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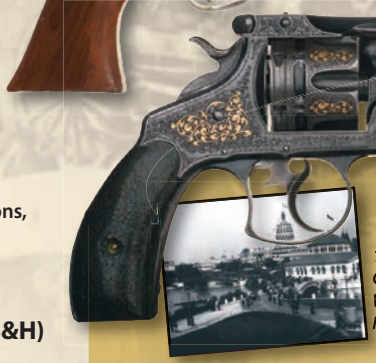

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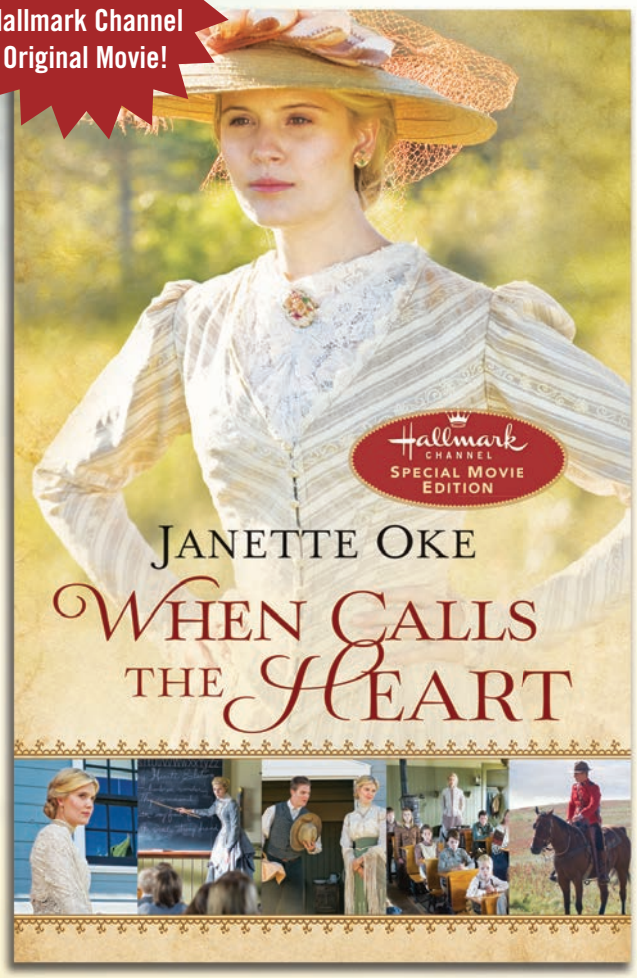
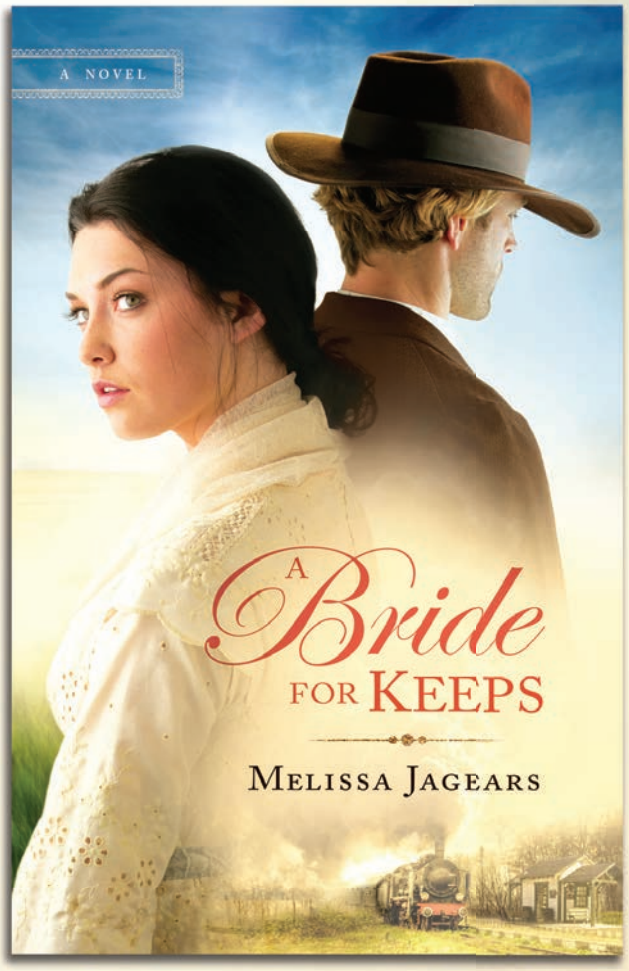


Nothing in her Eastern upbringing has prepared Elizabeth Thatcher for a teaching position in the Canadian West. Despite the hardships, she grows to care deeply for her students. However, she is determined not to fall for any of the frontier men. Until she meets a certain member of the Royal Canadian Mounted Police….

When Calls the Heart by Janette Oke



After three failed attempts, Everett Cline is not pleased when another mail-order bride steps off the train—a woman he never invited. Julia Lockwood, a beautiful and cultured young lady from the East, may not look like a prairie bride, but she is determined to start a new life for herself out West. Will these two wounded hearts find the courage to give love one final chance?

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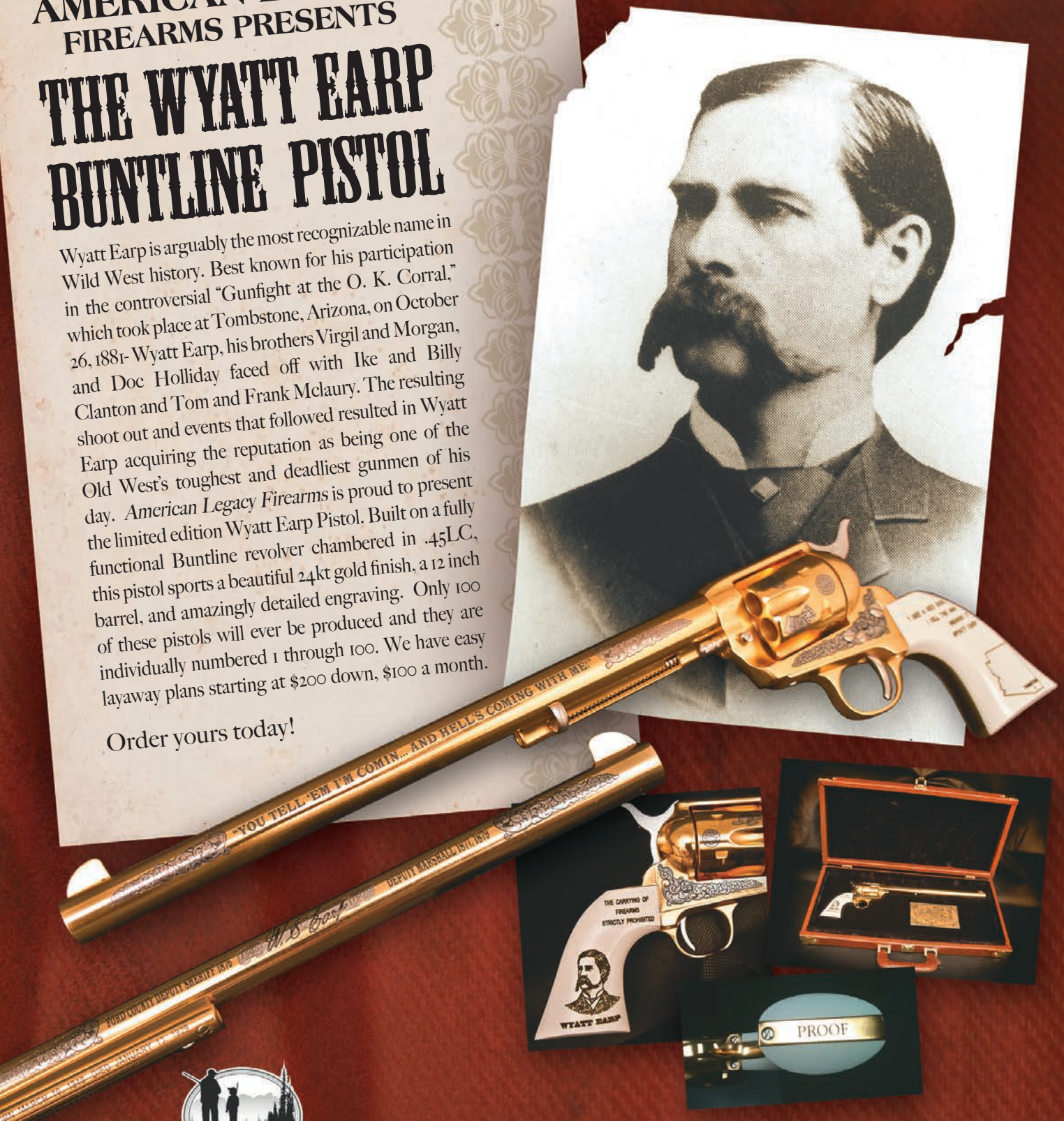

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A FIVE-DOLLAR HORSE

Butch Cassidy, convicted for buying a stolen horse valued at $5, received a Christmas gift of a pardon from the Wyoming governor when he was granted release in January 1896, two months shy of his two-year sentence. Straightaway, the outlaw formed his notorious gang, the Wild Bunch. The man who had helped put him in prison, Otto Franc, started the Pitchfork Ranch in Wyoming's Big Horn Basin in 1879. The ranch would see numerous owners, including Charles Belden, who took this photo of Pitchfork foreman Jack Rhodes Sr. riding in a blizzard along Timber Creek in the winter of 1926-27. Nobody tried to steal his horse.

– Courtesy Buffalo Bill Center of the West, Cody, Wyoming; MS3 Charles Belden Collection; PN.67.51 –

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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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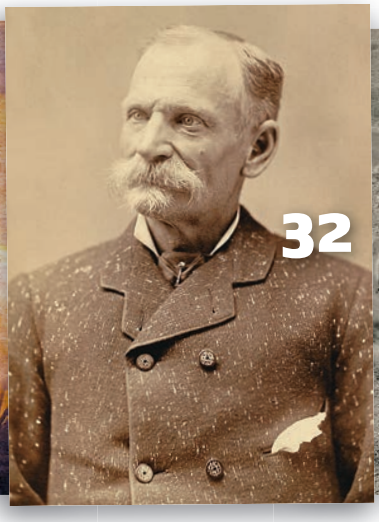
December 2013 Online and Social Media Content

This photo was one of the earliest to depict black troops serving in the West after legislation created six black regiments in 1886. Want more historical photos? Check out our "Western History" board. *Pintrest.com/TrueWestMag*

Wyatt Earp author Allen Barra turns a critical eye on Ann Kirschner's *Lady at the O.K. Corral* book (search for "September 18, 2013"). *Blog.TrueWestMagazine.com*

Join the Conversation

"When I was in Rome, I had coffee at the Caffé Greco, and there was a photo on the wall towards the ladies room that had [the Buffalo Bill troupe] in a picture, sitting in a booth, having coffee, just two seats from where I did! Was a real treat to see."
–Reta Underwood from La Grange, Kentucky



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A LOVING DISCOVERY

In "Ambushed on the Pecos," in your September 2013 issue, the image of Oliver Loving provided by Mr. Frederick Nolan is, in fact, the third or fourth iteration of a copy of the 1867 tintype taken of Loving (still unlocated). The oldest extant image of Loving is a watercolor and gouache copy of the tintype (left) that was recently discovered in the Panhandle-Plains Historical Museum's H.D. Bugbee Collection.

I found the watercolor in the Bugbee files years ago, but its importance did not register until your article on Loving came out. We got out all the available images we had on hand, both published and otherwise, and laid them side by side. The watercolor copy of the tintype is clearly the image reproduced in the 1894 book by James Cox, *Historical and Biographical Record of the Cattle Industry and the Cattlemen of Texas and Adjacent Territory*.

Bugbee, illustrator for J. Evetts Haley's *Charles Goodnight: Cowman and Plainsman*, used the watercolor version as the model for his ink portrait of Loving reproduced on p. 183 of the 1936 Goodnight biography. Bugbee also made two other ink portraits based on the watercolor version.

—Michael R. Grauer, associate director for Curatorial Affairs and curator of Art and Western Heritage at Panhandle-Plains Historical Museum in Canyon, Texas

Forrest Fenn Treasure Update

We recently caught up with Forrest Fenn and bought him lunch at one of his fave hangouts (we featured Fenn's treasure map and clues in the November issue of *True West*). Since our feature hit the streets, speculated estimates of the treasure's value have increased to $5 million. Fenn is a little taken aback by all the publicity and commotion his hidden treasure has generated. He told us, "I've never said what I thought the treasure is worth because I don't know, but writer's keep upping the value. I guess it's been a good investment and when it gets to $10 million maybe I'll go back and get it." When we picked up the check and begged for another clue, he said, "Sure. The treasure is hidden below 10,200 feet."

BLAST FROM THE PAST — DECEMBER 1956

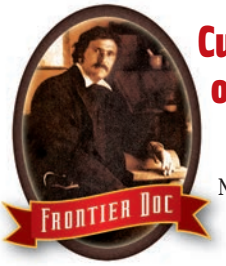
"Happy Christmas, Folks!" declared the cover of our December 1956 issue, which is festively decorated with the Brummett Echohawk painting *Bunkhouse Santa Claus*. The inside featured a story about Black Jack Ketchum's Hole-in-the-Wall Gang, an article about a man fighting to save his cattle herd (called "One Man's Blizzard") and a story by Herbert M. Timmon, who related the exploits of West Texas sheriff Cooper Wright.

"Love the strawberry roan appaloosa!"

–Jack Schill of El Paso, Texas

Cripple Creek Girls: Soiled doves welcomed the chance for a needed rest, either in the morning before work or during the slow times of the day. Although some thought the shown ladies may have been nurses in Cripple Creek, their jewelry, showing of ankles and the theatre poster behind them points to them most likely being prostitutes.

– Courtesy Jay Moynahan –



Cupid's Itch or Cupid's Burn?

I enjoyed reading the November 2013 issue of *True West*, featuring "Soiled Doves" in the Old West.

As *True West's* Frontier Doc, I empathize with my medical colleagues who shouldered the burden of keeping these ladies as healthy as possible. Interested in public health, some docs performed "Victorian" examinations (no lookee, just feelee) to certify "fitness to work," only rarely interrupting a lady's livelihood. They sometimes prescribed birth control by fitting them with rubber diaphragms (pessaries) or suggesting primitive condoms and vinegar douches.

Sometimes a doc had to intervene to try to save a lady's life after she had been beaten by an intoxicated "John" or after her attempted suicide with laudanum while in a fit of madness in the grip of advanced syphilis. Death occasionally came knocking in the form of systemic infection a few days after attempted abortion with unclean instruments.

Treatment options were limited. For chronic infections, docs could turn to mercury or arsenic, usually with disastrous long-term results.

Almost without exception, soiled doves did not fare well in the Old West. From 50 to 90 percent of prostitutes on the frontier were infected with gonorrhea or syphilis; and 64 to 80 percent of men with gonorrhea contracted it from these "ladies of the night." Obviously, among some cowboys, abstinence was not a popular option.

My "Shoot Back" is intended as a sobering reality check to complement Jan MacKell Collins's and Chris Enss's excellent articles. I think that we can all agree that Cupid's Itch (VD) burned more than it itched.

– Dr. Jim Kornberg of Ridgway, Colorado

In Search of Cowboy Ground Zero

Are the seeds of the cowboy in the Spanish city of Trujillo?

In Hispania, the Romans encountered a savage, warlike people, tough and wiry, with unkempt hair and a harsh way of speaking, as if they were spitting daggers out of their mouths. These Iberians (the Romans called them Lusitanians) practiced rough justice, taking criminals to a cliff and simply throwing them off. They were wildly superstitious to the point that they read the entrails of slain enemies to predict the future. They also carried poisonous plant leaves in battle, for them to eat, rather than be captured alive. For 200 years, the Romans tried to defeat them and could not (the Romans did, however, conquer the French in a decade).

Knowing this history of resilience, I was not surprised to learn that the Extremadura region of western Spain, where these Iberians lived, produced so many of the Conquistadors who would conquer an entire continent and more, from South America to north of San Francisco, California, and east to Florida. From Spain, where the cattle ranch, as we know it, originated, the Conquistadors brought horses and cattle to the Americas, establishing the first cattle ranches in Mexico. Their offspring are the ones who met the white cattle herders, walking on foot, into Texas. So, to me, the Ground Zero for the birth of the cowboy is in Extremadura.

Not everyone agrees with me (see p. 24).

April 8, 2013
Here I am, standing in awe of the horseback rider from hell. A legendary fornicator, El Largo fathered 150 kids, including the dude on the horse—Francisco Pizarro—the Conquistador who conquered the mighty Incas. He has what appears to be rattlesnakes coiling out of his helmet, and he wields a mighty sword as he grins the grin of a mighty man who knows where he's going. You can view this statue in the Plaza Mayor in Trujillo,Cáceres, the Spanish hometown of Pizarro. Cowboy Ground Zero, indeed!

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

Quotes

"The most difficult thing is the decision to act, the rest is merely tenacity."
–Amelia Earhart

"Progress is impossible without change, and those who cannot change their minds cannot change anything."
–George Bernard Shaw

"The main thing is still to make history, not to write it."
–Otto von Bismarck

"That men do not learn very much from the lessons of history is the most important of all the lessons that history has to teach."
–Aldous Huxley

"I have always been delighted at the prospect of a new day, a fresh try, one more start, with perhaps a bit of magic waiting somewhere behind the morning."
–J.B. Priestley

Bizarro BY DAN PIRARO

"Think like a man of action, act like a man of thought."
–Henri Bergson

"If everyone is thinking alike, someone isn't thinking."
–George S. Patton

Old Vaquero Saying

"The average Westerner will take offense if you say his father was a crook, but he will brag a little if he discovers that his great-grandfather was an outlaw."

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BY MARK BOARDMAN

A Rope for a Rat

The Montana vigilantes lynched a gang informant—or so they thought.

Yeager and Brown's double hanging was not the last one seen in Montana Territory. In 1873, vigilantes hanged accused murderers Z.A. Triplett and John "Steamboat Bill" St. Clair from a meat dressing rack in Bozeman. This photo of them bid in for $475 in June at Shobe Auction.

– Courtesy Shobe Auction –


James Williams

Before he made his way to Montana, Erastus "Red" Yeager went to school in Iowa with Granville Stuart, future Montana cattle baron and author—and a vigilante himself. James Williams (left) led the vigilante group that hanged Yeager.

– True West Archives –

Two bodies swung from the cottonwood branches in the frigid wind on the night of January 4, 1864. One had a sign pinned to the back of his coat: "Red! Road Agent and Messenger."

Even his executioners admitted the small, red-headed man had come to a hard end. But Erastus "Red" Yeager was a major figure in the 19 hangings carried out by the Montana vigilantes over the following month through February 3. He had fingered members of the Plummer outlaw gang. Or had he?

Born in Indiana in 1831, Yeager ultimately made his way to Montana's goldfields in 1863. On the 80-plus-mile trail between Bannack and Virginia City, southwest Montana was a rough and tumble place, dirty and smelly, and almost all male.

In December 1863, a miner's court tried, convicted and immediately hanged George Ives for murder. Ives had accused Aleck Carter of the crime. Believing Ives was the tip of a criminal iceberg, posse members, who included James Williams, Paris Pfouts and John X. Beidler, took action.

> He had fingered members of the Plummer outlaw gang. Or had he?

Carter became the first target of the legendary Montana vigilantes. They began searching for him on December 23, two days after executing Ives.

On Christmas day, they ran into Yeager, a bartender and handyman at Rattlesnake Ranch, 12 miles northeast of Bannack. Yeager told the vigilantes he had left a drunken Carter at Cottonwood Ranch, 15 miles northwest of Virginia City. The group got to the ranch the next day—and found Carter had gone on the run.

Cold, angry, sick from bad food and looking for somebody to blame, the posse members turned their attention to Yeager, believing he had tipped off Carter. They found Yeager in a lodge near Rattlesnake Ranch. On the way to Virginia City, they also picked up ranch hand George Brown. Vigilante leader Williams interrogated the two. Yeager confessed he had taken a warning note to Carter, which Brown had written. Brown admitted his involvement.

Some of the vigilantes wanted to hang both men; others preferred taking them to Virginia City for trial. They headed toward town, but at Laurin Ranch, seven miles from their destination, they decided to string up the men.

Williams advised Yeager to identify the outlaw gang members. Yeager supposedly came up with a couple dozen names—including Sheriff Henry Plummer and his deputies. Yeager thanked the vigilantes for their work, shook hands with them—and was hanged (with Brown). Over the next month, the vigilantes executed most of the men on Yeager's list.

Yet Yeager's handwritten list has never come to light. Two or three vigilante leaders later wrote down the names—but their lists don't match. Some details of Yeager's confession, that the outlaws had passwords and apparel to identify them as part of the gang, sound concocted. On top of that, historians still debate whether Plummer led an organized gang at all.

All we know for sure is that Yeager died at the end of a noose for being (as the note on his body stated) a messenger.

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BY JANA BOMMERSBACH

The Two-Reel Texas Rascal

Itinerant filmmaker Melton Barker is among those whose works are preserved at a Texas film history archive.

The Texas Archive of the Moving Image houses rare behind-the-scenes footage of the 1960 classic *The Alamo*, including this one of John Wayne's Davy Crockett in front of the Alamo replica in Brackettville, Texas.

– By Gordon Wilkison / Texas Archive of the Moving Image –

Caroline Frick

Texas film archivist Caroline Frick (inset) confesses she expects to be searching for Melton Barker's films "for the rest of my life." A "personal favorite" of hers are the children's films he made that depicted scenes like the kidnappers foil shown at right.

– Courtesy Childress Theatre Company / Texas Archive of the Moving Image –

What comes first to mind when you want to talk Western history? Probably Texas.

Caroline Frick guessed that, even while she was working at the National Archives in Washington, D.C., or at Warner Bros. in Los Angeles, California.

So when she came to the University of Texas at Austin 20 years ago as an assistant professor of radio, TV and film history, she expected to find warehouses full of historical records.

"I was surprised, because despite an absolutely phenomenal history, nobody had collected moving images of Texas," she says. "We have 100 years of film history here, and nobody was saving it—that moved me to create the Texas Archive of the Moving Image."

In one of her first projects, "Bring Out Your Films," she encouraged Texans to search their closets and sheds, and send in any films they found. "We have lots of home movies of Christmas mornings and birthday parties," she says, "but we've also got movies of families in the agricultural lifestyle—riding horses, working on their ranches."

She received industrial films, like "Our Home Town, San Marcos," documenting 1940s life in the town, from the politicians to the schoolchildren. "It gives us a fantastic snapshot of a community," she says.

What she didn't get—and maybe never will—were films from the 1890s, when moving pictures first saw public exposure, often through a traveling circus or carnival where the public could view a film made of the town, for the price of a seat in the tent: "Come One, Come All, Come Inside and See Your Community!"

Those films are rarities. "I'd say over 90 percent of the films from the 1800s and early 1900s have been lost," she says. "Oh, if they existed, and I could get them, it would be kind of a Holy Grail."

