women!
- ☐ Aug: Was Geronimo A Terrorist?
- ☐ Sep: Western Museums/CBs & Aliens
- ☐ Oct: Hard Targets
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2012
- ☐ Feb: Az Crazy Road to Statehood
- ☐ Mar: Special Entertainment Issue
- ☐ Apr: Riding Shotgun with History
- ☐ May: The Outlaw Cowboys of NM
- ☐ Jun: Wyatt On The Set!
- ☐ July: Deadly Trackers
- ☐ Aug: How Did Butch & Sundance Die?
- ☐ Sep: The Heros of Northfield
- ☐ Oct: Bravest Lawman You Never
- ☐ Nov: Armed & Courageous
- ☐ Dec: Legend of Climax Jim

2013
- ☐ Jan: Best of the West/John Wayne
- ☐ Feb: Rocky Mountain Rangers
- ☐ Apr: US Marshals
- ☐ May: Texas Rangers
- ☐ Jun: Doc's Last Gunfight
- ☐ Jul: Comanche Killers!
- ☐ Aug: Tombstone 20th Annv
- ☐ Sep: Ambushed on the Pecos
- ☐ Oct: Outlaws,Lawmen & Gunfighters
- ☐ Nov: Soiled Doves
- ☐ Dec: Cowboy Ground Zero

2014
- ☐ Jan: Best 100 Historical Photos
- ☐ Feb: Assn. of Pat Garrett
- ☐ Mar: Stand-up Gunfights
- ☐ Apr: Wyatt Earp Alaska
- ☐ May: Tom Horn
- ☐ Jun: Custer Captured
- ☐ Jul: 50 Historical Gunfighter Photos
- ☐ Aug: Bigfoot Wallace/Train Robberies
- ☐ Sep: New Billy Photo/Top Museums
- ☐ Oct: Charlie Russell/Movie Hats
- ☐ Nov: Wild Bills's Last Gunfight
- ☐ Dec: Olive Oatman-Branded

2015
- ☐ Jan: 100 Historical Am. Indian Photos
- ☐ Feb: Mountain Man-First Survivalists
- ☐ Mar: Mickey Free/Severed Heads
- ☐ Apr: Jack Stilwell-Forgotten Scout
- ☐ May: Armed to Survive
- ☐ Jun: Billy the Kid-Special Report
- ☐ Jul: 50 Historical Photos-Panco Villa
- ☐ Aug: Luke Short-Dodge City War
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TRUE WEST
HISTORY OF THE AMERICAN FRONTIER

Top Frontier Gunbelt?



BY MARSHALL TRIMBLE

Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Outlaws and Lawmen;* The History Press, 2015. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu



George Custer's U.S. Army–issued model 1865 Spencer carbine dates from the Indian Wars and quite possibly could have been carried by him at the Battle of Washita. But historians warn us: Don't blame the weapons carried by the 7th Cavalry for the deaths of the general and his men at the Battle of the Little Big Horn in 1876.

– COURTESY HERITAGE AUCTIONS, DECEMBER 11-12, 2012 –

What was the most common gunbelt carried out West?

Michael C. Westlund
Clarkdale, Arizona

The most common late frontier-era gun rig was the Mexican Loop holster, slid over a cartridge belt.

The first gunbelts—waist belts, with a holster and fitted loops to pack extra cartridges—were inspired by the introduction of big-bore ammunition—cartridges .41 caliber and up, Firearms Editor Phil Spangenberger says.

But the slim-lined California Pattern scabbards better fit the percussion age, he adds, so around the mid-1870s, the Mexican Loop was created. Instead of featuring a traditional holster, sewn shut vertically along the main seam, the Mexican Loop design folded over and down vertically, behind itself. The single piece of leather formed the scabbard, backing and retaining loops on the holster body. The design's wide upper loop secured the holster firmly in place, while the skirt kept the pouch from riding up when the person drew his weapon.



From the mid-1870s to today, the Mexican Loop gunbelt, worn by these pistoleros, remains the classic Western holster.

– TRUE WEST ARCHIVES –

What rifles did the U.S. Cavalry carry during the frontier era?

Paul Gordon
St. Thomas, Ontario, Canada

Following the Civil War, the U.S. Army issued various longarms, including the seven-round Spencer and Springfield "Trapdoor" rifles and carbines that had been modified to accommodate the self-contained cartridge. The Army continued issuing the Springfield, based on the Allin Conversion, until 1898. These single-shot, breech-loading, .45 caliber models had a reputation for accuracy, even at a distance.

The budget-minded Army brass thought the Winchester repeating rifles were too expensive and too "complicated" for the typical soldier. During the Civil War, the 15-shot Henry rifle was available for use—however, it cost four times that of the Springfield. Consequently, the Army ordered a limited number of Henry's.