Frick also sought out local news footage, but she says those shots turned out to be "most in jeopardy—80 percent are lost." Television stations often reused tapes, didn't properly store them and, when ownership changed hands, dumped the footage.

Surprise "treasures" have shown up. Frick's favorites come from Melton Barker, an itinerant Texas filmmaker working from the 1930s to the 1970s. Traveling mainly through Texas, New Mexico and Oklahoma, he made hundreds of films with children, a local version of *The Little Rascals* shorts.

"He captured a moment in time," Frick says. "The films were two reels. The first reel had a local rich kid named Betty Davis kidnapped by two guys. A local gang of kids rescues her. In the second reel, there's a talent show celebrating Betty's return. The parents paid $10 a child to participate."

Capitalizing on the child star era of the 1930s, Barker promised a lot: "The picture is a permanent record of the children, and will remain a memento of their childhood in the years to come," his ads boasted.

Frick hopes to make that dream a reality. "I've been in L.A. talking to people about a movie on his life and his films," she says, adding how a movie contract could benefit the Texas archive.

Having digitized 25,000 films so far, Frick has made nearly 2,000 of them available on *TexasArchive.org*. And please, anyone with an 1890s film—give Frick a call, at 512-485-3073!

Jana Bommersbach has been Arizona's Journalist of the Year and has won an Emmy and two Lifetime Achievement Awards. She is the author of two nationally-acclaimed true crime books and a member of Women Writing the West.

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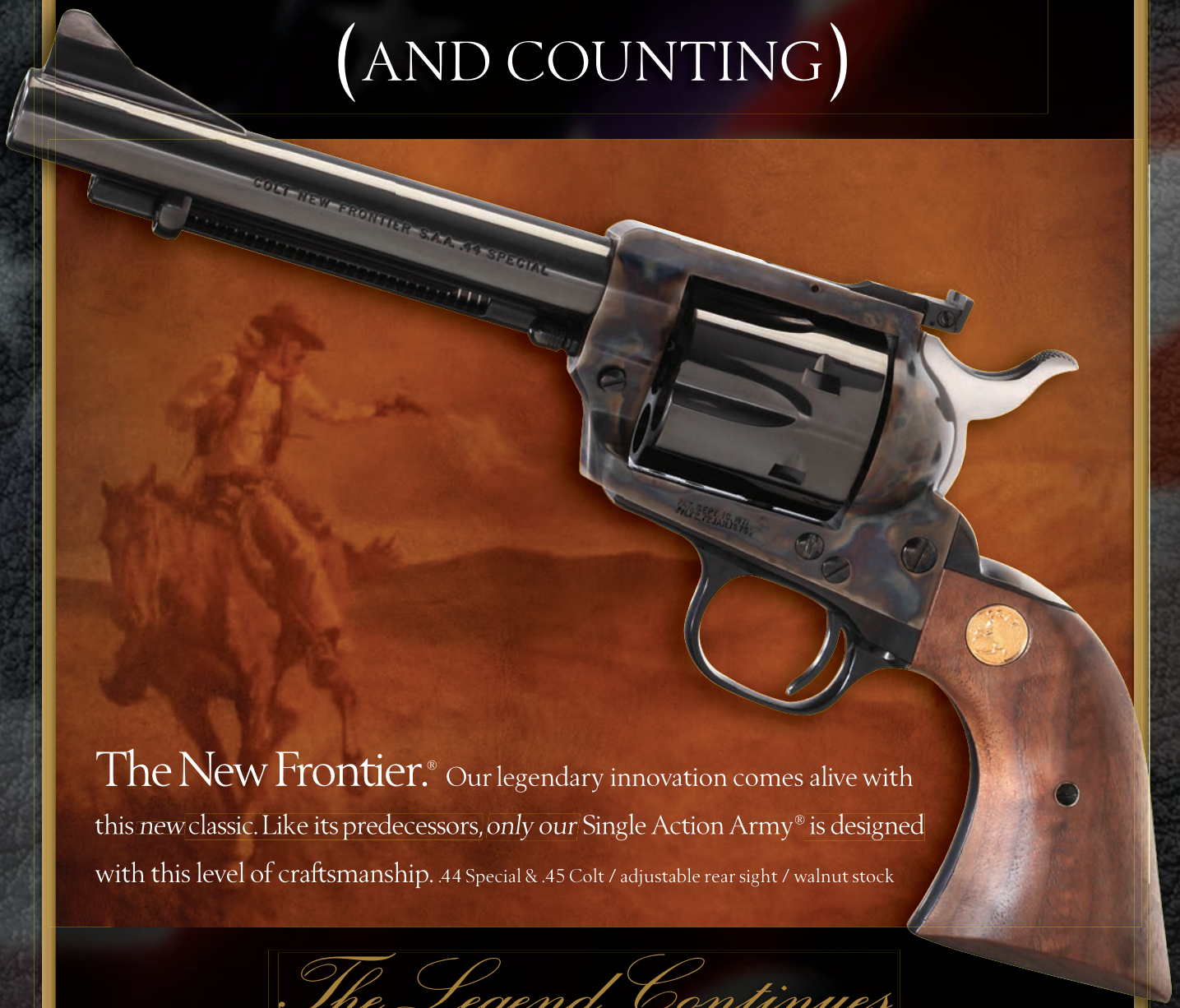

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The best well-illustrated books that will allow you to examine hundreds of vintage firearms–without ever leaving the house!

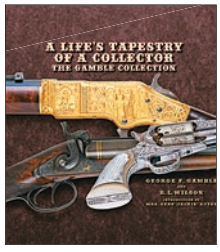
How would you like to attend a gun show and see hundreds of fine Old West guns and accessories—without having to traipse up and down endless, crowded aisles of tables?

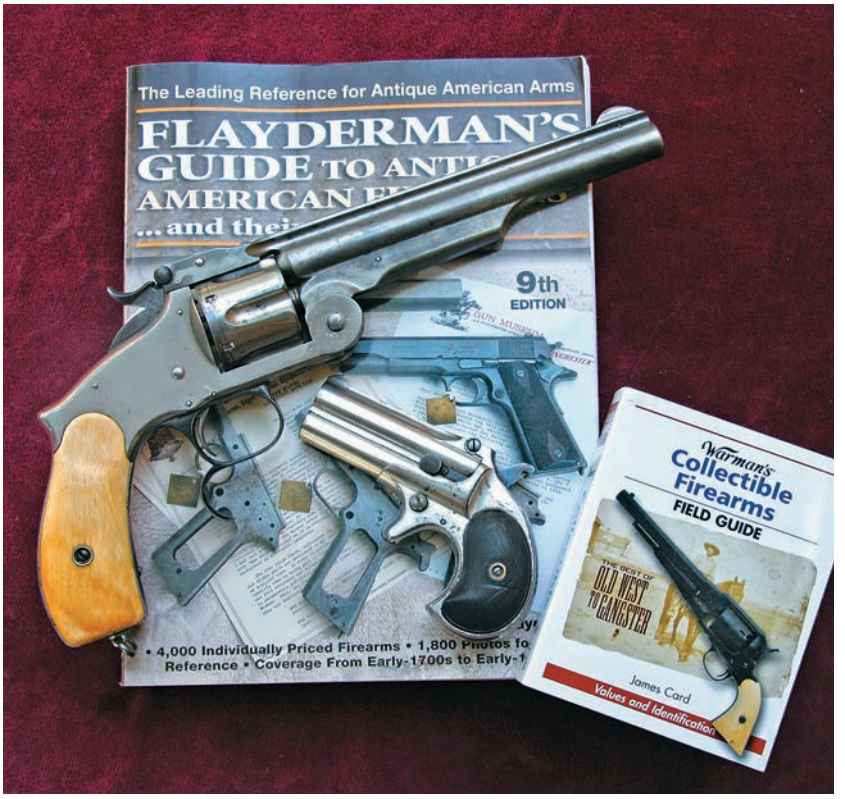
You can, simply by gathering some well-written, illustrated gun books and perusing their pages. Here are some valuable firearms books I recommend.

For starters, Blue Book Publications has a new, colorful volume out that illuminates the remarkable guns and accessories of noted collector George F. Gamble, the great grandson of James Gamble, founder, along with William Procter, of Procter & Gamble. *A Life's Tapestry of a Collector: The Gamble Collection*, cowritten by respected firearms author R.L. Wilson and Gamble himself, covers Gamble's multi-faceted outdoor adventures, along with more than 800 full-color photos of his significant gun collection. The volume's exceptional photography reveals the details of exquisite,

One of the magnificent guns shown in the volume sharing George F. Gamble's collection is the engraved 1878 double-action revolver (above) that Colt's Patent Fire Arms Mfg. Co. presented to Capt. Jack Crawford (right), known on the American frontier as the "Poet Scout."

– By Douglas Sandberg –





Flayderman's Guide To Antique American Firearms...and Their Values and the new *Warman's Collectible Firearms Field Guide* are worthwhile books for quickly identifying and evaluating American handguns, rifles and shotguns. Each volume shows hundreds of examples of vintage arms.

– By Phil Spangenberger –

gold-inlaid, engraved and ornately embellished vintage Colts, Remington and Smith & Wesson revolvers, presentation Henry and Winchester rifles and numerous other incredibly beautiful and historically important firearms. Documenting the Gamble collection as it was in the process of being presented to the Autry National Center in Los Angeles, California, this compendium is like an antique arms exhibition in itself.

This compendium is like an antique arms exhibition in itself.

James Card has authored a new, pocket-sized, softcover booklet by Krause Publications, *Warman's Collectible Firearms Field Guide: The Best of Old West to Gangster*. This reference volume includes hundreds of color photos of frontier and "Roaring Twenties" type arms, ranging from Colt's Paterson models up through the many single-action and double-action revolvers, derringers, single shot and repeating rifles, and shotguns, culminating with the rapid-fire guns of the early 20th century. Including brief descriptions, tips on rating firearm condition and other advice on properly identifying collectible arms, this colorful, enjoyable book is worth inclusion in your library.

One of my all-time favorite works is *Flayderman's Guide to Antique American Firearms...and Their Values*, by Norm Flayderman, who died this past May, arguably the world's best-known antique arms dealer and authority, and published by Gun Digest Books. Now in its updated and expanded ninth edition, this softcover volume covers virtually every U.S.-manufactured firearm model, from our earliest flintlocks up to the smokeless powder firearms of the early 20th century. The guide shares images of most of the variations, with a description for each one that shares numbers produced, years of manufacture and estimated values. Since 1977, when the first edition was published, this work has remained one of my research bibles. Need I say more?

Now all you need to do is get a hold of these interesting gun books, settle down in your favorite chair and peruse the pages of each one as you enjoy your own "home brewed" gun show!

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.

"CRASH" CORRIGAN SIX-GUNS

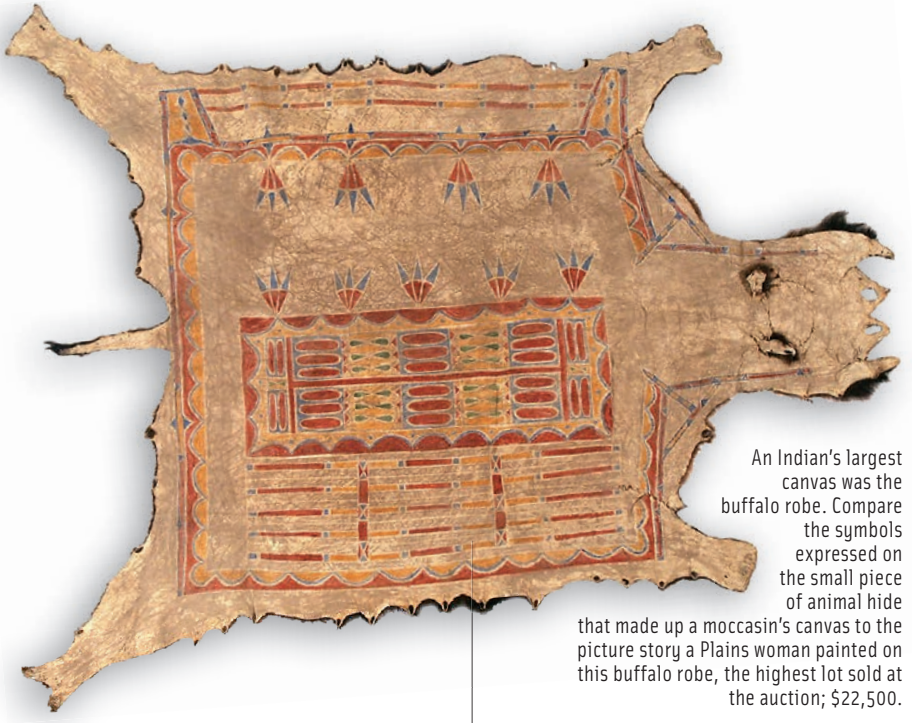
Ray "Crash" Corrigan (above) appeared in numerous films and starred in 24 of the Republic serial "The Three Mesquiteers," working with John Wayne in some of them. Silver Screen Legend XVI is honoring Corrigan's B-Western film career with a luxurious pair of engraved, custom-tuned and ivory-stocked Colt Peacemakers, plus Jim Lockwood's hand carved and Sterling Silver, jewel studded replica of Corrigan's double holster rig (below). All proceeds of the raffle held on December 14 will go to the Happy Trails Children's Foundation, a charity supported by Roy Rogers and Dale Evans, to help abused youngsters. Tickets are $10 each or $100 for 11 tickets.

HappyTrails.org • 760-240-3330

BY MEGHAN SAAR

Tracks that Speak

Western America's collectible tribal moccasins communicate more than meets the eye.



An Indian's largest canvas was the buffalo robe. Compare the symbols expressed on the small piece of animal hide that made up a moccasin's canvas to the picture story a Plains woman painted on this buffalo robe, the highest lot sold at the auction; $22,500.

Notable American Indian Lots Included
(All images courtesy Auction in Santa Fe)

Old West novelist and journalist Emerson Hough called the moccasin "one of the most interesting articles of all the Indian gear."

The story told by the moccasin, in its 19th-century form, was expressed by the nearly 40 moccasin collectibles that sold on the auction block at New Mexico's Auction in Santa Fe on August 11-12.

The symbolic figures crafted on these small canvases reflect the reality that the various tribal Indians were not working with flexible or adaptable materials, and were limited in their designs based on the quills or trade beads that were on hand. Each symbol became a labor-saving device, a shorthand in art. "When we read his moccasin story," Hough wrote, "we read a shorthand, in which the characters are syncopated pictures."

The symbols were so unique and individualistic that not only would they differ within tribes, but also within families, so no two Indians would offer the same interpretation for a moccasin presented to them both. Yet since environment so often determined the type of moccasin worn by a tribe, every member could identify what tribe had made the moccasin (or which tribe has left its mark in the ground or snow). This was true, to a point. For example, 19th-century Blackfeet, Cheyenne and other Plains Indian tribes who lived up north in colder environments wore soft soles, so the track would have to indicate some other distinguishing feature, such as toe forms or heel fringes, to determine which tribe had left the mark. In at least enough cases, the trick did work. Frontiersman Kit Carson told his biographer De Witt Clinton Peters, "The shape of the sole of the moccasin... and many other like things, are sure signs in guiding the experienced trailer to the particular party he is seeking."

In 1878, an officer reported seeing some Cheyennes. Troops from Montana's Fort Keogh went out on the trail to intercept them. Their Cheyenne scout "Poor Elk" located some bits of moccasins and noted how they "were sewed with thread instead

Although low-tailored moccasins and those with leggings were pretty much equally represented at the auction, the top bids went to the high-tailored moccasins. The highest price, $9,000, paid for this pair of 19th-century Southern Cheyenne hightops, which came from Dr. Delwin and Karen Bokelman's collection and was pictured in their book *Precious Dreams.*

Tall, high-topped leggings attached to these various Plains Indian moccasins offered good protection against any rough mesquite and chaparral or hard stones the wearer might encounter in his country. (From far left) circa 1890 Cheyenne girl's hightops ($4,500); 19th-century Kiowa hightops from the collection of Dr. Delwin and Karen Bokelman and pictured in their book *Precious Dreams* ($4,500); and 19th-century Sioux woman's moccasins and leggings ($3,500).

of sinew, and were made as the Sioux made theirs." W.P. Clark, who reported this account in 1885, pointed out how the "record left by these Indians was as complete as though it had been carefully written out." The Sioux had been traveling through that country, not the Cheyennes.

Since many of us no longer require an education in moccasins to aid us in tracking a particular tribe, we can enjoy these collectibles for their decorative qualities, keeping in mind that the symbols expressed on these moccasins cannot be read, only interpreted. As Hough wrote, the mystery is worth savoring, "...if through it we can hear again the whisper in the untrodden verdure of the Plains, and note the message of the sky, and see the sunrise on the peaks, and witness the wild peopling of an unravaged land; and so catch again the wild, crude flavor of the wilderness and a day gone by."

Collectors earned more than $1 million on the sale of their Indian collectibles.

Displaying fully beaded uppers, a beaded split tongue and heel tassels, these 19th-century Sioux moccasins bid in at $3,000. These also came from the Dr. Delwin and Karen Bokelman collection.

Since these 19th-century Northern Plains moccasins feature beads all over, even on the soles (inset), they were clearly made for ceremonial purposes, perhaps for a burial or a wedding. This pair also comes from the Dr. Delwin and Karen Bokelman collection; $2,500.

Featuring a mixture of ancient American art (rows of dyed quillwork on the vamp) and the trade art introduced to Indians by European peoples (solitary line of beadwork around the bottom), these 19th-century Northern Plains moccasins bid in at $2,750. This pair came from the collection of Dr. Delwin and Karen Bokelman and was pictured in their book *Precious Dreams*.

UPCOMING AUCTIONS

December 6-8, 2013
Collectible Firearms
Rock Island Auction
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ArtOfTheAmericanCowboy.com
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Historians Face Off:

WHERE IS COWBOY GROUND ZERO?

Which location should get the credit? You decide.

Most of us agree the American Cowboy was born somewhere in Texas but metaphorically speaking, where were his parents from? If we ride the backtrail in search of the origins of that legendary breed of horsemen where would that trail lead us? Three passionate historians, Lee Anderson, Alan Huffines and Stuart Rosebrook make their case for the true location of Cowboy Ground Zero.


GOLFE DE MEXIQUE
AMERIQUE

The *Zeneta* Berbers, astride their Arab Barb's in light saddles with short stirrups were legendary for their swift and deadly cavalry.

– All illustrations by Bob Boze Bell unless otherwise noted. –

The Case For North Africa

By Stuart Rosebrook

When I was ten years old, growing up in North Hollywood, California, I'd probably tell you that "Cowboy Ground Zero" was in the San Fernando Valley, home of Republic Pictures and Warner Brothers Studio.

Hollywood aside, history will tell us that from the Scottish Highlands to Mexico City, Mexico, from tropical, sub-Saharan West Africa to the Celtic lowlands of Ireland, the cowboy of the Americas can claim parentage from many kingdoms. Scholars also argue that the birthplace of the cowboy may actually be in Andalucía, Spain, at a mythic crossroads on the arid plains of southwestern Spain where Moorish cavalry met Castilian knights in battle over the fertile Iberian peninsula for the greater glory of God and gold. In fact, I'd argue that the birthplace of the cowboy is in the Atlas Mountains of Algeria.

In the sixth and seventh centuries, Arabian armies had conquered and converted the Berber tribes of North Africa. One of the tribes, the *Zeneta* Berber, astride their Arab Barb's in light saddles with short stirrups, armed with light swords and pikes, were legendary for their swift and deadly cavalry. In 711 A.D., former Berber *Zeneta* slave, Tariq ibn Ziyad, led 7,000 Moors ashore at Gibraltar, all riding Zeneta style, where they met in battle Spanish knights, riding *la brida*, the style of riding with long stirrups and armor of medieval Europe. For the next eight centuries, the Moors dominated much of the Iberian Peninsula, especially the great cattle ranching regions of Extremadura and Andalucía, bringing their knowledge and science of horse and cattle breeding, including breeds from North Africa, into Spain. The *Zeneta* style of riding was soon known throughout Spain as *la jineta*.

Slowly, over nearly 800 years, *la jineta* became the preferred style of equestrianism for the Spanish cavalry. The Spaniards also developed a new horse to defeat the Moors, the Spanish Barb, bred from the Arab Barb and larger Spanish war horses. On January 1, 1492, When King Ferdinand and Queen Isabella accepted the surrender of the Moors in Granada, Andalucía, Spain, the Spanish la jineta style cavalry mounted on their Spanish Barbs were regarded the best in the world.

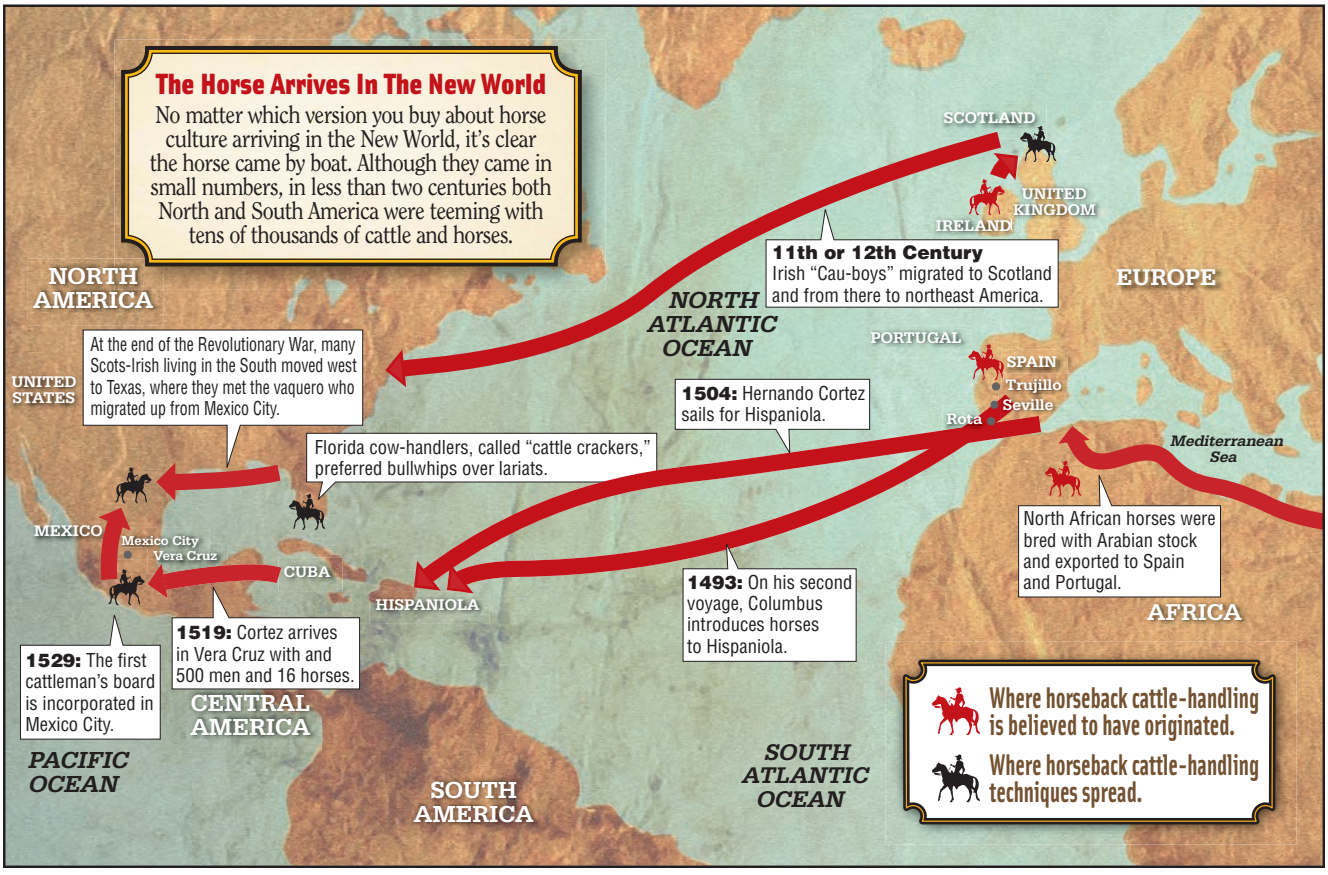
Following the *Reconquista* in 1492, the Spanish were the most powerful Roman Catholic kingdom in Europe. Despite the Iberian victory, the Islamic Ottoman Empire still controlled

"A new style of American equestrianism began to develop, called la *bastarda,* which lengthened the stirrups and adapted the saddle for ranching in the rough and varied terrain of New Spain."

much of North Africa and the Eastern Mediterranean, blocking most of the spice and silk trade routes to India. Ferdinand and Isabella, eager to compete with the Portuguese, who had trade routes going East around the Cape of Good Hope, hired Italian navigator Christopher Columbus to sail West in search of a shorter route to the treasures of the East Indies. In 1493, on his second journey, Columbus brought the first Spanish horses and cattle, with their Arab bloodlines, to the New World. Twenty-five years later, Conquistador Hernán Cortés conquered Mexico with his cavalry riding Spanish Barbs *la jineta* style against the horseless Aztecs. Over the next few decades, according to historian Kathleen Mullen Sands in *Charreria Mexicana*, a new style of American equestrianism began to develop, called *la bastarda*, which lengthened the stirrups and adapted the saddle for ranching and herding in the rough and varied terrain of New Spain, but it was the Berber *la jineta* and the Arab Barb which led to Spain's emergence as the greatest horseman in the world when the cataclysmic era of exploration began in 1492.

So, if you ask me, where is Cowboy Ground Zero I'd book passage from Gibraltar to the port of Saidia, Algeria, hire a local guide to lead you into the Atlas mountains of Northwest Algeria, the traditional home of Gibraltar's namesake, Tariq ibn Ziyad, and you just might meet the descendants of the mounted Moorish warriors of North Africa still riding *la jineta* on their fleet-footed Arab Barb's, herding ancient bloodlines of Algerian cattle.

Stuart Rosebrook, senior editor at *True West,* has trailed many miles on horseback through central Arizona, but would love to ride in the Atlas Mountains of Algeria in search of cowboy ground zero.



Sea Change:
On November 27, 1493 the first Spanish longhorn stepped onto the beach at Hispanolia in the New World. The arrival of cattle and horses signaled a sea change that would sweep across North and South America and lead directly to the American Cowboy.

The Case For Mexico

By Lee Anderson

The first foundation stone for cowboy culture was laid on June 16, 1529, in Mexico's municipality of Mexico City. On that day, the first cattlemen's board, called Mesta, was incorporated. Among Mesta's duties was the settlement of disputes over whose cattle and horses were allowed to roam and where. In addition, the Spanish government administrative committee ordered, "Two officers of the Mesta shall reside in the city who shall, twice annually, call together all stockmen who shall make it known whether they have any stray animals in their herds."

In other words, the law required a spring and a fall roundup.

The Mesta further required each rancher had a unique brand and registered it in a brand book kept in Mexico City. These rules for the spring and fall roundups became the model for those conducted by the Americans three centuries later. Nowhere else in the world had such cattlemen's rules been established, mandated and legally enforced by a country's governing body.

The branding mandate led to the vaquero developing the art of roping, the most efficient method for capturing, subduing and branding wild cattle in the wide open. Before long, the vaquero realized that once he got one end of his rope around a 900-pound wild cow, he had a problem with the other end, the one he was holding. This led to the development of the saddle horn. Both the art of roping an animal from horseback and the saddle horn as cowboy gear are unique to the vaquero culture, and both were passed on to the American cowboy in the 1800s.

Even though the cattle that were the foundation stock in this hemisphere were imported from Spain, cattle here and cattle there developed differently. While the cattle in Spain were unquestionably mean, they were still a domesticated animal, confined in a fenced area, and the product of selective breeding. When they were turned loose in Mexico City, they became feral and selective breeding was not practiced. When a 900-pound longhorn cow or a 1,200-pound longhorn bull with a mean nature turns feral, you encounter an entirely different set of problems than if the cow or bull was simply mean. The cattle-handling methods utilized in Spain proved to be pretty much useless in New Spain, as Mexico was called.

Most important in this matter were the Spanish laws at the time concerning the importation of horses and cattle. The law forbid anyone, except the politically and socially elite and the military, to ride a horse. A mounted military kept the native population and Spanish colonists under control. After all, horses were the leading edge of military technology. The common people were not allowed to ride horses for the same reason a civilian today can't own an Abrams tank. By the early 1500s, when Mexico was being colonized, the Spanish military was known the world over for producing some of the finest horsemen on earth, not the finest cattle handlers.

"Both the art of roping an animal from horseback and the saddle horn as cowboy gear are unique to the vaquero culture, and both were passed on to the American cowboy in the 1800s."

The peons, mostly natives converted to Christianity and called neophytes, were tasked with looking after Mexico City's wild cattle. Since they were not permitted to use horses, they had to watch over the cattle on foot. Cattle were an extremely important economic engine in Mexico, raised not for beef, but for hides and tallow. Leather was the plastic of that time and candles, being the primary source of artificial light, produced a demand for tallow.

In this unfenced land, the cattle herds became huge, numbering in the thousands. They also became so wild and dangerous, and they ranged over so much area, that looking after them on foot became impossible. The economic value of cattle dictated that a solution had to be found. Ranchers and mission padres petitioned the government to allow them to teach a few of the more trusted neophytes to ride horses in order to perform their job.

At this point, the military became a key feature. The politically or socially elite were not about to stoop to teaching lowly peons to ride a horse. No, the job of teaching them fell to the military, and because it did, I believe cowboy ground zero is somewhere in the Mexico City vicinity. The military taught these peons only the ability to handle and ride horses, not how to look after huge herds of mean feral cattle. They were soldiers and horsemen; they knew nothing about handling cattle. No, the now-mounted peons had to figure out how to cope with these beasts on their own because nowhere on earth had anyone ever dealt with the unique problems the peons ran into with these cattle and the harsh environment in which they lived.

Military horsemanship did serve these cattlemen well. The challenges of fighting on a battlefield and handling cattle shared similarities. For instance, a rider who had both hands full of reins could not handle a weapon to fight his enemies, just like he could not throw a rope on cows to keep them in control. He never knew where he might find his enemies or his cattle. He didn't know if they would run or stand and fight. One also sometimes encountered both in uncontrollable weather and terrain. Once a couple of centuries passed, these mounted peons perfected and polished their cattle-handling skills.

The Spanish cattle industry eventually migrated both north and south. In the south, these cattle handlers were called gauchos. In the north, they became vaqueros. The vaqueros exposed the Americans to the art of working with wild, mean cattle.

Therefore, I firmly believe "Cowboy Ground Zero" is in the vicinity of Mexico City and harkens back to the early 1500s. Not only are the wild and mean Longhorn cattle unique to this hemisphere, so are methods such as roping and equipment such as the saddle horn that the vaqueros were forced to develop for handling the herds. The art of roping and the saddle horn proved so practical and efficient that American cowboys adopted them, as did several other cattle ranching cultures, most notably those in Hawaii and Australia. The rope (*la riata*, *lariat*, *lasso*), and the skills developed for its use truly set the real cowboys apart from the rest of the world's mounted herdsmen.

A retired aerospace engineer living in Glendale, Arizona, **Lee Anderson** has spent more than 60 years studying the Spanish Colonial vaqueros of 1750-1800, the Mexican cowboys of 1850-1900 and the American cowboys of 1880-1920. He is the author of *Developing the Art of Equine Communication*.

Although there is some debate about the parents of the American Cowboy, there is no doubt about his granddaddy—the Mexican Vaquero.

The Case For Ireland

By Alan C. Huffines

In the 11th or 12th centuries AD, the English word "cau-boy" came into being in Ireland. Your first honest-to-goodness cowboys were pale-skinned ginger Hibernians riding around on Celtic saddles and probably pushing the cattle with prods, whether these cowboys were mounted or afoot. Yep, that's correct—Viking raids, Beowulf and a chieftain named Arthur riding around Britain tried to unify tribes all took place during the time this word appeared.

Back then, "boy" didn't mean young man, but rather a servant or an employee. The "cau" meant someone who worked with cows. Other popular terms included "cow herd" or "cow herder," as in shepherd or sheepherder. Before any Arabic and Latin crossed over into vaquero, cowboy was in use. The streets of Cordoba in southern Spain may have been paved and filled with street lamps, but northern Europeans were the ones who herded cows.

Cowboying as a living migrated to Scotland, where all things Gaelic apparently ended up eventually. By the early 17th century, the word had started to mean a "dishonest tradesman." The Scots and their English lords preferred the term "drover" to make the business sound better. But the job had evolved to stealing or monitoring theft. If you were not a victim of cattle rustling, you probably paid some drovers to protect your herd. This wasn't in the hired hand sense, but more in the mafia protection insurance. *Rob Roy*, both the novel and the movie, gives us the best view of Highland cowboys at work.

During the American Revolution, cowboys was a term used almost entirely to describe certain groups of militarized Tories. James DeLancey's Loyalist Brigade, known to the Americans as DeLancey's cowboys, were part of the Troop of Light Horse called the Westchester Chasseurs. *The New York Gazette*, a Tory rag, reported on these cowboys in its October 16, 1777, paper, "…last Sunday Colonel James Delancy with sixty of his Westchester Light Horse went from Kingsbridge to the White Plains where they took from the rebels and took…near 100 head of fat cattle and 300 fat sheep and hogs."

The ferocity of fighting cowboys is well illustrated in an account left by Samuel Wire's widow: "…[Private Samuel Wire, Stanton's Troop, 2d Light Dragoons]…was on a Scout, hunting

From the late 13th to early 17th centuries, border reivers raided along the border of England and Scotland (opposite page). Artist G. Cattermol drew these border reivers leading their stolen cattle to the Gilnockie Tower, the base for leader Johnie Armstrong. "Many of the leaders were not only men of undaunted courage," Robert Borland wrote in his 1898 book, "but of considerable military genius. In a later age, under other and happier conditions, they would have won renown on many a well-fought battlefield."

– True West Archives –

Cowboys, in company with about twenty five men; he left his company to visit a peach orchard, and near the orchards he discovered a hut. He went up to the hut alone, when a person dressed in a fine green short jacket, trimmed with gold lace, presented himself at the door of the hut and snapped his gun at my husband which missed fire[d]. My husband immediately presented his gun and shot the cowboy through the heart. My husband immediately went around the hut and found another man, which was brother to the one he had just killed, jumping out of the window; He loaded again and shot him through the shoulder, while he was fleeing, and brought him to the ground, and took him prisoner. This man was carried to headquarters, and recovered of his wound. The party which went out in company with my husband stripped the man naked of his clothing, which was very rich, consisting of silver buckles, fine cloths, a gold watch, a valuable gun, and ornaments; all of which were given by the commanding officer to my husband, and were brought home by him. For his service, he told me he was offered a commission from the General, at headquarters, which he declined on account of his age."

"Your first honest-to-goodness cowboys were pale-skinned ginger Hiberians riding around on Celtic saddles and probably pushing the cattle with prods. . ."

After the Americans won their independence from Britain in 1776, the great migration west began in earnest. In America's South, this meant primarily Scots-Irish families, many of whom had been cowboys during the war; those who weren't were able to take up stock farming (not ranching yet) with the amount of cattle and horses available. Though cattle were often tended by men afoot, this practice became impractical with the large amount of feral Longhorns and Shorthorns available in Texas. The mean disposition of these cattle required management from above on a swift platform; the numbers present also meant that more stock could be managed from horseback than foot. Throughout their history, the Scots-Irish had been governed by men who rode horses, who looked down upon them. To be wealthy and powerful, a man needed to be horseback.

Pork is still a popular meat among Mexicans because of the insult eating it has meant to the Islamic conquest of Spain. For the northern European colonists in America, the cow provided everything from food to glue to hinges to work wear. The Scots-Irish colonists in Texas began to eat cattle, and America's Civil War brought soldiers home with a taste for beef over pork. Confederates during the war often mentioned getting pork as a ration and how much more they enjoyed it over the usual beef ration. The war and unimaginable quantities of free cattle would increase the popularity of beef.

Cowboy culture as it exists today is both northern and southern European, and it was merged in the great Southwest of the United States of America.

Alan C. Huffines has his BA and MA in history. He is an eighth-generation Texan, board member of the Texas Forts Trail, a retired U.S. Army colonel and gunsel novelist. He makes his home with his wife Caroline and their four children in Buffalo Gap, Texas. Visit *AlanCHuffines.com* for more information on the author.

So, Who Is Right And What Have We Learned?

As is often the case when you start unravelling something you find it's connected to everything else in the world. All three arguments (four if you count BBB's theory, p. 11) have strong and convincing points. Even Stuart's casual reference to Hollywood possibly being Cowboy Ground Zero has merit. It was mighty convenient the American film industry grew up in the cowboy's back yard and the subsequent countless portrayals of the horseback hero have exposed an international audience to the daring feats of the now mythic American Cowboy. To borrow a phrase from our friend Paul Andrew Hutton: the American Cowboy keeps riding across the dreamscape of the world's imagination, forever riding, forever free.

BY DANIEL R. SELIGMAN

The Flawed Gentleman

An investigation into Black Bart's pretensions to being a San Francisco gentleman.

Acquaintances knew the gentleman as Charles Bolton, a 50ish, affable owner of a mine outside San Francisco, California. He sported a cane, derby hat, diamond pin, diamond ring and a gold watch and chain. He was relatively well educated, a patron of theatres and music halls, and ate at the best restaurants in town. Polite to a fault, especially to ladies, he hobnobbed with the San Francisco elite. On occasion, he disappeared for days or weeks at a time, ostensibly to oversee his mining interests.

Unbeknownst to his San Francisco acquaintances, Bolton supported himself by robbing stagecoaches in California's gold country. Calling himself Black Bart, he logged some 29 holdups between 1875 and 1883. The exact number is in question, since his covered face hid his true identity and he was only prosecuted for his final attempt.

His unsavory means of support notwithstanding, Bolton considered himself a San Francisco gentleman and tried to look and act the part. However an examination of his life raises some serious questions about his character. Indeed, his pretensions did not always translate into gentlemanly behavior.

Black Bart had several aliases. Born Charles Bowles (sometimes spelled Bolles or Boles), he used Charles Bolton during his years in San Francisco—and during his prison sentence at San Quentin. Upon his arrest, he gave his name as T.Z. Spaulding. The moniker "Black Bart," with which he signed poems left at the sites of two of his holdups, was obtained from the villain in William H. Rhodes's *The Case of Summerfield*, a novel first serialized in the *Sacramento Daily Union* in May and June of 1871.

Even as a bandit, he played the gentleman role to a fault. Although he held up stages at gunpoint, he scrupulously avoided bloodshed and acted courteously to the terrified passengers, refusing their money and valuables. His interest rested exclusively with the Wells Fargo express box and the U.S. mail. During his first robbery, on July 26, 1875, near the top of Funk Hill at the head of Yaqui Gulch, he politely requested the Wells Fargo box. When a thoroughly frightened woman passenger threw her purse out of the window, he gallantly returned it with the words, "I don't want your money—only the express box and mail."

On Funk Hill, the same site of his first stage holdup, Charles Bolton attempted to rob Reason McConnell's mud wagon, similar to the one shown here. Soon after, the gentleman bandit faced his day of reckoning.

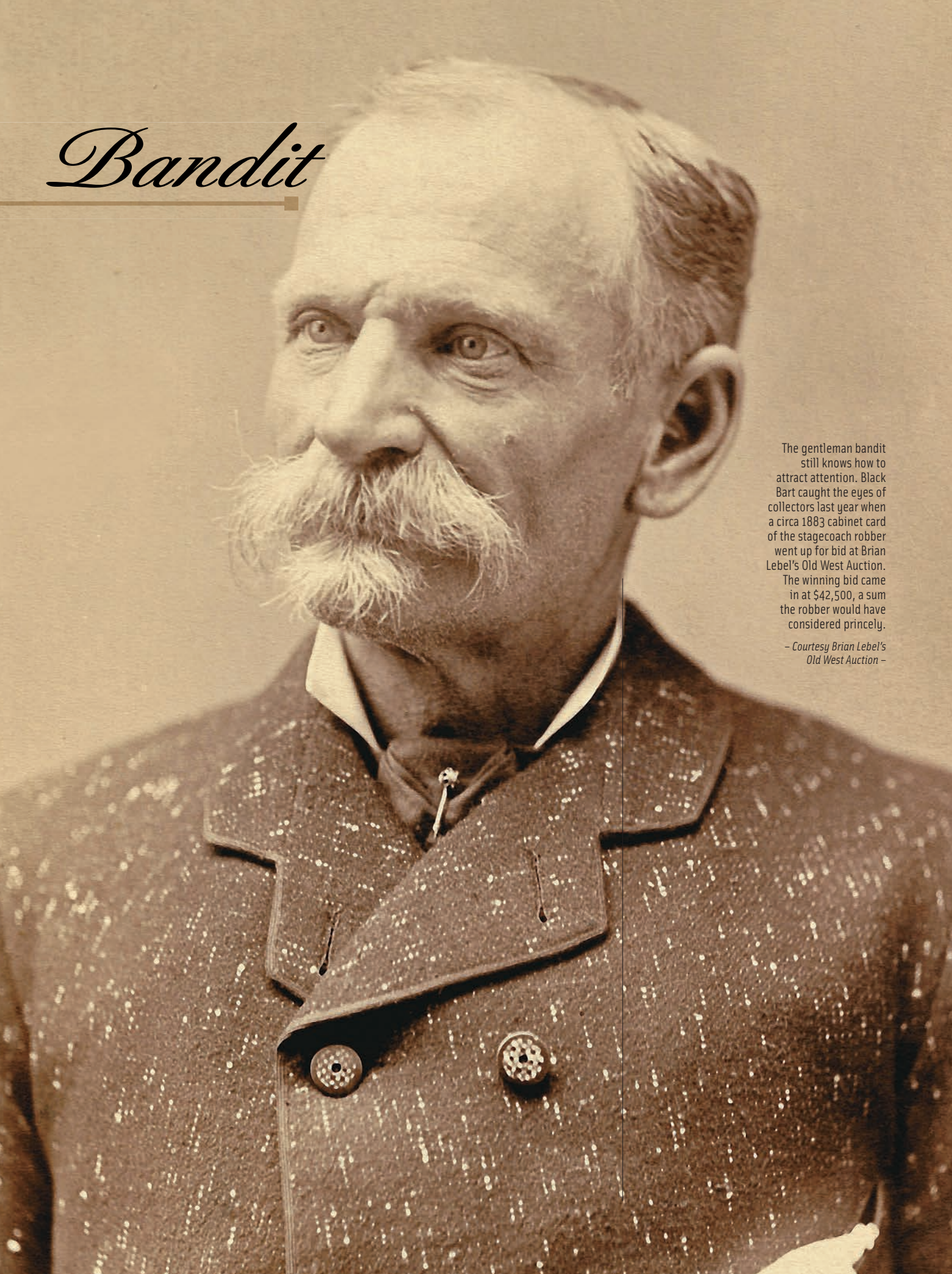
– True West Archives –

Courage was not always his strong suit. On November 20, 1880, he attempted to hold up a stagecoach near the Oregon border. Although he was holding a rifle, he fled when feisty driver Joe Mason threatened him with a hatchet. On July 13, 1882, in an attempt to rob the LaPorte to Oroville stage, Black Bart was shot at by veteran Wells Fargo messenger George Hackett and slightly wounded in the head, causing him to lose his hat. Again, he made the choice of flight rather than fight. His avoidance of bloodshed seemed to apply as much to himself as to his victims.

His behavior was curious given that Bolton had served heroically during the Civil War. In 1862, he enlisted as a Union private in Company B of the 116th Illinois Volunteer Infantry. He participated in 17 battles, including the one at Vicksburg, and sustained three wounds. Rewarded for his service by promotion to sergeant, he was also offered a battlefield commission as first lieutenant. Perhaps his advancing age had deprived him of his youthful courage, or perhaps his behavior could be attributed to mature reflections on the horrors of the Civil War.

For the robberies he carried out after the Civil War, he worked alone and on foot. His preferred mode of operation was to ambush a stagecoach on an upward incline, or in a place where it was forced to move slowly. His head covered

Bandit



The gentleman bandit still knows how to attract attention. Black Bart caught the eyes of collectors last year when a circa 1883 cabinet card of the stagecoach robber went up for bid at Brian Lebel's Old West Auction. The winning bid came in at $42,500, a sum the robber would have considered princely.

– Courtesy Brian Lebel's Old West Auction –

BLACK BART'S CALIFORNIA STAGE ROBBERIES

1. July 26, 1875, Calaveras County
Robs stage en route to Milton, four miles from Copperopolis. **Taken:** $160 in gold notes and contents of a U.S. Mail pouch.

2. Dec. 28, 1875, Yuba County
North San Juan to Marysville stage. **Taken:** Unknown.

3. June 2, 1876, Siskiyou County
Nighttime robbery on the Roseburg, Oregon, to Yreka, California, route. **Taken:** $80 plus mail sack contents.

4. Aug. 3, 1877, Sonoma County
Between Fort Ross and Duncan Mills, on Russian River. **Taken:** $300 in gold coins and a $305 check. **Poem:** First poem.

5. July 25, 1878, Butte County
Quincy to Oroville stage. **Taken:** $379 in coins, $200 diamond ring, $25 watch and mail sack cash. **Poem:** Second poem.

6. July 30, 1878, Plumas County
LaPorte to Oroville stage. **Taken:** $50 in gold, a silver watch and mail sack cash.

7. Oct. 2, 1878, Mendocino County
Cahto to Ukiah stage. **Taken:** $40, a watch and money from mail sacks.

8. Oct. 3, 1878, Mendocino County
Covelo to Ukiah stage. **Taken:** Unknown.

9. June 21, 1879, Butte County
Stage from Forbestown to Oroville. **Taken:** Unknown.

10. Oct. 25, 1879, Shasta County
Nighttime robbery on the Roseburg, Oregon, to Yreka-Redding, California, stage. **Taken:** Undisclosed sum from Wells Fargo and $1,400 from mail pouches.