Yet the Spencer fared as well in range or accuracy as the Henry and Winchester. Rather than blame bad results on the weapons used, historians point toward poor marksmanship training. Prior to 1880s, target practice was nil. Only after George Custer's disaster at the 1876 Battle of the Little Big Horn did that change, just a bit—the Army issued about 20 rounds per year for training.

What did photographers use before flash powder was invented?

Allen Fossenkemper
Fountain Hills, Arizona

Around 1836, photographers burned lime to create a light source, just as theatres and music halls did to light their stages. It gave an intense illumination when an oxyhydrogen flame was directed at a cylinder of quicklime. Its use inspired the term "in the limelight."

Limelight never caught on as a photography light source. It required a full-time operator to regulate the oxygen and hydrogen gases, and rotate the block


– TRUE WEST ARCHIVES –

John Behan

of lime. More important, limelight didn't give off much blue light, a requirement for early photographic plates. The result left portrait subjects in a light so bright that they wanted to close their eyes, an urge they had to fight, as the camera required a long exposure time.

Was Cochise County Sheriff John Behan a crook?

Rocky Strong
Sherman, Texas

Behan was certainly a glad-handing, backslapping, joke-telling politician in Arizona Territory. But charges of corruption didn't come up until around 1880, after he moved to Cochise County. He became sheriff in 1881, eight months prior to Tombstone's famous shoot-out behind the O.K. Corral. He got a little too friendly with the Cow-boys and defended their bad behaviors, which included rustling, voter fraud and assault.

I can't help but wonder if he—a Democrat—and the Earp brothers—Republicans—might have gotten along better had they been in the same political party.

What type of poker was popular in the Old West?

Douglas E. Meyer
Wichita, Kansas

In those days, poker was a simpler game, and almost all of its variations were types of stud. Unlike draw poker, you had to play the hands you were dealt. Decks consisted of 20 cards—ace, king, queen, jack and 10, in the four traditional suits. The only straight flush was a Royal Flush.

"Jackpots," another popular game, had rules similar to Five Card Draw, jacks or better. This was the game "Doc" Holliday played and may have been the game "Wild Bill" Hickok was playing when Jack McCall killed him.

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What HISTORY HAS TAUGHT ME

The question I get asked the most is: Were Mom and Dad as nice as they appeared? They truly were!

When I rode Trigger, although he was a stallion and was as big as a racehorse, he was kind and gentle. He shared my mayonnaise sandwiches and sodas. He also loved Dad's coffee. (See the black-and-white photo of me and Trigger.)

Mom considered Dad the funniest man she ever knew. He was a terrible tease. Just as she was about to explode, he would throw out a one-liner and have her laughing until tears came.

My Dad loved watching his old movies. He would talk about himself in the third person. After watching himself in a fight scene or performing a stunt, he'd say things like, "Did you see what Ol' Roy did?"

Dad's sidekick George "Gabby" Hayes read to me and told me stories in his wonderful Broadway stage voice. I loved to see him all dressed up in his silk shirts and tweed suits. I thought him the most sophisticated man I'd ever seen—still do.

Most people don't realize that my Dad was the comedian of the Sons of the Pioneers. In the early shorts that the Sons made, Dad makes the funny faces and noises that Pat Brady and Shug Fisher later made popular with kids everywhere.

Don't get me started on the P.R. department. Early in my Dad's career, publicists didn't think that a cowboy should be from Ohio, so they wrote an article, "The Wyoming Cowboy." I have received letters from people who tell me that their father, uncle, grandfather went to school with Dad in Wyoming. He never lived in any states but Ohio and California.

My favorite movie Westerns of all time are: *The Searchers*, *Silverado*, anything costarring Tom Selleck or Sam Elliott, *Quigley Down Under* and *The Villain*. When we watched *The Villain* at a Rogers family gathering, Dad said, "I wish they had asked me to do that part." He wanted to play Kirk Douglas's part, modeled after Wile E. Coyote. Dad had always loved the Road Runner cartoons.

I worked at the Roy-Rogers Dale Evans Museum because Dad asked me to move to Apple Valley in California. I had recently lost my youngest son in a racing accident. He told me he wanted to start taking things easier. It was a life-changing opportunity for me.



Photographers seemed to live at our house, Cheryl remembers. "Almost everything that we did ended up becoming an article in some movie magazine. None of my other friends had that happen to them." This is one of those numerous family photographs, circa 1956.

– ALL PHOTOS COURTESY CHERYL ROGERS BARNETT / *CHERYLROGERS.COM* –







CHERYL ROGERS BARNETT

The adopted daughter of Roy Rogers and his first wife, Arline, Cheryl Rogers Barnett tells her story of growing up in the Rogers family in *Cowboy Princess* and in *Cowboy Princess Rides Again*. After her mother died shortly after giving birth to Roy "Dusty" Jr., Cheryl found a mom in actress Dale Evans and became the second oldest of nine children. She formerly served as director of the now-defunct Roy Rogers-Dale Evans Museum. Like her mother Dale before her, Cheryl helps battle against child abuse as a charter member of Childhelp USA. Cheryl and her husband, Larry, produce documentaries about Roy and Dale, and live in Washington, Utah.