11. Oct. 27, 1879, Shasta County
Alturas to Redding stage. **Taken:** Unknown.

12. July 22, 1880, Sonoma County
Point Arena to Duncan Mills stage. **Taken:** Undisclosed sum. Whether robber was Black Bart remains a point of contention.

13. Sept. 1, 1880, Shasta County
Weaverville to Redding stage. **Taken:** A little more than $100.

14. Sept. 16, 1880, Jackson Cty. OR
Second nighttime robbery of Roseburg, Oregon, to Yreka, California, stage, occurring one mile north of state line. **Taken:** Approximately $1,000.

15. Sept. 23, 1880, Jackson Cty. OR
Roseburg, Oregon, to Yreka, California, stage, robbed three miles north of border. **Taken:** Nearly $1,000 and mail sack.

16. Nov. 20, 1880, Siskiyou County
Roseburg, Oregon, to Redding, California, stage, south of state line. **Taken:** Unknown.

17. Aug. 31, 1881, Siskiyou County
Final robbery of Roseburg, Oregon, to Yreka, California, stage. **Taken:** Unknown.

18. Oct. 8, 1881, Shasta County
Midnight robbery of Yreka to Redding stage, near Bass Hill. **Taken:** $60.

19. Oct. 11, 1881, Shasta County
Alturas to Redding stage stops at Montgomery Creek for harness repair and is robbed again. **Taken:** Unknown.

20. Dec. 15, 1881, Yuba County
Downieville to Marysville stage. **Taken:** Wells Fargo reports "small loss."

21. Dec. 27, 1881, Nevada County
North San Juan to Smartsville stage. **Taken:** Wells Fargo reports "small loss."

22. Jan. 26, 1882, Mendocino Cty.
Ukiah to Cloverdale stage. **Taken:** Unknown.

23. June 14, 1882, Mendocino Cty.
Willits to Ukiah stage. **Taken:** Estimated $300 and mail sack contents.

24. July 13, 1882, Plumas County
Shotgun blasts foil Black Bart at LaPorte to Oroville stage. (A buckshot pellet creases the robber's forehead, leaving a deep scar.)

25. Sept. 17, 1882, Shasta County
Second robbery of Yreka to Redding stage at Bass Hill. **Taken:** Thirty-five cents.

26. Nov. 23, 1882, Sonoma County
Lakeport to Cloverdale stage. **Taken:** $475 and several mail sacks.

27. April 12, 1883, Sonoma County
Lakeport to Cloverdale stage robbed again. **Taken:** $32.50 and mail sack contents.

28. June 23, 1883, Amador County
Stage from Jackson to Ione. **Taken:** $750 and mail sack contents.

29. Nov. 3, 1883, Calaveras County
Sonora to Milton stage is stopped at site of first Black Bart holdup in 1875. **Taken:** Possibly $4,764.

with a flour sack cut with eye holes, he would stand in front of the lead horse, point a shotgun at the driver and demand the express box and U.S. mail pouches. He never shot at anybody and later claimed that his shotgun was never loaded. Though far from young, he seemed well adapted to efficiently hiking long distances in regions where roads were sparse or nonexistent. Without accomplices or horses, he was able to evade the law for over eight years.

Fancying himself a poet, Black Bart authored two short poems, with a total of 12 lines. After his fourth and fifth stagecoach robberies, he left behind a poem signed "Black Bart, the P o 8." In both, we can find further clues to his character. His first poem is likely directed at Wells Fargo:

I've labored long and hard for bread
For honor and for riches,
But on my corns too long you've tred
You fine-haired sons of bitches.

Black Bart, the P o 8.

Given his target of Wells Fargo boxes at holdups, he must have had a grievance against the express company. The rebel attitude of others who had fought in the Civil War was more common on the Confederate side, as in the case of Jesse James, who raged against companies that dominated the economic landscape, like Wells Fargo with its near monopoly of business in the West. But the reason for Black Bart's angst is unclear. "But on my corns too long you've tred" implies he may have had a personal reason for his grievance.

His Civil War service makes it unlikely that he had a serious grudge against the U.S. Government. His lifting of mail bags looked like a profitable convenience. After all, they pretty much came with the Wells Fargo box. His second poem, left at the site of his fifth robbery, clarifies he was no Robin Hood and stole simply for profit:

Here I lay me down to sleep
To wait the coming morrow.
Perhaps success, perhaps defeat,
And everlasting sorrow.
Let come what will, I'll try it on,
My condition can't be worse;
And if there's money in that box
Tis munny in my purse.

Black Bart, the P o 8.

His claims to gentleman status are further eroded when we consider his caddish treatment of his wife

and family. In 1854, he married Mary Elizabeth Johnson in Jefferson County, New York, after a failed attempt to strike it rich during the California gold rush. They moved to Illinois and later Iowa, and raised three daughters. After the Civil War, Bolton rejoined his family in Iowa, had a fourth child, a son, and then left in 1867 to mine for gold in Montana Territory. Eight years later, he showed up in California gold country once again, this time as a gentleman bandit. His family never saw him again.

Mary moved to Hannibal, Missouri (Mark Twain's hometown), and made ends meet by sewing. She and Charles renewed their relationship through correspondence during his tenure in San Quentin. His surviving letters offer professions of undying love for his family, profuse confessions of remorse and gratitude for her forgiveness. They are, frankly, nauseating by modern standards, though consistent with the conventions of the day. Mary, for her part, seemed genuinely willing to take him back upon his release. In any event, she was disappointed, as he never returned to her, his sentimental Victorian prose notwithstanding.

His 29th holdup, on November 3, 1883, proved Black Bart's undoing. Interestingly, it occurred at the site of his first robbery. Black Bart, who had only a few run-ins with armed messengers, was ill prepared for his chance encounter with a hunter, 19-year-old Jimmy Rolleri. Armed with a Henry rifle for his deer hunt, Rolleri had been dropped off on the way up Funk Hill by Sonora-Milton stage driver Reason McConnell, who continued up the incline. Near the top, Black Bart, lying in wait, made his move. At gunpoint, he ordered McConnell to unhitch the horses and continue up the hill while Black Bart went to work on the Wells Fargo box bolted to the floor. While proceeding with the horses, McConnell spotted Rolleri and signaled to him. Once McConnell informed Rolleri of the situation, the hunter handed over his rifle. McConnell fired twice at Black Bart, missing him both times. Rolleri took the rifle and fired, winging Black Bart in the hand. The gentleman bandit fled.

Jimmy Rolleri (above) saved the day by firing the shot that strikes Black Bart in the hand, causing the bandit to carelessly leave behind his handkerchief. The laundry stamp marked on it helped Wells Fargo Detective Harry Morse find his man.

– Courtesy Richard Rolleri –

In his haste to put distance between him and the hunter, Black Bart left behind several possessions. In particular, a handkerchief with a laundry mark led to a search of San Francisco laundries that made it possible for Wells Fargo Chief Detective James Hume and his associates to identify Black Bart as Charles Bolton, a San Francisco mine owner.

Subjected to a grilling by Hume and Detective Harry Morse, Bolton, true to form, repeatedly protested that such treatment was inappropriate for a gentleman. Yet he ultimately confessed and led the lawmen to the hollow log where he had stashed the stolen gold. Brought before the Calaveras County Superior Court, he pleaded guilty to a single robbery charge and was sentenced to six years in San Quentin. A model prisoner, he was set free after four years and two months.

After his release, Black Bart briefly rented a room in the Nevada House hotel in San Francisco. He then apparently traveled down the San Joaquin Valley, visiting Modesto, Merced and Madera, and checked into a hotel under yet another alias—this time Mr. M. Moore—in Visalia. Then he disappeared. He was, perhaps inevitably, suspected of a few subsequent stage robberies, but the evidence was, at best, flimsy. For all intents and purposes, Black Bart vanished from the face of the earth.

The late 19th-century American West had its share of contradictions. Elaborate and sentimental Victorian mores conflicted with a climate where violence was all but routine, and law and order was often tenuous. Black Bart's character and behavior seem to have embodied these incongruities. His gentlemanly lifestyle, nonviolent attitude and respectful treatment of passengers can all be seen as a triumph of one set of values over another. One might even detect a hint of revulsion at the unprecedented carnage of the Civil War, which he had experienced firsthand. But, in the end, he was a classic bad guy, a masked man who had stolen money at gunpoint for his own profit.

Daniel R. Seligman is a retired engineer who lives in Needham, Massachusetts. For those who would like to read up more on Black Bart, he recommends: "The Case of Summerfield" by William Henry Rhodes, *Black Bart: Boulevardier Bandit* by George Hoeper and *Black Bart: The Poet Bandit* by Gail L. Jenner and Lou Legerton.

BY DAN GAGLIASSO

Rat Pack

The day Frank Sinatra and his merry-making clan played cavalry & Indians.

In 1962, no one was cooler or hipper than Frank Sinatra. The "Chairman of the Board," later known as "Ol' Blue Eyes," headed a merry-making clan of top entertainers that included Dean Martin, Sammy Davis Jr., Peter Lawford and Joey Bishop. They were known as the Rat Pack.

Las Vegas, Nevada, may have been a favorite hangout of these gents, but the world was their oyster. The Rat Pack had starred in the caper film *Ocean's 11* in 1960, and the casino heist movie had been not only a major hit, but also an out-and-out gas for the Rat Pack to make on the stars' adopted home turf of Las Vegas.

So in late 1960, Sinatra began to spread the word around Hollywood that the Rat Pack wanted to remake *Gunga Din*, one of the most beloved adventure films in movie history, as a Western. Despite its out-of-favor, 1890s British colonial theme, *Gunga Din*, first released nearly 75 years ago, in 1939, remains a favorite of major filmmakers who include Steven Spielberg. It's a grand film full of epic battles, brawling, but lovable sergeants and fanatical natives, all expertly directed by George Stevens, of *Shane* fame.

United Artists couldn't wait to finance Sinatra's film, but instead of Victorian British sergeants fighting their way through 1890s India, the Rat Pack transplanted the action to the American West of the 1870s, becoming sergeants in the U.S. Cavalry. Instead of fighting "Thuggee" fanatics, Sinatra's troopers would battle it out with Ghost Dancing Sioux warriors.

Given our now more enlightened historical sensibilities about the Ghost Dance tragedy at Wounded Knee, such a storyline today would be considered incredibly outrageous. But the early 1960s were a different time—women were dames and broads, and American Indians were Indians, with no insult meant or taken. Sinatra and friends were actually big supporters of the growing Civil Rights movement.

Ol' Blue Eyes was clearly hanging off of the side, in harm's way.

Sergeants 3 would be one of only two films (*Ocean's 11* being the other) to star all five members of the Rat Pack. For this big Western budgeted at $4 million, in 1962, many of the clan's extended Las Vegas gang made the trek out to the distant Utah locations for a few days to play cavalry and Indians.

Veteran screenwriter W.R. Burnett literally lifted whole scenes and dialogue out of the original RKO *Gunga Din* script, with only the names changed to "protect" the guilty. Burnett was an old hand who had written classic gangster movies, like the original *Scarface* in 1932 and the novel *Saint Johnson* that the first major Wyatt Earp movie, *Law & Order*, was based on. Sinatra would play Victor McGlaglen's role from the original film, while Dean Martin got to ham it up in the goofy, but engaging Cary Grant role with Lawford as the U.S. Cavalry version of a suave Douglas Fairbanks Jr. Sammy Davis Jr. became the Western version of Sam Jaffe's Gunga Din, the ex-slave Jonah Williams, whose only wish in life was to wear the blue coat of a U.S. cavalry trooper. Bishop created a new role as the regiment's deadpan sergeant major.

Early press reports stated Sinatra had purchased the rights to *Gunga Din*, but as legal questions began to surface, Ol' Blue Eyes's lawyers backpedaled, claiming that Rudyard Kipling's classic Victorian poem was in the public domain. At first, the Sinatra version was called *Badlands*. Then it was retitled *Soldiers Three*, to cash in on the Kipling connection. Kipling had published an anthology of British colonial Army stories under that name that had actually been made into a film by MGM in 1951. But Pandro S. Berman, *Gunga Din's* original producer, was now on the payroll at MGM, which was making noise about its own remake of the 1939 classic.

Kipling's famous tribute to the unsung "better man than I am" water boys who accompanied British troops on campaign had little to do with the original film's storyline except for the water bearer character named Gunga Din and his relationship with a British soldier.

Troopers

Kanab is the home of numerous Hollywood Westerns. Utah's "Little Hollywood" topped Hollywood in one big way: *Sergeants 3* is the only time all of the members of the Rat Pack appeared on horseback together.

– Courtesy Dan Gagliasso Collection –

Outside of the geographical and cultural changes between *Sergeants 3* and *Gunga Din*, everyone involved in *Sergeants 3* had to have known how close the screenwriters were following Ben Hecht and Charles MacArthur's script. The filmmakers may have thought they were in the clear, since *Gunga Din's* original studio, RKO, was defunct, but Kipling's estate was not. After *Sergeants 3* previews began airing in London, the estate's lawyers brought suit, winning, according to *The Hollywood Reporter*, an out-of-court settlement of $10,000. Yet RKO's script, not Kipling's classic poem, had really been infringed upon in the remake.

By the summer of 1961, the Rat Pack headed out to Utah's "Little Hollywood," the beautiful area around Kanab and Bryce Canyon, to make the film. Sinatra assembled a pedigreed Western film crew, including executive producer Howard Koch, who had been making tightly budgeted cavalry and Indian Westerns in the Kanab area for almost 10 years. John Sturges signed on as director, having numerous big budget Westerns under his belt, including *The Magnificent 7* filmed only two years before.

Two John Ford film veterans also joined in to loan additional Western veracity to *Sergeants 3*. Cinematographer Winton Hoch had won an Oscar for his Technicolor camera

work on perhaps the greatest cavalry movie ever made, Ford's *She Wore a Yellow Ribbon*, released in 1949. Art director Frank Hotaling had started with Ford on another Ford cavalry film, *Rio Grande*, in 1950. He also worked on Ford's 1956 classic *The Searchers*, as well as the 1959 Civil War cavalry epic *The Horse Soldiers*.

During part of the film's production, Sinatra and Martin were still performing their act back at the Sands Hotel in Vegas. Come Monday morning, a helicopter would swoop down, land on the Kanab High School football field and deposit a hungover Sinatra and Martin for transport to the day's location. Without any fanfare, Sinatra insisted on repaying the high school, spending $50,000 to supply it with everything from new football uniforms to tractor mowers to groom the field.

Kanab was a little Mormon cowtown with only one hotel, and the social gathering point was the Dairy Queen. For a bunch of Eastern types, this place was the height of dullsville. Bishop quipped that, "My advice to everybody was to get two scoops, because after that there wasn't a goddamn thing to do."

Sinatra paid to have the local motel, Parry's Lodge, reconstruct the top floor into a party suite where, most nights, the Rat Pack drank, played poker, flirted with Vegas party girls and watched constant viewings of Laurel and Hardy movies. Davis Jr. endeared himself to the locals by bringing in home movies of his act and hosting open

Legendary *Mad* Magazine artist Jack Davis created this wonderfully outrageous poster art for the 1962 Western that starred the Rat Pack.

– Courtesy Dan Gagliasso Collection / United Artists –

showings at the high school auditorium, complete with ice cream and popcorn.

Sergeants 3 surprisingly came in on schedule, and on budget. The prop and weapons departments had a field day with all the on-set pyrotechnics, bringing in almost 900 Winchester rifles and carbines, 350 Colt revolvers, two caissons and cannon, 235 sabers, 35,000 arrows and 55,000 blanks.

Davis was having a ball, more than anyone else. He absolutely loved the Old West and Westerns. Whether he was needed or not, he came out on the set everyday. Singer Mel Tormé, another entertainment industry Old West buff, had introduced him to quick draw and gun twirling with a single-action .45 Colt revolver. Davis developed into one of the fastest quick draw men in Hollywood, even using it as part of his nightclub act.

Rodd Redwing, a well-known American Indian movie gun coach, worked on *Sergeants 3*, and he traded pointers with Davis. The actor's character had one major departure from Jaffe's Gunga Din—*Sergeants 3's* bugler survives the final battle and becomes a trooper in the all-black 10th U.S. Cavalry, the Buffalo Soldiers.

Davis also scored the best good luck charm any Western could ever have; John Wayne generously loaned Davis his wonderfully weathered, iconic cavalry hat that he had worn in all of the Ford cavalry films and in *Rio Bravo*. Even with extra padding in the liner, the hat still fit Davis loose, which added to the hand-me-down character of ex-slave Williams. But every time Sinatra or Martin walked by Davis, they jerked the hat down over his eyes and joked, "John Wayne, huh?" By the time Wayne got the hat back, the top front of the crown was badly torn, and the hat was ready to be retired.

Though in his 40s when he made this movie, Sinatra opted to perform a dangerous stunt involving a speeding buckboard, as he was chased by mounted Sioux warriors.

Filmed during the Civil Rights movement, *Sergeants 3* became a significant Western for that era because Sammy Davis Jr. was cast as a comic equal…wearing John Wayne's iconic cavalry hat nonetheless! Heritage Auctions sold this photo of the two friends at its John Wayne auction in 2011.

– Courtesy Heritage Auctions –

Stunt coordinator Al Wyatt Sr. worked with the star. As that wagon sped along at 45 mph, Ol' Blue Eyes was clearly hanging off of the side, in harm's way.

Sinatra said of the romp-like films that the Rat Pack made, "Of course they're not great movies…but every movie I've ever made through my own company has made money." If the critics called *Sergeants 3* a "$4,000,000 home movie," that's what the audience showed up to see—Sinatra and gang mugging it up for their own amusement, which made audiences feel like they were in on the joke. Viewers experienced other payoffs, like the incredible Utah scenery and a spectacular cavalry-versus-Indian battle with hundreds of mounted extras, dozens of Hollywood stuntmen and a classic cavalry-to-the-rescue ending.

Sergeants 3 spent three weeks as number one at the box office in 1962, but after several network TV showings, the movie disappeared for mass audiences—until five years ago. In 2008, a beautifully remastered DVD was finally released of this formerly "lost film." Sinatra had it right—the movie may not have been a great film, but like the Bob Hope, Dorothy Lamour and Bing Crosby's "Road" pictures, the Rat Pack's *Sergeants 3* is an entertaining throwback to a more freewheeling and innocent time.

Dan Gagliasso is an award-winning documentary filmmaker, screenwriter, magazine writer and historian who once rode bulls on the amateur rodeo circuit.

True West Exclusive

Classic Gunfights

Geronimo!

Tombstone Posse vs San Carlos Apaches

Put on a reservation by the Army in 1872, Geronimo refuses to stay in place.

– Illustrations by Bob Boze Bell –

By Bob Boze Bell

Maps & Graphics by Gus Walker

Based on the research of Robert M. Utley

October 5, 1881

Although taken by C.S. Fly in 1886 on a later outbreak (Geronimo escaped the reservation four times), this photo shows Geronimo (at right) with three of his warriors at Cañon de los Embudos (Canyon of the Funnels) in Mexico, almost 90 miles from Tombstone, Arizona.

– Courtesy Robert G. McCubbin Collection –

An outbreak from the Apache Reservation in San Carlos sends fear and shock waves throughout southeastern Arizona as warriors led by Geronimo, Juh and Naiche spread terror and death.

Tombstone citizens form an impromptu company to head them off. The group includes Sheriff John Behan, Marshal Virgil Earp, Wyatt and Morgan Earp, Mayor John Clum, Billy Breakenridge and George Parsons.

As the party leaves town, they choose Sheriff Behan as captain and Virgil as first lieutenant. They strike out across the Sulphur Springs Valley, where they're beset by a hard rainstorm. They wait out the storm at Maj. Edwin Frink's house, from where the Apaches had stolen stock and taken it 20 miles away to Horseshoe Canyon.

The next morning, the posse sets out for the canyon, but does not find the Apaches. The hungry men then stop for breakfast at Frank and Tom McLaury's ranch.

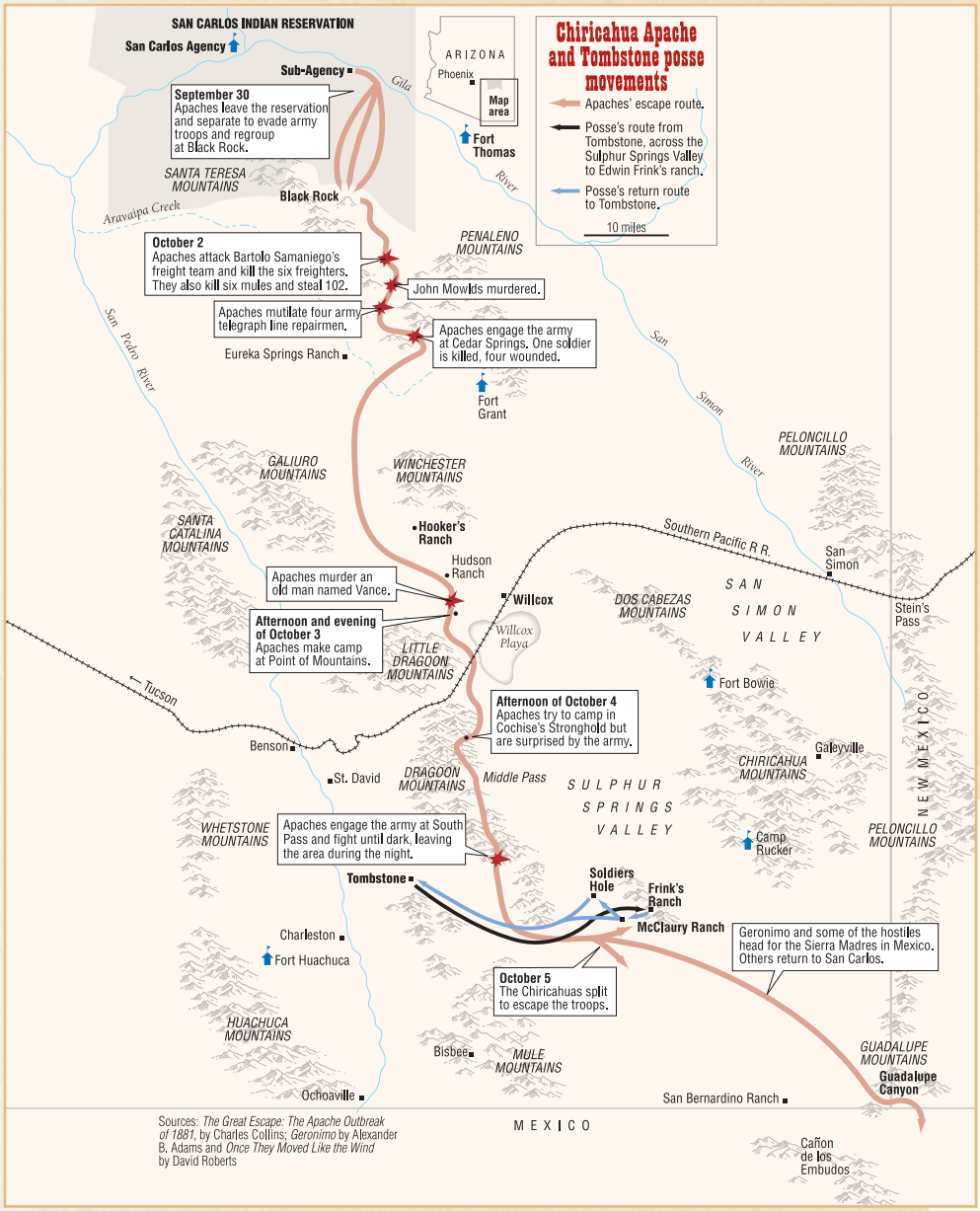
"At McL's was Arizona's most famous outlaw at the present time, 'Curly Bill,' with two followers," Parsons writes in his diary, "He killed one of our former Marshals [Fred White], and to show how we do things in Arizona, I will say that our present Marshal [Virgil Earp] and said 'Curly Bill' shook each other warmly by the hand and hobnobbed together some time, when said 'CB' mounted his horse and with his two satellites rode off—first though stealing a pair of spurs belonging to one of our party, as they couldn't be found after their departure."

After eating, some return to Tombstone, while others head to Soldier's Hole. Clum and Parsons are among the latter party. They discover that the soldiers' stock is played out. "Indians on the other hand, are continually replenishing stock by raids and have plenty of beef to eat," Parsons writes.

Clum and Parsons locate a wagon with food and whiskey, which they enjoy while camping on the broad mesa. Clum talks with some of the scouts he knew when he was an Indian agent at San Carlos, before he moved to Tombstone in 1877.

With their stock inside the picket lines, to ensure cowboys don't run them off, they settle for the night. "We had a room to ourselves at the ranch and things were lively while the whiskey flowed," Parsons writes.

With the cavalry at Soldier's Hole intent on pursuing the renegade Indians, the posse members return to Tombstone. Not everyone got their man during the Apache Wars.



The Apaches evidently don't scare Curly Bill (center) and his two followers, believed to be Zwing Hunt and Billy Ground (also known as Curly Bill's Kid). George Parsons commented on their bravado when he saw them on October 6: "It was amusing to me to see with what marked deference his two young followers acted towards their chief, and how they regarded us, affecting a devil-may-care, braggadocio sort of manner."

A Trail of Blood

At 10:30 p.m. on September 30, 1881, Apache leaders Geronimo and Juh, and about half of the Chiricahua contingency of men, women and children held at San Carlos (some put the number at about 72), flee their camp at the sub-agency and head for the Sierra Madre Mountains in Mexico. Their escape route takes them near Camp Thomas, Willcox, Tombstone, present-day Elfrida and through Guadalupe Canyon into the New Mexico bootheel.

With the Army and scouts in pursuit, the hostiles turn deadly. They attack a freight (wagon) train and kill six teamsters; murder Cedar Springs Station agent John Mowlds; mutilate four Army telegraph linemen; kill an old man named Vance near Point of Mountain; and engage the Army in several skirmishes.

Aftermath: Odds & Ends

The Chiricahua warriors resumed their raids from a camp deep in the Sierra Madre Mountains.

Geronimo surrendered to Gen. George Crook in January 1884 and returned to the San Carlos Reservation, only to take flight again in May 1885.

After his numerous escapes from San Carlos, Geronimo surrendered to the Army for the last time in September 1886. He was sent first to an internment camp in Florida and then to Oklahoma's Fort Sill, where he died of pneumonia on February 17, 1909.

Recommended: *Geronimo* by Robert M. Utley, published by Yale University Press

BY TOM AUGHERTON

Courage Under Fire

TZOE, AN APACHE SCOUT WHO FOUGHT FOR PEACE

HE was born Tzoe of the Canyon Creek clan of the Cibecue Apaches, around 1860, in the piñon-juniper canyon lands below the Mogollon Rim not far from modern-day Cibecue. Through tragic fate and loss, Tzoe, forever nicknamed "Peaches" for the pale color of his native skin by U.S. Army soldiers, would leave this sheltered beauty and travel into a world of struggling conflict brought to him by strangers and tribesmen alike.

His decision to take two wives from the Chiricahua Apaches with Chief Loco's band from Warm Springs was his first move away from relatives. As was custom, he relocated to live with his wives' extended families who had been moved to lands reserved for the Western Apache bands on the San Carlos Reservation.

Loco, chief of the Warm Springs Apache.

– True West archives –

Tzoe soon witnessed the collapse of the Chiricahua relocation when the local Indian agent stole, and then sold, the tribe's government-allocated rations, leaving a vulnerable population fending cold and hunger.

On September 30, 1881, Apache acquiescence ended. Three of four Chiricahua bands broke out of the reservation and proceeded to flee into Mexico's Sierra Madre Mountains. The rebels included renowned Chief Juh and resistance fighter Geronimo. Some reservation Apaches opposed the breakout. Among those remaining were Chief Loco and his warriors and families, including Tzoe, his wives and child. On the morning of April 19, 1882, the rebels struck the reservation and rousted Loco's band and forced them to march for the Sierra Madre.

The U.S. Army responded. Heavily armed, they attacked the moving Apaches in Sonora and in Chihuahua. Famed Indian fighter Col. Lorenzo Garcia ambushed the survivors with his Mexican troops, killing more Apaches, including women and children. Surviving severe attack wounds, Tzoe witnessed the deaths of both his wives and only child.

Now about 24 years old, and after witnessing the death of his only friend among the rebels, an Apache named Beneactiney, he told the warriors he had proven his loyalty and was going to head home; he would go no farther with them. But riding off on his own, he was apprehended one dawn by Lt. Britton Davis, the officer in charge of the San Carlos Reservation in Arizona. Tzoe offered no resistance, reportedly smiled and said he was no longer a fugitive. When asked, he became a volunteer for Gen. George Crook's 1883 campaign into the natural fortress of Mexico's Sierra Madre to apprehend and return the rebel Apaches.

He told the warriors he had proven his loyalty and was going to head home; he would go no farther with them.

Tzoe survived the rigors of the Crook campaign and returned to Cibecue in Arizona, escaping the imprisonment and forced relocation that was the fate of the Chiricahuas, including those who had served as scouts for the Army. He turned to farming and married a Cibecue woman, fathering four children. He lived near his ancestral home until his death in 1933 at 73, leaving behind the bloodshed of an earlier century and the raiding trails that led to violence and death.

Tom Augherton is an Arizona-based freelance writer. Do you know about an unsung character of the Old West whose story we should share here? Send the details to *stuart@twmag.com*, and be sure to include high-resolution historical photos.

Twenty-five-year-old Tzoe, posing with his Frank Wesson rifle and a holstered 1875 Remington revolver in 1885, two years after he volunteered to guide Gen. George Crook and the U.S. government into the Sierra Madre in search of Geronimo and the renegade Chiricahua.

– Photo by Ben Wittick, courtesy Robert G. McCubbin Collection –

The frontier Christmas celebrations you will find along our special holiday trail pay tribute to the Victorian Christmases celebrated by families like this one, enjoying a visit with Grandpa on Christmas morning in 1897.

– True West Archives –

The Frontier Christmas Trail

BY CANDY MOULTON

Traditional holiday celebrations spread cheer and goodwill from Omaha, Nebraska, to Taos, New Mexico.

Shoppers came from all around Georgetown, drawn to the Christmas Market like a frontier family in town for a once-a-year shopping spree.

Chestnuts roasting on an open fire. Well, actually they were roasting on a gas barbecue grill, but those warm chestnuts made good hand warmers in the crisp, cold December air at Christmas Market in Georgetown, Colorado.

At an open fire nearby, people turned and toasted to warm up, whenever they weren't standing in line for a hot drink or watching St. Nicholas lead the Santa Lucia Children's Procession into downtown Georgetown.

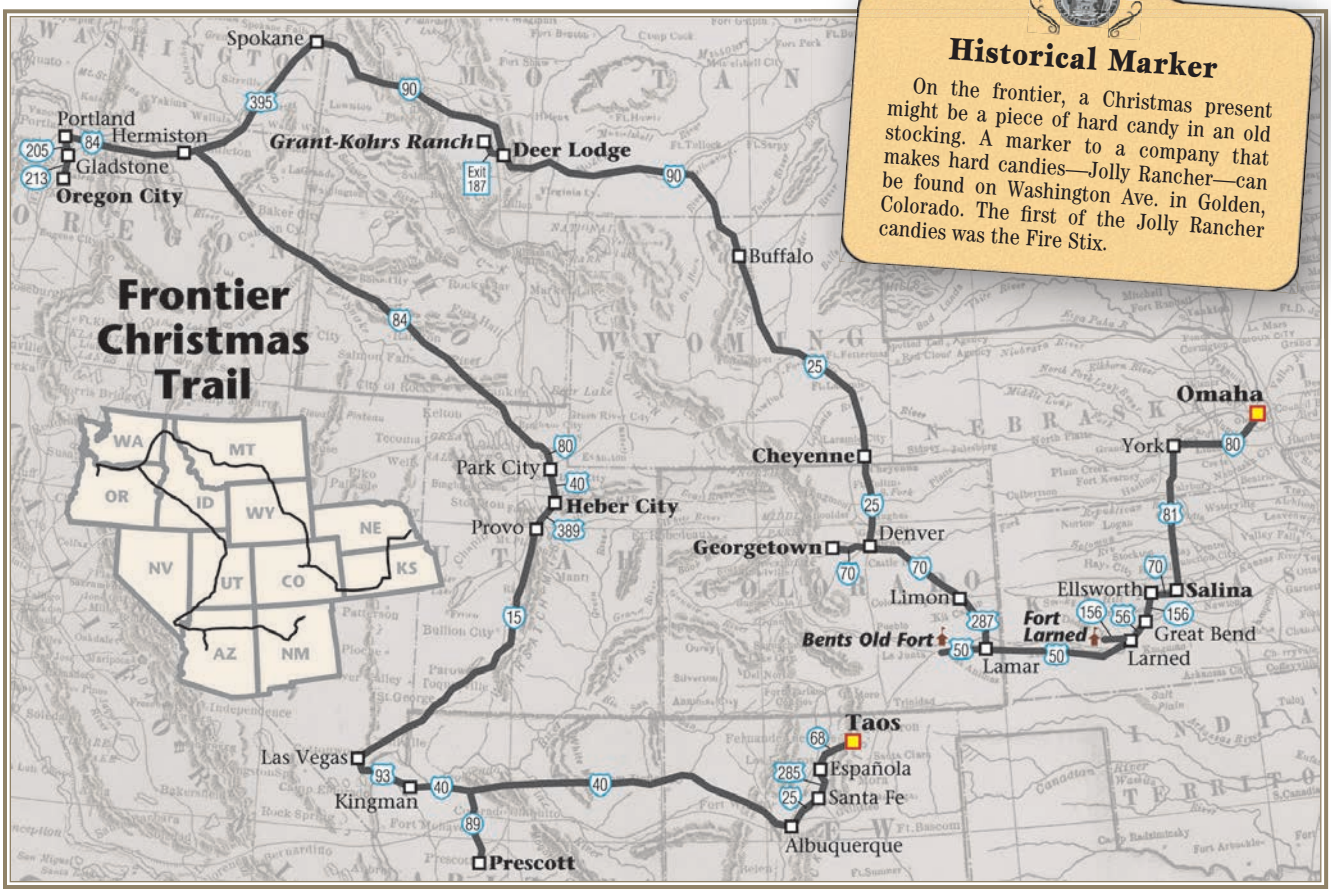
Carolers took turns singing traditional Christmas songs, with many of the women clothed in long bright dresses and cloaks and the men styled in top hats and tails.

The line started early and snaked along the sidewalk as people waited a turn to enter the Shoppe Internationale, which sells an eclectic selection of Christmas gifts from Russian nesting dolls to German beer steins and Belgian lace.

Shoppers came from all around Georgetown, drawn to the Christmas Market like a frontier family in town for a once-a-year shopping spree.

By the late-19th century, most Westerners who commemorated the birth of Jesus Christ made some attempt to celebrate Christmas. Their celebrations centered around a tree—often sagebrush, a cottonwood or even a tumbleweed, in the Plains where few evergreens could be found—and some gifts. They strung together cranberries and popcorn to drape on the tree, enhanced by pieces of colored paper or ribbon. To the limbs, they attached candles, placed in tin holders and lit only under constant supervision as they could easily start a fire.

Knitted socks, scarves and mittens found their way into Christmas packages or onto tree branches, as did food items such as apples, oranges and canned fruits, and candy like taffy or popcorn balls. Little girls received rag dolls and miniature



Historical Marker

On the frontier, a Christmas present might be a piece of hard candy in an old stocking. A marker to a company that makes hard candies—Jolly Rancher—can be found on Washington Ave. in Golden, Colorado. The first of the Jolly Rancher candies was the Fire Stix.

Share in the story of Christmas when St. Nicholas and the children in the Santa Lucia procession draw attention to the corner at 6th and Rose Streets in Georgetown, Colorado.

– All photos by Candy Moulton unless otherwise noted –

quilts, while little boys got tops or toys carved from locally available wood.

Even those settlers who seldom went to town made at least one trip in anticipation of Christmas, perhaps to buy essential goods such as flour or sugar for the winter, or to purchase shoes, coats or other clothing, necessities that served as presents.

Western merchants catered to the demand. Georgetown's *Miner* newspaper reported in 1872: "Monti & Guanella, agents of Santa Claus in Georgetown, are preparing to fill all orders for Christmas goods promptly, and to the entire satisfaction of their customers. The innery *[sic]* old gentleman flashing over the country with his capacious freight teams, has cramed *[sic]* the large store of his favorite agents with turkies *[sic]* and chickens, gobbling and crackling, to grace Christmas feasts. And then such quantities of vegetables, fruit confectionary, cake and toys for little girls, blushing maidens, stately dames, little boys and old boys, as the jolly old elf has on exhibition at his headquarters at Monti & Guanella's is a sight entertaining and highly satisfactory to the inhabitants of the 'Silver Queen.'"

In modern times, Georgetown's Christmas Market, held this year on December 7-8 and 14-15, boasts festivities for all ages. Although merchants hope you will fill your shopping bags here, the atmosphere is not overly commercial. This mountain town has retained its mining-era charm. You can ride a horse-drawn wagon through town and then eat cookies handed out from baskets by girls walking amongst the crowd. The Christmas Market offers a way for you to step back into a holiday event that settlers may have experienced during pioneer days.

While you are in town, you will want to take part in "Christmas at Hamill House." A butler welcomes guests, taking coats and inviting you to enjoy all that is traditional about Christmas, in this 1867 home first built by Joseph Watson and later lavishly expanded by his wealthy brother-in-law, William Arthur Hamill. In the parlor, a piano player plays carols and visitors lift their voices in harmony. The dining room table groans with hors d'oeuvres.

This is a party with a limited guest list, so everyone can gather together in the dining room to hear the Silver Plume Singers and to engage in toasts as wassail cups are passed. Saint Nicholas makes an appearance, and a yule log is burned, as was traditional custom.

But the best part of the evening comes when everyone gathers in the conservatory sitting area for the lighting of the Christmas tree. This is not flip-the-switch lighting. As young children read the Clement C. Moore classic *The Night Before Christmas*, one candle after another is carefully lit, while carolers let music ring out in their voices. As a soft glow spreads throughout the room, the simple ceremony reminds you that the holiday has a meaning far beyond the fast-paced, 21st-century activities that usually consume our celebrations.

In the evening, female guests depart carrying a rose, a tradition started by Mrs. Hamill decades earlier. With luck, snow will be falling over covered ground, creating a white landscape as you continue along our frontier Christmas trail.

GOOD EATS, SLEEPS & READS

Best Grub: Lucha Cantina *(formerly the Red Ram, Georgetown, CO)*; Doc Martin's Restaurant *(Taos, NM)*.

Best Lodging: Horstmann House B&B *(Georgetown, CO)*; Nagle-Warren Mansion *(Cheyenne, WY,* see above*)*; Rivershore Hotel *(Oregon City, OR)*; Homestead Resort *(Midway, UT)*; Taos Inn *(Taos, NM)*.

Frontier Christmas Books: *A Rocky Mountain Christmas* by John H. Monnett (Portland, OR: WestWinds Press) and *A Frontier Army Christmas* by Lori A. Cox-Paul and Dr. James W. Wengert (Lincoln: Nebraska State Historical Society Press).

An Officer's Holiday

Holidays on the frontier were not always celebrated in Victorian mansions. Indeed, many Westerners were stationed at a military post that offered few, if any, opportunities to host grand celebrations. But that did not discourage them from recognizing the holidays. Today, many places can help you experience what frontier soldiers and civilians would have observed during Christmas.

Overlooking the majestic parade grounds and historic buildings of Fort Omaha in Omaha, Nebraska, is the Crook House, constructed for the Civil War general in 1879, the same year he was named defendant in the landmark trial of Ponca Chief Standing Bear. The Crook House Guild transforms every room in the house into places of Christmas grandeur, which you can tour from early November

Traditional Christmas carols can be heard at frontier celebrations across the West, from young carolers led by a schoolmistress at Sharlot Hall Museum in Prescott, Arizona, following the lighting of Courthouse Plaza on December 7, to carolers clothed in Victorian fashions at Christmas Market in Georgetown, Colorado (right).

through December. (If you plan to be in Omaha in December, see if you can time your trip so you can also attend the Wells Fargo Family Festival, a free event on December 8 when trolleys connect you to tours at the Joslyn Art Museum, Omaha Children's Museum, the Durham Museum at Union Station and the Omaha Police Mounted Patrol Barn.)

Fort Larned, near Larned, Kansas, hosts a Frontier Christmas event each December, giving you a peek into life at the fort in 1868 via Christmas scenes on Officer's Row, in the enlisted men's barracks and even in the post hospital. During the fort's key operating period, in the 1860s-70s, Christmas was highly anticipated. Planning began in the summer, if only to ensure decorations and special food could be made or ordered in time for holiday events.

To give you an idea of the kinds of special meals prepared at frontier forts, a second lieutenant's wife at Montana's Fort Peck served the following for Christmas dinner: soup, salmon croquettes with egg sauce, raw oysters, potatoes, roast beef, prairie chicken, sweetbreads, currant jelly, asparagus salad, cheese and crackers, sherbet, cake and candies.

"Uncle Dick" Wootton had a different treat in mind when he arrived in Denver City, Colorado, on Christmas Eve in 1858

with a couple barrels of Taos Lightning. He no doubt improved the celebratory spirit of settlers as he dispensed the whiskey, launching the first saloon in the area.

Farther west on the Santa Fe Trail, Bent's Old Fort, a national historic site near La Junta, Colorado, also hosts special holiday events, including candlelight tours and demonstrations of 1840s toys, games and activities. Here, as at other state and national park facilities around the West, living historians re-create a Christmas atmosphere and share stories of the holidays in a much earlier time.

Christmas Showcases

Begin your holiday celebration at the 1888 Nagle-Warren Mansion in Cheyenne, Wyoming, by taking part in high tea. The Christmas tree blooms with Victorian decorations, and the repast you share with other guests is extensive (usually scones, tarts, candies, cookies, shortbread and petite sandwiches). Piano music fills the air, as folks converse about their holiday plans. Texting or cellphone calls are inappropriate during high holiday tea at the Nagle-Warren.

A Victorian Christmas at Grant-Kohrs is a family outing packed with music in the ranch house, children's activities in the dairy barn and horse-drawn wagon or sleigh rides on the still-active 1862 cattle ranch in Deer Lodge, Montana. Fully decorated for the holidays, the 23-room mansion is open for tours; you can even enjoy some hot cider or hot chocolate while exploring the barn.

If you prefer a more "modern" form of transportation than a horse-drawn vehicle, consider a ride on the 1899 Heber Valley Railroad. Operating out of Heber City, Utah, the railroad runs the "North Pole Express" from late November through December, giving families a chance to ride the rails, have hot drinks served by elves and even meet Santa and Mrs. Claus.

For a British twist on a Victorian Christmas celebration, head to the McLoughlin House in Oregon City, Oregon, in December. Built in 1846 by Dr. John McLoughlin, the chief factor of Fort Vancouver, the home is filled with appropriately-attired volunteers playing period music and games, and serving refreshments made from 1800s recipes. You won't want to miss the Christmas tree lighting held downtown in this oldest incorporated city west of the Mississippi River. (In alternating years, older homes open for parlor tours.)

Snow blankets a homestead-era cabin, one of many you may see along your journey, serving as a reminder that in northern climates, people long ago, and even today, wished for not much more than a white Christmas.

Follow the Luminarias

Prescott, Arizona, is Arizona's Christmas City. Its many holiday offerings include the "world's largest gingerbread village" at the Prescott Resort (Norway may contest that title) and holiday lights in Fain Park and at the downtown courthouse plaza, which also glows from festive luminarias. Be sure to make time to step into Christmas Past at the ever-impressive Sharlot Hall Museum.

Old Town in Albuquerque, the Santa Fe Plaza and the plaza in Mesilla are all New Mexico places that provide unique, inviting atmospheres for the holidays, with plenty of shopping, decorative luminarias and seasonal music.

The quintessential locale on our frontier Christmas trail is Taos Pueblo at Christmas Eve. After Mass in the San Geronimo Chapel, you will hear mingling voices singing hymns in English and Spanish as men wearing traditional clothing parade through the ancient village.

The ceremonies conducted at Taos Pueblo, including the sacred deer dance that takes place on Christmas Day, are important to the residents who have lived in this pueblo for generations. You are welcome to observe them, but be respectful and leave any modern trappings, such as cameras and cellphones, in your car. These aren't appreciated here. Instead, enjoy these uplifting ceremonies and let all of your senses awaken to the spirit of a frontier holiday.

Candy Moulton loved the slower-paced Victorian atmosphere of Georgetown, Colorado's, Christmas Market, especially the tree lighting at Hamill House.

ROAD TRIP Tunes

CDs for the Ride: *Christmas Trail* from Western Jubilee Recording has selections from Don Edwards, Sons of the San Joaquin, Cowboy Celtic, Michael Martin Murphey and Waddie Mitchell. You may also want to pick up *It's Christmas* by *Rich O'Brien.* Harder to find, but a good album for the season, is Wylie Gustafson's *Christmas for Cowboys* (Hi-Line Records).

Christmas on the Georgetown Loop Railroad

Let the beauty of the rugged Colorado Rocky Mountains in a winter landscape surround you, as our old-time steam locomotive or powerful diesel locomotives wind up the Clear Creek canyon. Pass by remains of gold and silver mines and breathtaking views along the line.

The Santa Train

Santa is returning with Mrs. Claus this Christmas Holiday, with all his helpers every weekend! Join us from November 23rd through December 8th, and then daily from December 14th through January 5th. Departs from the Georgetown Devil's Gate Depot at: 10:00am, 11:20am, 12:40pm, 2:10pm and 3:30pm.