Frank Thompson convinced me that I could write a book. Leonard Maltin, a dear friend, introduced me to Frank, who worked with me on the manuscript and then put me in touch with his publisher. With Frank's invaluable help, my first book was born.

I gagged when I heard the title, "Cowboy Princess." That was the title of an article about me in a movie magazine when I was four years old. My husband, Larry, promised me that the publisher would change the title, but they didn't! I still haven't forgiven Larry for that one!

I am most proud of having been able to take care of Mom and Dad. I am an adopted kid, and it was a privilege to help them at the end of their lives, as they had helped me at the beginning of mine.

Even sick and aging movie stars suffer the maladies and indignities that everyone else does. In my second book, which includes a discussion on caring for aging parents, I hope readers think that I convey my family in a respectful manner.

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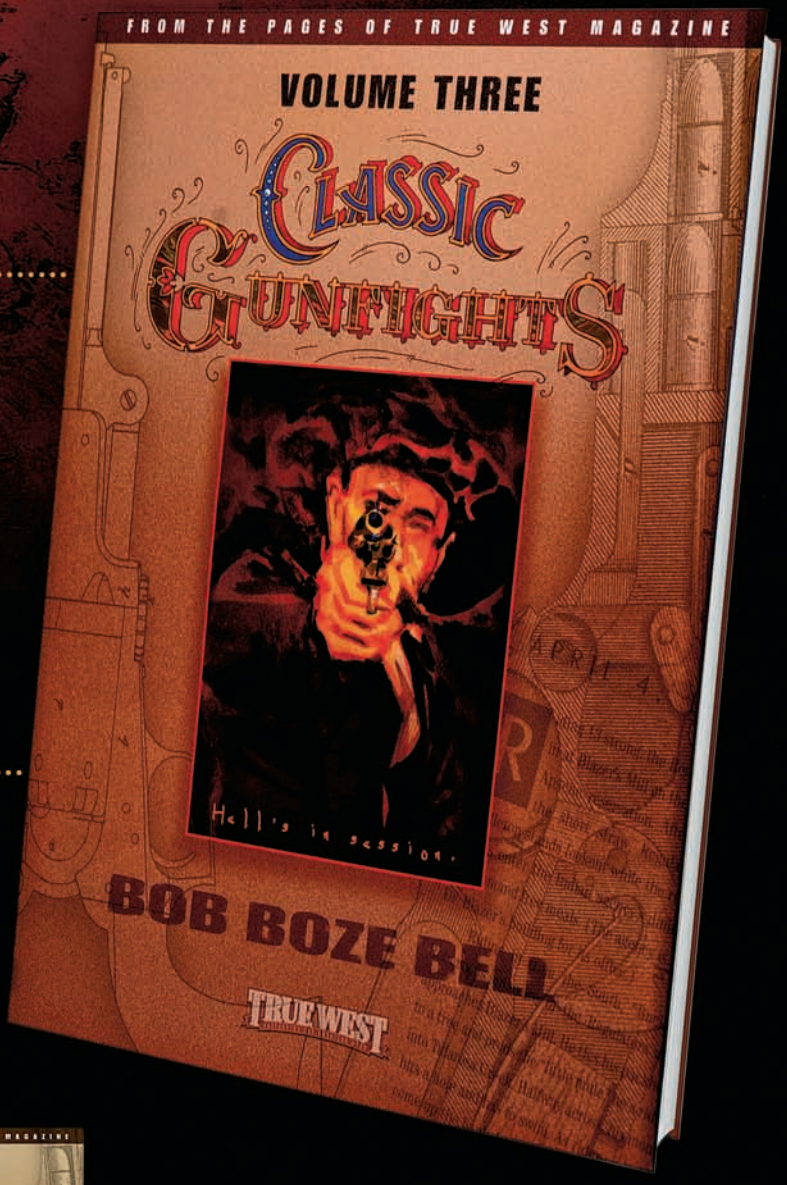
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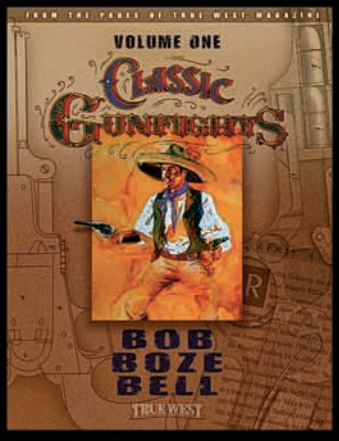
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