Coach Packages

Enjoy 1st class parlor car service or our comfy Coach. Both classes of service use enclosed and heated coaches to stay warm and toasty.

All guests will start off with free hot chocolate from the ticket agent. In all cars, kids will receive a personal gift from Santa along with candy canes, and cookies. First class parlor cars guests also get a free soft drink, chips, and cookies. Additional food and drink are available for purchase in our parlor cars

Magical Forest

At 4:50pm the Holiday lights train takes you up into the magical forest between Georgetown and Silver Plume, to see our beautiful moving light show accompanied by holiday music in all the cars.

George the Snowman

George the Snowman and friends arrives at the Railroad on December 26th through January 5th.

Evening Lights

Our evening lights trains will continue to operate through January 5th.

For additional information on train departure times, reservations or group events:
Call 303-569-0147 or visit www.georgetownlooprr.com

Historic Christmas Market in Georgetown
December 7th & 8th & December 14th & 15th!

BY C. COURTNEY JOYNER

Getting *Shotgun* Loaded

My 20-year story journey to the worlds of movies, comics, animated films and novels.

Civil War doctor loses his family, and his right arm, to a group of psychopaths who have come to rob them, leaving everyone dying or dead. The doc replaces his missing limb with a double-barreled shotgun and goes after them.

That was the flicker of a movie idea I had in 1993 for a low-budget Western. I needed to flesh it out, but I thought if I pitched the script right, someone might just make it.

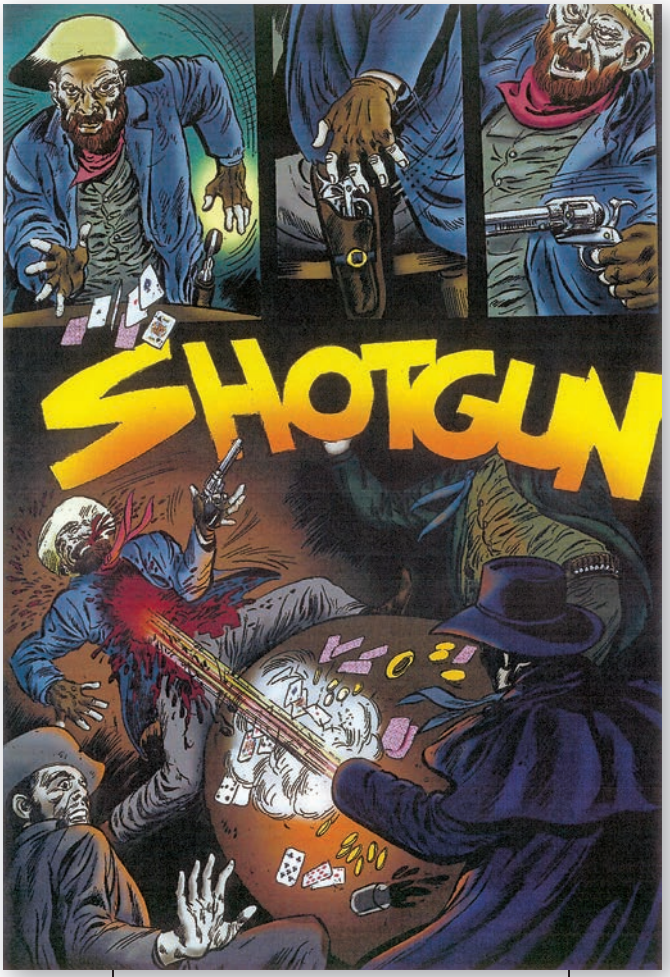
That did not happen. Many times.

What did happen: This December 3, thanks to editor Gary Goldstein, Pinnacle Books will be releasing *Shotgun*, a mass-market paperback by a first-time novelist, but not first-time writer.

The process only took 20 years. In the spirit of holiday reflection, when we should all count our blessings, I give thanks to my good friends who helped me in my long journey of getting my first novel into print.

My one-armed avenger first started dogging me while I was driving from California to North Carolina. An amicable divorce had amicably cleaned me out, and I was taking a break from the world of B-movies where I was earning enough to keep the lights on and buy a round of drinks when needed. I was taking a "break," but not by luxurious choice.

To play off the old saying, I probably could get arrested in Los Angeles, but as far as my screenwriting went, producer interest had waned and so had the enthusiasm of the folks representing me. A lot of freedom can come from having nothing to lose, so why not do what you love?



"If at first you don't succeed, try, try again" is a maxim that *True West's* film editor took to heart. His belief in his Western story idea took him from a movie script to a comic book (possible cover art shown) to an animated film and ultimately to the book of fiction due out this December.

– All artwork by Gérald Forton –

This was years before HBO's *Deadwood*, so when I told my agent about my exciting plan to start a Western, he looked at me like I had shot his dog, then run it over to make sure it was dead. He mumbled, "Good luck," and I hit the road.

Crossing state lines, with Ennio Morricone blasting, I noodled the script. Deep into Euro-Westerns like 1968's *A Minute to Pray, a Second to Die*, and wanting to attempt that tone, I banged out a story treatment on a PC at the public library and faxed it to producers, positive they would think it great.

Responses ran the gamut from a polite, and puzzled, "No," to an outraged phone message demanding to know why I had sent the crazy thing at all.

Life went on, even if the screenwriting didn't. A teaching gig fell through, so I became the oldest trainee at a hundred-seat movie theater in Nags Head, North Carolina. As the low-man, my big job was scraping gum off the auditorium seats with a screwdriver, giving me a lot of time to think about shifting writing gears.

My bookshelf, sagging with Westerns, taunted me about *Shotgun*. I had devoured George Gilman's "Edge" series and Joe Millard's "Man with No Name" books, between re-reads of Elmore Leonard. Series titles, movie tie-ins and the classics all got equal quarter. I wanted to attempt something of my own, but I didn't see my little idea as prose fiction.

Before *Shotgun* the novel got made (see opposite page), there was *Shotgun* the comic book. Belgian comic artist Gérald Forton created the book's sample pages, like the one shown at left. Having worked on numerous U.S. comics in the 1970s-80s, Forton created art for Western series that included DC's *Jonah Hex* to the French *Teddy Ted*.

– Shotgun *cover courtesy Pinnacle* –

Besides, screenwriting is not a great primer for prose fiction. The demands are unique to the form; words have to be spare, descriptions, often clinical, and dialogue, the focus.

A story hangs around your neck just so long before it has to be put down on paper, and I had gone way beyond its time limit. Years passed. I was back in Los Angeles, nailing a few screenwriting gigs, with a job at a video store filling in the gaps. *Shotgun* kept nagging me. The movie idea was dead, but I wanted it to exist somewhere.

I went for the comics.

I wrote a comic book script, partnering up with veteran artist Gérald Forton, who drew five great sample pages. Forton had worked for Marvel and DC, and comic publishers loved the project. If we delivered a finished book on spec, which would be hundreds of pages of art, they would put it out, but wouldn't commission it. *Shotgun* faded again.

> When I told my agent about my exciting plan to start a Western, he looked at me like I had shot his dog, then run it over to make sure it was dead.

During this time, I got accepted into the Western Writers of America, because of my movie journalism, and I attended my first convention in Springfield, Missouri.

It was an eye opener. Not only did I meet great writers I had admired for years, but also everyone was amazingly generous with advice, as well as patient with my newbie questions. New friends, who became lifers, and some legends of the genre gave me encouragement and pointed me toward short fiction.

I also met Kensington editor Goldstein for the first time. He knew about my old Horror flicks, and we talked movies and more movies. He opened the door for me to work on a few cinema books, then he asked me about my plans for fiction. Through the efforts of authors Matt Mayo and Larry Sweazy, I had been anthologized a few times and wasn't quite as unsteady on my feet as I was in the past. Goldstein placed my short story "Two-Bit Kill" in *Law of the Gun*.

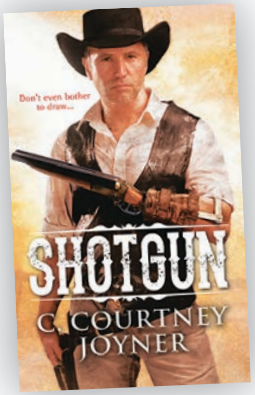
I decided to take a new look at *Shotgun*. While I reviewed the years of material I had on it, I experienced one of those mental lightning strikes that

could be regarded as either crazy or brilliant: this could be the first animated Spaghetti Western!

A lot of work went into that presentation, before it limped, mercifully, into its own grave.

A few conventions later, Goldstein casually asked about fiction, and I sent him every single piece of artwork, the breakdown for every TV episode, an issue of the comic book and the movie treatments for *Shotgun*. Considering all the reactions I have received for more than two decades, I was stunned when he sent an e-mail stating, "We're in business."

You would think with all that preparation, the writing would be a breeze, but I struggled to get to the end. The curve was steep, but with my editor's patience and the advice of great writer friends, I learned how to shift gears.



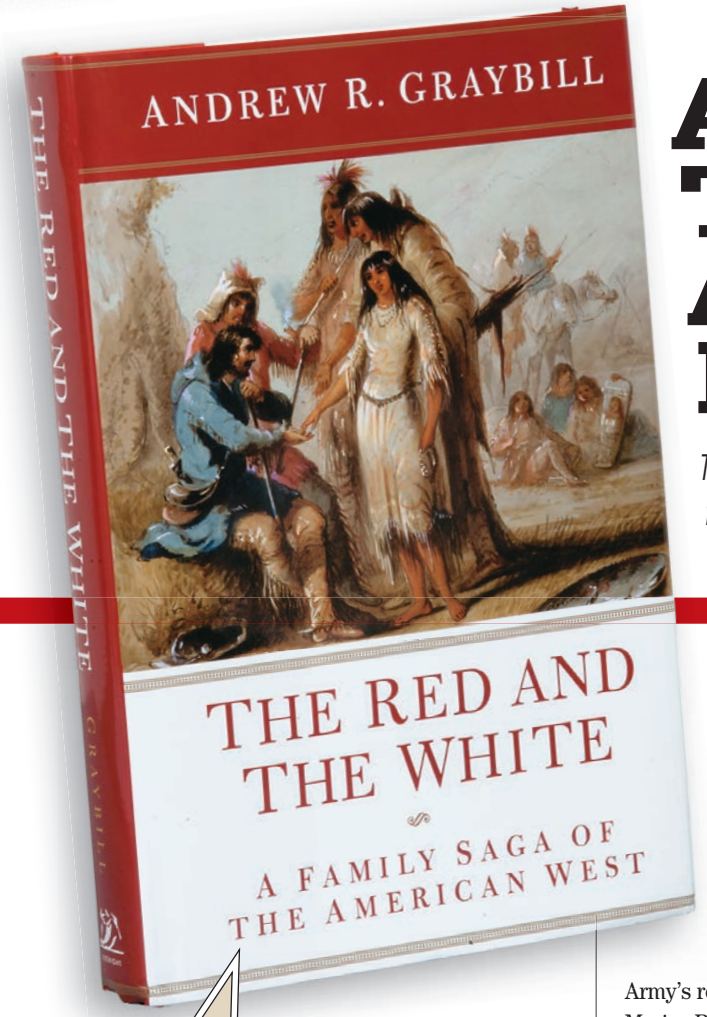
Lord only knows what the reaction is going to be when *Shotgun* comes out in December. I shared this journey not to take bows, nor to marvel at the power of resilience, but rather to show how ideas have a way of sticking with us, of pushing their way through, until they find their own best home. It might happen in a day, or in 20 years, but, when the project reaches fruition, the trip is worth it.

For those who are ready to tackle their first novel, don't stall. If you have an idea that you believe in so strongly, one that just won't leave you, then don't you dare leave it behind. It's a New Year, and what better way to start it than with "Chapter One?"

C. Courtney Joyner is a screenwriter and director with more than 25 produced movies to his credit. He is the author of *The Westerners: Interviews with Actors, Directors and Writers*.

WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



A Timeless Tale of an American Family

The Clarke family saga transcends tragedy, plus the indomitable Red Cloud, Custer's glory days, vigilantism in Montana and Jack London's life of adventure.

Historian Andrew R Graybill's passionate, multi-generational history, *The Red and the White: A Family Saga of the American West* (Liveright Publishing Corporation, $28.95), begins and ends his poignant history of the Malcolm Clarke and Coth-co-co-na family in present-day Montana. Graybill's passionate research reveals how Montana settler Clarke and his Piegan wife, Coth-co-co-na, and their descendants endured and overcame the pains and prejudices of a mixed white-Indian family from the violent territorial days to today. Ever since Piegan relatives tragically murdered Clarke at his ranch for an unresolved feud in August 1869, and the U.S. Army's retaliatory massacre of Piegan Chief Heavy Runner's camp on the Marias River in January 1870, the survivors and descendants of the biracial Clarke family have endured through lives "in between."

Graybill, a professor of history at Southern Methodist University, spent seven years researching and writing *The Red and the White*. His extensive use of primary sources and family archives, heretofore unavailable to historians, was made possible by Joyce Clarke Turvey, the great-granddaughter of Malcolm and Coth-co-co-na. She also provided Graybill with multiple interviews that gave him the foundation to tell the first complete story of the Clarke family from the earliest days of the fur trade to the present, including the poignant lives of her parents, John and Mamie, and grandparents, Horace and Margaret. Perhaps having found peace after being able to share her family's story, Turvey, 85, died this past August.

Graybill's conclusions provide an expanded, personalized story of how the ever-changing federal Indian policies shaped an American family's

"In time he was joined by a handful of survivors, who wept at the soldiers' terrible cruelty and mourned the violent deaths of those who had done no wrong. Thereafter the Blackfeet called the Big Bend Itomot'ahpi Pikun'i—Killed Off the Piegans."

Colonel Philippe Régis de Trobriand (above) directed Maj. Eugene M. Baker's 2nd Cavalry attack on the peaceful Piegans on January 23, 1870. In his multi-generational saga, Andrew R. Graybill reveals that after the murder of Malcolm Clarke the summer before, his eldest son, Howard (inset), went to the colonel to join his cause; his participation in the massacre, an act of vengeance, would haunt Howard until his passing at the age of 80 in 1930.

– Courtesy Liveright Publishing Corporation / Trobriand photo courtesy Andrew Graybill Collection / Clarke photo courtesy Dana Turvey, Trustee for the Joyce Clarke Turvey Estate –

history, one that reveals how the family persevered for the past 150 years, no matter the challenges of racial prejudice, injustice or disability. John L. Clarke's story of overcoming his childhood hearing loss from scarlet fever and growing up to become a well-known Western artist and wood carver is especially poignant as he bridges his two cultural heritages successfully. In his honor, his daughter Joyce founded the John L. Clarke Western Art Gallery and Memorial Museum, in 1977, in East Glacier, Montana.

While the Marias Massacre and the conflicts of Northern Rockies settlement are well known in the pantheon of the American West, Graybill eloquently redefines our understanding of both when he extends the Clarke family history beyond the confines of the 19th and 20th centuries to the present. His conclusions from 2013 look back over 200 years of

ROUGH DRAFTS

I love bookstores. During college, I worked for Dutton's Books in North Hollywood, California. For decades, Dave Dutton and his family had one of the best and most eclectic stores in the area. While Dutton's has since closed, I am still a big supporter of independent bookstores. When buying books this holiday season, please check out your local bookstore; I am sure the owner will have plenty of good suggestions to satisfy the interests of readers on your shopping list.

If you don't have a locally owned bookstore to help guide you toward the best in Western books of 2013, here are three great sites I recommend you browse:

WesternWriters.org/Roundup: A great source for the most recent books in Western history and fiction can be found in the Western Writers of America online *Roundup's* "In the Chute" book section.

WomenWritingTheWest.org: Women Writing the West offers an excellent catalog of their members' latest books.

AbeBooks.com: For classics, first editions and vintage, hard-to-find paperbacks or clothbounds with a dust jacket, go where the book dealers go.

Stay tuned for January 2014: I'll be paying a tribute to novelist Elmore Leonard, who left behind an amazing legacy when he died on August 20, 2013, at the age of 87, and much, much more!

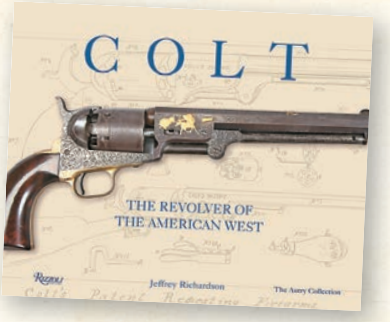
–Stuart Rosebrook

BUILDING YOUR WESTERN LIBRARY

BUILDING YOUR WESTERN LIBRARY

JEFFREY RICHARDSON'S FAVORITE READS

Raised in Georgia, Jeffrey Richardson, the Autry National Center's Gamble curator of Western History, Popular Culture and Firearms, is passionate about the intersection of history and popular culture in the West. While his earliest heroes were astronauts, football players and police officers, he remembers, after seeing Clint Eastwood's *Unforgiven*, the birth of a new hero, the cowboy. A few years later, as he traveled west along Route 66 to graduate school at the University of Nevada-Las Vegas, "he discovered the passion for cultural history, an awakening, a spark in Western history that has informed everything that I have done since I started working at the museum on a fellowship in 2007." His research on the Autry's Colt collection led to the publication of his first book, *Colt: The Revolver of the American West* (Rizzoli Publishers). He shares us with us books he feels are worth adding to your library:



1. ***Public Cowboy No. 1: The Life and Times of Gene Autry*** (Holly George-Warren, Oxford University Press): I have the pleasure (and responsibility) of interpreting the life of Gene Autry, a man who continues to inspire devotion among his fans. I am repeatedly amazed by his fabulous success in so many different fields, and Holly George-Warren's thoroughly researched biography vividly recounts his remarkable career.

2. ***Gunfighter Nation: The Myth of the Frontier in Twentieth-Century America*** (Richard Slotkin, Atheneum): While long and dense, *Gunfighter Nation* is arguably one of the best books ever written about the American West. The final work in an illustrious trilogy, the book deconstructs the interconnectedness of myth and reality in Western history.

3. **The Virginian** (Owen Wister, Macmillan): This quintessential Western story has inspired just about every Western movie or TV series that features a nomadic cowboy. If you read only one work of Western fiction, it should be Owen Wister's masterpiece.

4. **Saddlemaker to the Stars: The Leather and Silver Art of Edward H. Bohlin** (James H. Nottage, University of Washington Press): The history of the American West has been filled with truly colorful characters, many of whom were decked out in the finest Western clothing. In the 20th century, Edward Bohlin's signature style became internationally known for its excellence in craftsmanship. James H. Nottage's book beautifully illustrates some of Bohlin's greatest creations, many of which are part of the Autry's permanent collection.

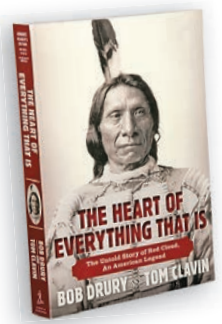
5. **Colt: The Making of an American Legend** (William Hosley, University of Massachusetts Press): A lot of good books have been written about Samuel Colt. Whereas my own book focuses on specific Colt guns, William Hosley's book examines the personal and professional lives of Samuel and his wife, Elizabeth, sharing an interesting tale of two individuals who helped shape the modern world.

American history and examine the processes that ultimately and tragically led to the slaughter on the Marias River in 1870. But rather than conclude the story as a tragedy, he discovers the triumph of the Clarke family, still enduring in Montana, where the fates of history brought the Euro-American fur trappers and American Indian cultures together for eternity.

Graybill's saga is Shakespearean in its tragedy and Biblical in its parable of how the Indian tribes have endured a diaspora of such magnitude. His conclusions are tempered in the present, where the bifurcated community of whites and Indians in northern Montana remains equally entwined, yet disparate and separate. As Holocaust survivor and philosopher Viktor Frankl wrote in his autobiography, *Man's Search for Meaning*, "...everything can be taken from a man but...the last of the human freedoms—to choose one's attitude in any given set of circumstances, to choose one's own way."

The Malcolm and Coth-co-co-na Clarke family chose a purposeful, meaningful life, offering up, for all of us, a shining example of the power and strength of the human spirit.

—*Stuart Rosebrook*



"FREE AS THE WINDS," RED CLOUD SOARED ABOVE THE REST

Bob Drury and Tom Clavin's *The Heart of Everything That Is: The Untold Story of Red Cloud, an American Legend* (Simon & Schuster, $30) is a biography long overdue.

"Red Cloud," read *The New York Times* obituary for the great Sioux warrior, in 1909, "rose step by step to be the chief of the greatest, most warlike and most savage tribe of American Indians."

Born in 1821, he was the sole Indian leader to win a war against the U.S. Army. He was so prestigious that the government invited him to Washington, D.C. in 1870.

In 1903, Red Cloud declared that the Oglala had been "free as the winds, and like the eagle, heard no man's commands." Such words could have served as his epitaph.

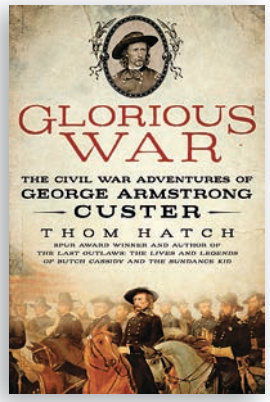
That Red Cloud is not as famous as Crazy Horse, his protégé, is in large part because his autobiography was lost for a century. Its reappearance, along with this volume, completes Red Cloud's story.

—Allen Barra, author of Inventing Wyatt Earp: His Life and Many Legends

HERO'S TRIUMPH AND TRAGEDY

In his spirited retelling of George Custer's dramatic Civil War career, Thom Hatch pulls out all the stops in favor of the hero of his tale in *Glorious War: The Civil War Adventures of George Armstrong Custer* (St. Martin's Press, $27.99).

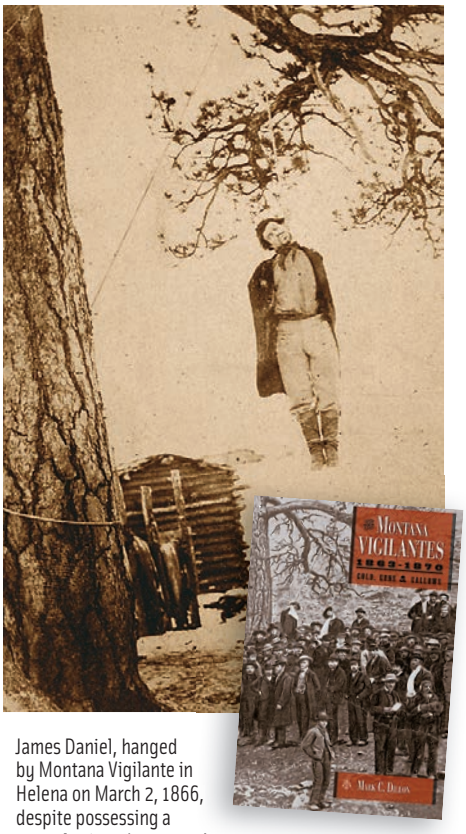
From West Point graduate to aide-de-camp for George McClellan to boy brigadier and Gettysburg hero all the way to division commander under Phil Sheridan, Custer experienced a success in the Civil War that has sometimes been



obscured by what happened at Little Big Horn 11 years after Appomattox.

Hatch's account often echoes Jeff Wert's account of that 1876 battle, which brought Custer fame and national attention. One should know, however, that Hatch's enthusiasm for Custer sometimes outruns evidence that points to a more tempered treatment.

—Brooks D. Simpson, author of The Civil War in the East: Struggle, Stalemate, and Victory



James Daniel, hanged by Montana Vigilante in Helena on March 2, 1866, despite possessing a recently signed governor's reprieve for his manslaughter conviction, Mark C. Dillon reveals in his book.

– Courtesy Montana Historical Society / Utah State University Press –

LYNCH MOB LAW

Mark C. Dillon, an associate justice of the appellate division of the New York State Supreme Court, brings all of his legal knowledge to bear on the actions of Montana vigilantes from 1863 to 1870 in *The Montana Vigilantes, 1863-1870: Gold, Guns, and Gallows* (Utah State University Press, $34.95).

Dillon analyzes the circumstances that allowed vigilante groups to flourish, their flouting of the due-process standards of the era and the surprising acquiescence to their fate of many of the 62 men accused through March 1870. Along the way, the author provides more than 50 photographs and numerous digressions, including a discussion of how gold and silver became the basis for U.S. currency and what it meant when new sources of these precious metals were found.

All in all, Dillon has given us a well researched and highly accessible look at a significant topic.

–Carol A. O'Connor, co-author with Clyde A. Milner II of As Big as the West: The Pioneer Life of Granville Stuart

A LITERARY LIFE OF ADVENTURE

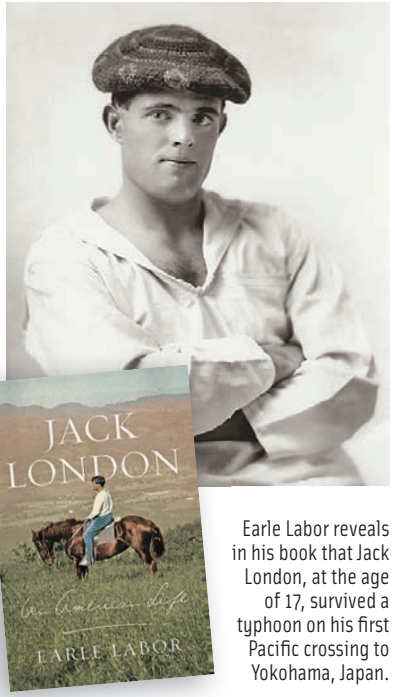
Despite his world fame and incredible life story, Jack London (1876-1916) has never had an authoritative biography until now; Dr. Earle Labor is the world's most renowned expert on London.

Jack London: An American Life (Farrar, Straus and Giroux, $30) is an intellectually stimulating, lively and deeply satisfying portrait of the mercurial London that represents the author's devoted career of over six decades.

Labor's sources include the London files at the Huntington Library, London family members and his own research on London's origins, parents, working-class identity, the Oakland waterfront, sailing the South Seas on the *Snark*, the San Francisco earthquake and fire of 1906, the Mexican Revolution, and, most important, the naturalistic and socialistic literary art itself.

Calling London's an "American Life" is in every way appropriate.

–Jeanne Campbell Reesman, author of Jack London's Racial Lives



Earle Labor reveals in his book that Jack London, at the age of 17, survived a typhoon on his first Pacific crossing to Yokohama, Japan.

– Courtesy Huntington Library / Farrar, Straus and Giroux –

The Three Godfathers

Peter B. Kyne's novel turns 100 years old.

Harry Carey Jr. (center) once recalled Pedro Armendáriz (at left) complaining about his wardrobe on set. Director John Ford said, "Wardrobe! Fit this guy in a tuxedo! He's going to play a pimp in my next movie." Armendáriz never made another film with Ford.

– Courtesy Johnny D. Boggs –

To put myself in the Christmas frame of mind, I plug in a DVD of my favorite holiday movie. But before you get the wrong idea, I'm not shouting "Zuzu's petals!" and bawling at the end of *It's a Wonderful Life* or singing along with Bing Crosby in *White Christmas*.

I'm watching the greatest version of Peter B. Kyne's oft-filmed short novel, *The Three Godfathers*—and it's not that sentimental version directed by John Ford and starring John Wayne.

For true holiday cheer, watch the *Hell's Heroes* version, starring Charles Bickford, Raymond Hatton and Fred Kohler as three hardened bank robbers who find redemption in the desert after coming across a dying woman about to give birth. The bad men promise to save her baby.

Filmed in 1929 and released in January 1930, *Hell's Heroes* was directed by William Wyler. It is dark. It is raw. Bickford's character is practically devoid of compassion. The movie offers nothing sentimental, yet it is full of humanity.

> These films started with a novel, that classic Western few people have ever read.

Of course, these films started with a novel, a parable of the Three Wise Men, published in 1913. It's that classic Western few people have ever read. Kyne would go on to write a number of stories and books—he might be best remembered for his Cappy Ricks stories (few people remember those, either)—but this 95-page book likely got him into the hoity-toity Bohemian Club of San Francisco, California.

Hollywood quickly came calling.

The Three Godfathers became a Harry Carey Sr. movie in 1916. John

Ford filmed it as *Marked Men* in 1919, casting Carey in the lead again. Both films are presumed lost.

Those two silents strayed from Kyne's story, but when Wyler filmed it in 1929 as a Universal "talkie," he returned to the roots. Four men rob a bank (located in Wickenburg, Arizona, in Kyne's work). Three make it out of town. The Worst Bad Man, the Wounded Bad Man and the Youngest Bad Man lose their horses, find a dying woman about to give birth, become her baby's godfathers and strike out for redemption.

Other film versions were still to come. That's how hot Kyne and *Three Godfathers* were among audiences.

In 1936, MGM acquired the rights. Too bad. MGM made musicals. MGM made glamour. MGM stars did not sweat. MGM was not known for Westerns. When you cast Chester Morris in a Western, what you get is, well, an uneven, but sometimes intriguing melodrama. The film offers up some laugh-out-loud lines. But who needs that for the holidays?

Then Ford returned to the story, and this is the version movie lovers remember. *3 Godfathers* was released in 1948, starring Pedro Armendáriz, Harry Carey Jr. and, of course, Wayne. He is why everyone remembers the film.

"John Wayne overpowers the film," historian Abraham Hoffman says. "He made it near the peak of his career, which I think ended around 1964, after which he just played John Wayne, apparently not even bothering to change his clothes."

The beautifully filmed, well-acted film contains a lot more religious overtones than its predecessors.

"Maybe that's the problem," *True West's* resident film guru C. Courtney Joyner says. "As great as the Ford film is, is it too pretty?"

Hollywood still wasn't done with the story. A TV movie titled *The Godchild* aired on ABC in 1974. An episode of *Walker, Texas Ranger* hit the small screen in 1996. And Japanese director Satoshi Kon put his spin on the tale in *Tokyo Godfathers* in 2003.

But few folks remember the book.

Too bad. It's a good holiday story. And Peter B. Kyne never named anyone Zuzu.

Johnny D. "Scrooge" Boggs's favorite memory of any of the *Three Godfathers*-based movies is seeing Chester Morris kill Santa Claus.

BY SHERRY MONAHAN

A Cement Pudding

A good-natured military ribbing is among the tales of pudding eaten on the American frontier.

"I remember a strawberry festival that featured a huge floating island pudding," recalled Mrs. Ford, who lived in Canyon City, Oregon, after the 1862 gold strike, where her father ran The Dalles to Canyon City stage line for Wells Fargo.

Today, we think of puddings being served at home or in restaurants, but during the Victorian West, they were also served on the trails—both cattle and emigrant.

J. Henry Brown's grandparents and parents got "Oregon fever" and headed west in 1847 from the swamps of Illinois. "While the men were making preparations that day," Brown recalled, "all of the women and children who were able turned out to pick what was called Mountain Huckleberries (whortleberries) which grew in great abundance on bushes about three feet high, gallons were thus secured, flour sacks scraped, as we were about out of that necessary article, and several large puddings were baked in our different Dutch iron ovens."

> "Have you boiled us a cannonball, Browney?"

Puddings served on the frontier came in all flavors, sizes and shapes. Like pie, pudding was a frugal way of stretching one's budget and food. Puddings were commonly made out of soda cracker, cornstarch, corn, bread crumbs, suet, flour, graham crackers or rice. The fancier ones were concoctions of plum, orange, cherry, lemon, huckleberry, coconut or floating island, which we now call custard. Pudding pans came in a variety of sizes and shapes, including animal, fruit, vegetable and just plain round.

A typical pudding eaten today is vanilla or chocolate. In the 1800s, the variety was greater, as just about anything soft could be put in a dish. Puddings needed eggs, but any other ingredient was usually fine to add. The eggs were the glue that held the pudding together. Oftentimes, the puddings had a "paste" or pie crust. The old saying, the

MOUNTAIN DEW PUDDING

2 c. milk
2 eggs, separated
3 T. coconut
½ c. cracker crumbs
1 tsp. lemon juice

Combine the milk, egg yolks, coconut, crumbs and juice in a bowl and blend well. Pour into baking dish and bake at 350 for 30-35 minutes. Whip the egg whites gradually with a cup of sugar until stiff. Top the firm custard with the egg whites and bake at 300 until golden. Serve chilled.

Recipe adapted from *World-Herald* in Omaha, Nebraska, November 26, 1899

"proof of the pudding is in the eating" is derived from how well the pudding was set. In the 1800s, this phrase was popularly applied to politicians, to indicate whether they were telling the truth or not. Over the years, it was shortened to the "proof is in the pudding."

Proof or not, a cook in Portland, Oregon, named Browney took great pride in the plum pudding he served as his last meal to sergeants at a garrison battery: "I had made the pudding two days before," he remembered, in 1898, "had it boiled, and now, reheated, it made its appearance, amid the welcome shouts of my brother warriors; and I naturally felt a bit proud of it, for I hadn't been a ship's cook for nothing."

"Seems mighty hard," the sergeant major remarked. "Have you boiled us a cannonball, Browney?"

Sergeant Smith asked him where he had gotten the flour. Browney replied, "From store No. 3, of course."

The quartermaster sergeant roared, "The deuce you did! Then, hang you, you've made the pudding with Portland cement."

Rather than offer your guests a dish of Portland cement, you should treat them to a pudding with a quirky name. The 1899 *World-Herald* in Omaha, Nebraska, printed a recipe for "Mountain Dew" pudding. No, it does not contain the citrus-flavored soda; your guests will be pleasantly surprised by the more exotic coconut and lemon tastes, topped with meringue.

Sherry Monahan has penned *California Vines, Wines & Pioneers, Taste of Tombstone*, *The Wicked West* and *Tombstone's Treasure*. She's appeared on the History Channel in *Lost Worlds* and other shows.

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B3.		18,483	20,492
B4.		369	385
C.		35,621	38,504
D1.		0	0
D2.		0	0
D3.		0	0
D4.		11,958	10,556
E.		11,958	10,556
F.		47,579	49,060
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H.		48,642	49,960
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16. Dec 2013 17. Carole Glenn

BY G. DANIEL DEWEESE

The Shirt of a Condemned Man

Starting with the collared pullover shirts worn by range detective Tom Horn, we trace the history of men's shirts to those worn by cowboys today.

Tom Horn holds a horsehair braid he had woven in jail while awaiting his execution at the mechanical gallows in Cheyenne, Wyoming. The collared pullover shirt he wears in this photograph was later refined into a sports shirt commonly seen today.

– Courtesy Robert G. McCubbin Collection –

"Horn, his back against the cell grill, was half-reclining on his narrow bed, puffing a cigar. He was perfectly composed. His soft shirt was unbuttoned at the collar...."

–John Charles Thompson, reporting on the execution of range detective Tom Horn

The hanging of Tom Horn on November 20, 1903, marked the end of the Old West, a place and an era ultimately strangled by railroads, telegraph wires, fences and other newfangled trappings of a new century that included the mechanical gallows tripped by Horn's own weight, the ultimate expression of the yet-to-be-coined term "self-service."

Horn, a celebrated U.S. Army scout and former lawman, had been a notorious enforcer for cattle interests, with the ambiguous title "range detective." A disreputable deputy obtained a questionable "confession" from an inebriated Horn, who bragged about murdering the 14-year-old son of a Wyoming sheepherder in 1901. Many believed the boy had been mistaken for his father, the actual target of the Wyoming Stock Growers Association.

In the famous photos of Horn braiding a rope—some say the very rope used to hang him—the condemned man wears a simple, collared pullover shirt. That may be the same "soft shirt" reporter John Charles Thompson described in his account of the execution. The shirt was common to the era and the region—an everyday work shirt especially popular with cowboys. History does not record whether the shirt or any of the clothes worn by Horn in that photo were state issue or a part of his personal wardrobe.

Shirts worn in the West at the dawn of the 20th century included collared and banded collar pullover styles. The one-

Starring as Tom Horn in the 1980 movie, Steve McQueen wore a pullover (see poster) that was likely inspired by the shirt real-life Horn wore in prison. The pullover does not appear in any prison scenes, despite pictures of Horn wearing one. The movie shirt was silk with a full-button front, two breast pockets and grommets on the back yoke and underarms. It looked more like contemporary prison blues.

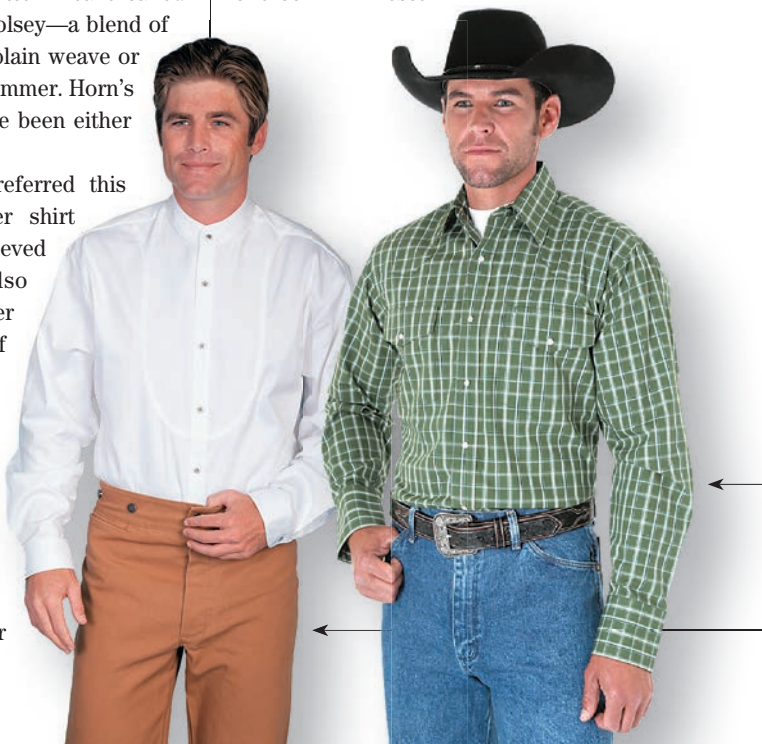
– Courtesy Warner Bros. –

In the 1860s, work shirts were often worn with just the banded collar, as in Cattle Kate's pinpoint cotton shirt at left. For dressier occasions, men wore a detachable dress-shirt collar, usually on a white shirt. Cattle Kate's three-in-one shirt comes with two collars (tuxedo and rounded) and a copper collar tack to button on the detachable collar; $123. Cattle Kate's bib front shirt (at right) is modeled off of the shirt worn by U.S. Cavalry officers; $123.

half to three-quarter placket front, usually secured with around five buttons, made the shirts easy to pull on and off. Some were plain, all of one color; others had patterns; some had ribbed or shirred or contrasting bibs, which may have helped inspire the shaped yokes yet to come in Western wear. Pockets were rare. The shirt fabric was mostly wool for cold weather or a cotton weave called hickory or linsey-woolsey—a blend of linen and wool in a plain weave or a coarse twill—for summer. Horn's prison shirt may have been either type.

Early cowboys preferred this long-sleeved pullover shirt style, but a short-sleeved version was also popular with another well-known sort of horseman at the time: the polo player. Polo players were wearing the short-sleeve pullover before the turn of the 20th century. The Canadian-born Argentine polo star Lewis Lacey embroidered a polo player on his shirts in 1920. That was seven years before René Lacoste put an alligator on his tennis shirt, and nearly 50 years before the style, polo logo and name were rustled by New York designer Ralph Lauren. (Where's a good range detective when you need him?)

Wool remains a popular fabric of choice in Western



In the early 1800s, a frontiersman did not generally wear a shirt by itself, viewing it more as an undershirt. Today, such attire is perfectly acceptable on its own. Miller Ranch's wool shirt with front and back yokes, sawtooth pockets and double snap cuffs sells for $184.

Everyday work shirts commonly seen on the range these days include plaid shirts, like Stetson's snap-front plaid with a satin stripe weave in cotton; $70.

wear for long-sleeved shirts, while cotton stands in for lighter-weight summer shirts. The long tails Lacoste designed for his shirts remain integral to cowboy polos, keeping the rider's lower back covered while in saddle.

Next time you pull on a polo, try to picture the pullover-wearing Horn in the light his friends saw him: "His enemies call him a desperado, but his whole life was spent in keeping the desperate in check," Glendolene Myrtle Kimmell wrote in 1904, adding, "Riding hard, drinking hard, fighting hard—so passed his days, until he was crushed between the grindstones of two civilizations."

G. Daniel DeWeese coauthored the book *Western Shirts: A Classic American Fashion*. Ranch-raised near the Black Hills in South Dakota, Dan has written about Western apparel and riding equipment for 30 years.

Wrangler's checkered pattern shirt with front and back yokes and two snap flap pockets is another popular choice, especially given its wrinkle resistant fabric; $31.

The curved bib inset featured on this Victorian shirt by Scully is among the bib front designs that may have inspired shaped yokes in Western wear; $75.

BY JOHN STANLEY

Durango, Colorado

Railroads rumble through town's history.

Can-can girls dance for Railfest guests during an excursion to Cascade Canyon in a railcar operated by the Durango & Silverton Narrow Gauge Railroad.

– *True West Archives* –

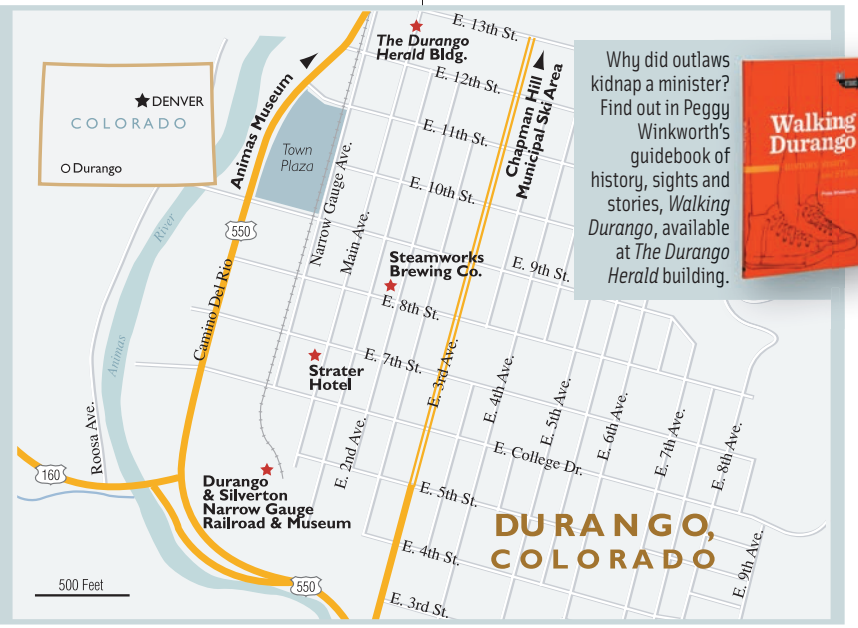
Ferroequinophiles adore Durango.

Yes, gold first lured Charles Baker and his prospectors into the San Juan Mountains of southern Colorado in 1860, but railroads—in particular, the Denver & Rio Grande, which arrived in Durango in 1881—brought stability and prosperity to the little town along the Animas River.

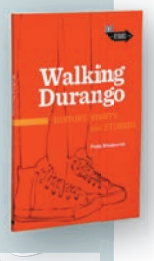
HISTORIC EVENT

Isaac "Ike" Stockton was a rotten guy, even for an outlaw. In the late 1870s, he and his gang robbed, rustled and raised trouble across northern New Mexico, then hightailed to Durango, Colorado, where they processed their ill-gotten gains in the gang's butcher shop.

Ike's younger brother, Port, added a veneer of respectability to the family name, given his job as marshal in the nearby Animas City. But his career in law enforcement came to an abrupt end when vigilantes from Farmington, New Mexico, gunned him down on January 10, 1881.



Why did outlaws kidnap a minister? Find out in Peggy Winkworth's guidebook of history, sights and stories, *Walking Durango*, available at *The Durango Herald* building.



Ike's own luck ran out in Durango, Colorado, on September 26, 1881, when Sheriff Barney Watson and Deputy James Sullivan shot him in the leg while making his arrest. Ike, who had once turned in a member of his own gang for the reward money, died the next day.

Deputy Sullivan wasted little sympathy on the backstabbing bandit, supposedly remarking that he hated a traitor worse than a murderer.

ACTIVITIES

Step back in time when you board the steam-powered Durango & Silverton Narrow Gauge Railroad for a 45-mile ride through the breathtaking beauty of the San Juan Mountains. Then check out the railroad's museum in Durango, which is loaded with cool displays, especially the 800-square-foot scale model railroad and a baggage car used in the 1969 classic Western *Butch Cassidy and the Sundance Kid*.

GOOD SLEEPS & EATS

The Strater Hotel, built in 1887, features gracious living (with Victorian antique furnishings in every room) amid authentic Old West ambience, especially in the rollicking Diamond Belle Saloon.

Stop by Steamworks Brewing Co. for its Cajun Boil, a winning combination of Alaskan Dungeness crab, wild Texas shrimp and Andouille sausage, served with potatoes and corn. Wash it all down with a frosty glass of Steam Engine Lager, one of a dozen or so craft beers brewed on site.

NOTABLE EVENT

If you have to pick one time of the year to visit Durango, we recommend August, when *True West* hosts its Railfest. Along with railroad adventures and Old West history, the celebration features World Fast Draw Association shoot-outs and competitions, American Indian dances and storytelling by our own Executive Editor Bob Boze Bell. Festivalgoers will revel in the variety of trains to see and rides to take.

John Stanley, the Arizona Wildlife Federation's 2007 Conservation Media Champion, is a former travel reporter and photographer for *The Arizona Republic*.

HOLIDAY GIFTS
OF THE TRUE WEST

The winter nights come early, the mountain winds are blowing cold and the holiday season presents a perfect time for selecting gifts for family and friends that can warm the trail and decorate the hearth. Enjoy this cavalcade of unique items for outfitting your wranglers and stocking your hacienda.

Garrett Metal Detectors

www.Garrett.com

The Garrett Pro-Pointer is great gift idea for any treasure hunter. Audible and vibrating alarms, LED light and scapting blade, make the pinpointer is a handy tool for locating small metal targets.

$149.95

O'Farrell Hat Co.

OFarrellHatCo.com

Three Fingers RCA #30. Classic Western with a 4 ¼" crown and a 4" brim as seen on Longmire. Shown here in Chocolate with a horse hair band.

$575-$1,000

John Bianchi Frontier Gunleather
FrontierGunLeather.com

Model 1881, Gunfighter Special. A period style double gun rig for those who appreciate fine gunleather.

American West Leather Goods & Bandana Brands
AmericanWest.cc

Annie's Secret concealed weapon bags combine good looks and great function. All hand tooled featuring a zippered "secret compartment".

$228

Down Under Saddle Company
DownUnderWeb.com

The Canvas Statesman is a full length distressed canvas drover coat with suede leather trim and premium striped cotton lining. This Australian drover coat is very similar in style to the Western duster.

$149

Miller Ranch
www.MillerRanch1918.com

Ladies' brown striped dress shirt with contrast collar, placket and cuffs, and MR embroidery on the cuff.

$85.99

Wrangler Western
Wrangler.com

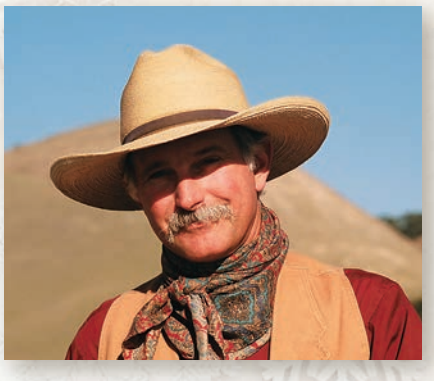
Trevor Brazile Relentless shirt by Wrangler

$25.00

Diamond 57
Diamond57.com

Concealed weapon leather bag. On your hip or in your purse.

$65



Dave Stamey
DaveStamey.com

10th CD, Live at the Roadhouse, Dec. 2013. "Music is a celebration and an appreciation for the West..."

Lee Lester's Grey Wolf Gallery
LeeLesterstudios.com

Hand crafted bronze skull business card holder on wooden base.

$185

David Lozeau
DavidLozeau.com

David Lozeau has a character-driven painting style that wraps Day of the Dead iconography in a Wild West aesthetic.

Art of the American Cowboy
ArtOfTheAmericanCowboy.com

Exhibit & Sale December 8-14. Life's a Wild Ride by Hilta Von Mende 12x12 Oil on Panel at auction December 13, South Point Exhibit Hall, Las Vegas, NV.

Gaylord-Pickens Oklahoma Heritage Museum
OklahomaHeritage.com

Hand-made, wooden signs from notable Oklahomans like Will Rogers, Wanda Bass, and James Garner. Custom-made signs available online.

$28-32

Tim Cox Fine Art

TimCox.com

"A lot Like Heaven" captures the essence of what Tim Cox paintings are known for. We will be releasing Who Dat, Whassup, Night Breezes and Peace of Mind, providing something for everyone who wants to bring the true "American Cowboy" spirit to their Holiday season.

$125-$950

Heritage Auctions

HA.com

A Sioux Boy's Pictorial Beaded Hide Shirt, c. 1870. Inscribed on the interior: Captured June 25, 1876 at the battle with Indians on the Little BighornRiver, M.T. Commanded by General G. A. Custer, U.S.A., Louis Rott, 1st. Sergt., Co. K, 7th Cav.

$30,000 – $50,000

F.lli Pietta
Pietta.us

F.lli Pietta 1873 Single Action revolver- Nickel Plated .45Lc, black plastic grips. Sold through Cabela's stores.

$850

Winchester Repeating Arms
WinchesterGuns.com

Now you can own the real thing – a genuine Winchester Repeating Arms® Model 73 with an oil-finished walnut stock, classic blued steel crescent buttplate and a 20" round barrel, just like the original.

$1,299.99

Ranch Antiques Western Furniture

RanchAntiquesTexas.com

Jan Barboglio glass and ironware.

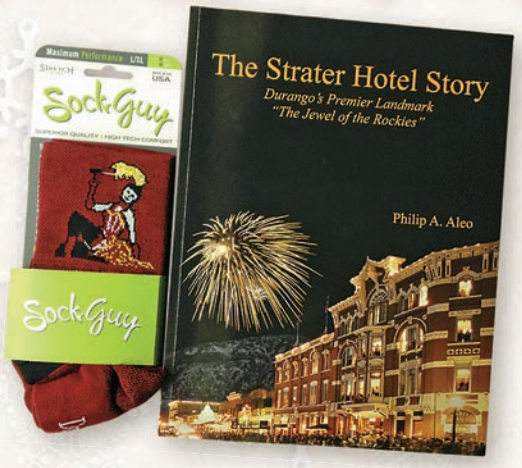
$50 to $300.

Talking Stick Resort

TalkingStickResort.com

Stay and play in Scottsdale, Arizona. Give the gift of style with a gift card to Talking Stick Resort.

Starting at $139



Strater Hotel

Strater.com

Create your holiday memories in beautiful Durango,Colorado. Be sure to check out our hotel specials, perfect for holiday gifts.

Strater Hotel & Diamond Belle Saloon Socks & Book Combo: $29.00

Hassayampa Inn

HassayampaInn.com

The historic Hassayampa Inn in Prescott, Arizona, offers the perfect place to relax during the holiday season.

Bethany House Publishers
BethanyHouse.com

The Long-Awaited Prequel to the *Red River of the North* Series! *An Untamed Heart* by best selling author Lauraine Snelling.

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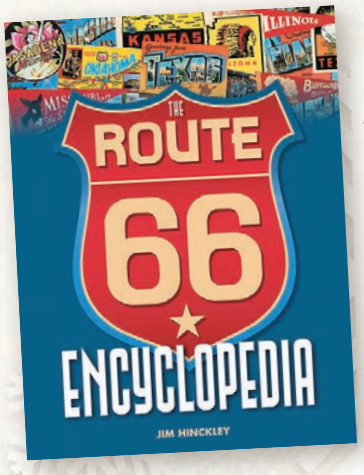
E-Book: 14.99



Voyageur Press
VoyageurPress.com

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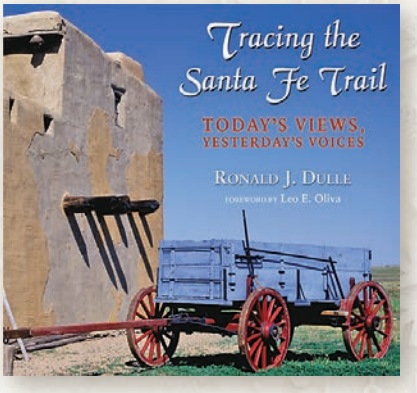
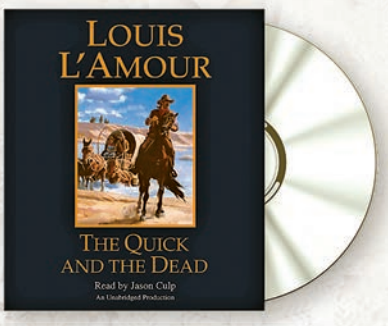
Hardcover: $25.00 US



Mountain Press Publishing
Mountain-Press.com

Tracing the Santa Fe Trail: Today's Views, Yesterday's Voices By Ronald J. Dulle

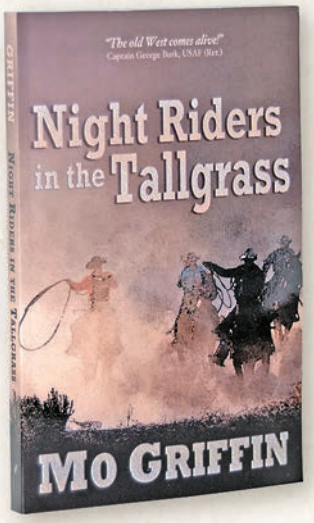
$22.00



Random House, Inc. Audio
RandomHouse.com

The Quick and the Dead audiobook "A classic tale of the Old West, from Louis L'Amour.

$30.00/34.95 Can



Mo Griffin
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Night Riders in the Tallgrass by Mo Griffin. Available at Amazon, Barnes & Noble and other fine booksellers.

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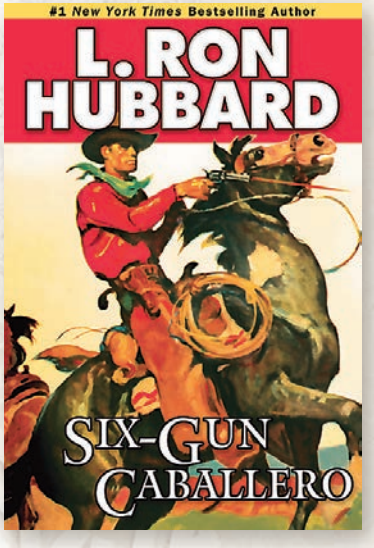

L. Ron Hubbard Western Books
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L. Ron Hubbard's Western pulp novels as books and multi-cast audio dramas.

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Western Roundup

FOR DECEMBER 2013

PRESCOTT COURTHOUSE CHRISTMAS LIGHTING

Prescott, AZ, December 7: In Arizona's territorial capital, enjoy the lighting of the courthouse plaza, *The Christmas Story* readings and holiday carolers.
928-777-1100 • *Visit-Prescott.com*

ART SHOWS

THE WEST SELECT
Phoenix, AZ, Closes Dec. 31: A Western art sale and exhibition that presents an expansive view of the American West with historical scenes.
602-257-1222 • *TheWestSelect.com*

ART OF THE AMERICAN COWBOY
Las Vegas, NV, December 8-14: Western artists show and sell their works in fine art auctions and exhibits at the South Point Hotel & Casino.
509-962-2934 • *ArtOfTheAmericanCowboy.com*

AUCTION

ROCK ISLAND AUCTION CO. PREMIERE COLLECTOR'S FIREARMS AUCTION
Online, December 6-8: A premier auction with highly collectible pieces by the world's leading auction house for firearms and military artifacts.
800-238-8022 • *RockIslandAuction.com*

HOLIDAY CELEBRATIONS

CHRISTMAS IN DOWNTOWN EDMOND
Edmond, OK, December 1-22: The celebration begins with the mayor's tree lighting and continues with historical tours and music.
405-249-9391 • *DowntownEdmondOK.com*

CHRISTMAS IN THE PARK
Elk City, OK, Nov. 29-Dec. 31: Take a ride in an old-fashioned horse-drawn carriage, on the wooden carousel or Candy Cane Express train.
800-280-0207 • *VisitElkCity.com*

NIGHT OF LIGHT
Gunnison, CO, December 6: Downtown ushers in the Christmas season with holiday light displays, hot cocoa and local entertainment.
970-641-7605 • *GunnisonCrestedButte.com*

CHRISTMAS OPEN HOUSE
Canyon, TX, December 6-7: Pioneer Town offers up holiday music and storytelling, cookie decorating, festive kid's crafts and more.
806-651-2244 • *PanhandlePlains.org*

CHRISTMAS AT OLD FORT CONCHO
San Angelo, TX, December 6-8: This 1867 fort celebrates the different cultures of Texas with living history and 1800s holiday entertainment.
325-481-2646 • *FortConcho.com*

FORT LARNED CHRISTMAS OPEN HOUSE
Larned, KS, December 14: Scenes of the holidays at 1859 Fort Larned will be brought to life with music, caroling, tours, and tasty treats from long ago.
620-285-6911 • *NPS.gov/fols*

BOYS RANCH TOWN DRIVE-THRU CHRISTMAS PAGEANT

Edmond, OK, December 6-8: The Boys Ranch Town residents, staff's children and live animals from the ranch come together to present a living nativity and depict the life of Jesus Christ
405-341-3606 • *OBHC.org*

Western Roundup

FOR DECEMBER 2013

CHRISTMAS AT THE CODY'S

North Platte, NE, December 19-22:
Buffalo Bill Cody's magnificent 1886 mansion is decorated for the holidays and invites you to visit and enjoy caroling, horse-drawn rides, hot chocolate and roasted chestnuts.
308-532-4729 • *VisitNorthPlatte.com*

CHRISTMAS IN THE STOCKYARDS

Fort Worth, TX, December 7:
Families gather for the Christmas tree lighting, holiday parade, caroling and a visit from Cowboy Santa.
817-625-9715 • *StockyardsStation.com*

BAR D WRANGLERS CHRISTMAS JUBILEE

Durango, CO, December 19: Country crooners perform their traditional Christmas show with Western music and cowboy poetry and humor.
970-247-7657 • *DurangoConcerts.com*

MICHAEL MARTIN MURPHEY'S COWBOY CHRISTMAS BALL

Oklahoma City, OK, December 20: Murphey headlines a Western concert for families that includes a buffet and a visit from Santa.
405-478-2250 • *NationalCowboyMuseum.org*

PARADES

FESTIVAL OF LIGHTS PARADE

Ruidoso, NM, December 7: Festive parade floats sparkle with twinkle lights and feature holiday designs as they travel through midtown.
575-257-7395 • *DiscoverRuidoso.com*

CHRISTMAS PARADE OF LIGHTS

Wickenburg, AZ, December 13: Holiday parade showcases colorfully-lit entries, while Santa and Mrs. Claus ride through historic downtown.
928-684-5479 • *WickenburgChamber.com*

CHRISTMAS IN OLD DODGE CITY

Dodge City, KS, Nov. 25-Dec.-25:
This 1872 cowtown celebrates the holidays with a Christmas tree auction, craft and gift boutiques, the Parade of Lights and a community chili feed.
800-653-9378 • *VisitDodgeCity.org*

PLAY

"A TERRITORIAL CHRISTMAS CAROL"

Guthrie, OK, Nov. 29-Dec. 22: This Pollard Theatre original of Charles Dickens's classic tale is set in the days of the Oklahoma Land Run.
405-282-2800 • *ThePollard.org*

TRADE SHOWS

COUNTRY CHRISTMAS

Las Vegas, NV, December 5-15: More than 400 vendors display Cowboy Christmas gifts, plus appearances and autographs from cowboy stars.
877-411-7277 • *CountryChristmas.com*

CHRISTMAS TEAS AND TOURS

Kalispell, MT, Nov. 30-Dec. 23: Enjoy the Christmas traditions of Kalispell's founding family, delicious treats, including Christmas pudding, and traditional tea, all while surrounded by the beauty of the 1895 Conrad Mansion.
406-755-2166 • *ConradMansion.com*

DICKENS ON THE STRAND

Galveston, TX, December 7-8: Bobbies, beefeaters and Queen re-create the Victorian London of Charles Dickens in Galveston's historic district.
409-765-7834 • *GalvestonHistory.org*

COWBOYS ON MAIN

Bandera, TX, December 7-28: Take in the Western display in front of the Bandera County Courthouse, with gunfights, chuckwagons and strolling singers.
830-796-4447 • *BanderaCowboyCapital.com*

TWMag.com:
View Western events on our website.

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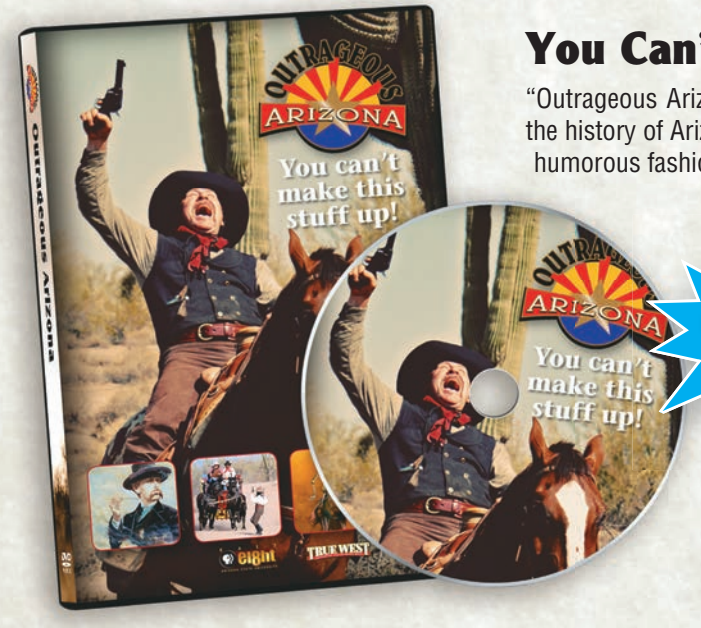

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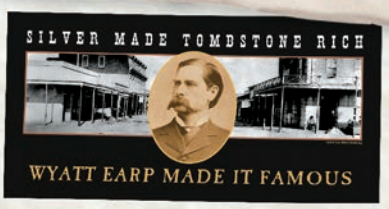

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Ask The Marshall

BY MARSHALL TRIMBLE

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

The Original *Searchers*

Does *The Searchers* movie have any basis in fact?

Teresa Smith
Jasper, Alabama

The Searchers was written loosely around the story of nine-year-old Cynthia Ann Parker who was abducted on May 19, 1836, and lived nearly 25 years with the Comanche. She married and had three children; only her oldest, Quanah, would live to adulthood, achieving fame as the Comanches' last chief. After the Texas Rangers rescued her, she never adjusted to white society.

Cynthia Ann did not have an Ethan Edwards in her life, but men were known to spend a long time searching for loved ones taken by the Comanche. Britt Johnson was one of them. His wife was taken in a Texas raid in 1864. For months, he rode deep into Comancheria, searching for her. His dark skin (he was black) or his courage may have saved him from Indian attacks, and he eventually was able to ransom her back.

The taking of women and children as slaves or for ransom was common, and scholarly works share this history. My favorite is Lynn R. Bailey's *Indian Slave Trade in the Southwest*.

How were guns cleaned in the Old West?

Ralph Bernklow
Stow, Massachusetts

TWMAG.COM FORUM

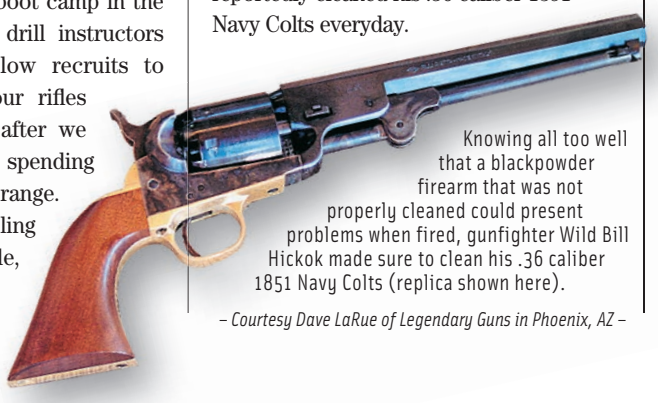
During Marine Corps boot camp in the 1950s, I remember our drill instructors telling me and my fellow recruits to wash the carbon off our rifles with hot, soapy water, after we had just returned from spending three weeks on the rifle range. I thought they were pulling our legs to get us in trouble, but it really worked.

Cynthia Ann Parker is shown here nursing her youngest child, Prairie Flower. The former Comanche captive reportedly starved herself to death after her daughter died of smallpox or influenza (no known reports confirm Prairie Flower's death).

– True West Archives –

Folks on the frontier knew that secret too. Gunmen frequently ran hot, soapy water through their guns, especially blackpowder arms, where buildup could clog the mechanisms and render the guns useless. Bear grease or other animal fat served as a substitute for oil.

They also poked cloth or brushes into the guns to help with cleaning. Some of them disassembled the firearms to ensure a complete cleaning, although that wasn't as common. Gunfighter Wild Bill Hickok reportedly cleaned his .36 caliber 1851 Navy Colts everyday.



Knowing all too well that a blackpowder firearm that was not properly cleaned could present problems when fired, gunfighter Wild Bill Hickok made sure to clean his .36 caliber 1851 Navy Colts (replica shown here).

– Courtesy Dave LaRue of Legendary Guns in Phoenix, AZ –

What are tintypes?

Ben Hodges
Everett, Washington

Photographic history began in 1839, with the daguerreotype. Other processes, however, had been experimented on for some 30 years. The durable and inexpensive tintype, patented in 1856, evolved from some of those processes.

The tintype was also called the ferrotype, for ferrous, the chemical name for iron. That's an important fact—the photos were not put on tin, but on iron coated with a black lacquer that developed the image and prevented rusting. When coated with a brown lacquer, the photo had a light chocolate coloring.

During the 19th century, the tintype enjoyed a longer success than any other process, but the paper images that came out in the 1860s became more popular. Carnivals, though, were still producing tintypes as souvenirs in the early 1900s.

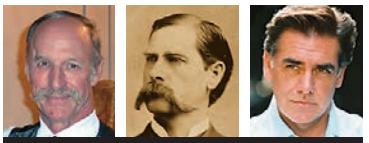
The credits for *Tombstone* list a Wyatt Earp III in the cast. What is his relationship to the original Wyatt?

Bill Diamond
Windham, Maine

Glen Wyatt Earp III, cast in 1993's *Tombstone* as Billy Claiborne, is the fifth cousin of the Old West legend.

None of the fighting Earps—Virgil, Wyatt, Morgan and Warren—had sons, so no direct descendants bear the name Earp. An older half-brother Newton, however, did have sons. Apparently Wyatt III comes from his line, as does Wyatt Earp, an actor who has made a career of portraying not only Wyatt on stage, but also Wyatt's O.K. Corral gunfighting partner, Doc Holliday.

Wyatt Earp III is a big, strapping man who says his name has hindered rather than helped his career in Hollywood.



Wyatt Earp

Both of the modern Wyatts bear a resemblance to the original Wyatt.

Was the Lost Dutchman Mine real?

Jack Humphrey
Cameron, Texas

The "Dutchman," like most lost mines in the West, is a huge myth with a little bit of reality thrown in.

Why has this lost mine captured the imagination of so many? The mine is said to be located "somewhere out there" near mysterious Superstition Mountains in southwest Arizona, a rugged wilderness laced with twisting canyons and an impenetrable maze of rocks and cactus, beautified by an aura that has made the area a religious shrine for Apaches and Pimas.

The mine has all the ingredients of the consummate lost treasure tale—a deathbed rumination by an enigmatic prospector, embellished tales of lore and fruitless searches that sometimes ended in violence.

That treasure seekers have died in those mountains has added to the mine's mystique. In this ideal place to hide a lost treasure, "true believers" can pursue their fantasy of finding a king's ransom in gold. For they are, in the words of the great Texas folklorist J. Frank Dobie, "Coronado's children."

In the 1960s, Bud Dunn found this tintype in Arizona's Superstition Mountains, with "Jacob Walzer" and "Heidelberg" (Germany) punched in the edges. Some have questioned if this could be Jacob Waltz, who claimed to have found the gold mine popularly known as the Lost Dutchman.

– Courtesy Superstition Mountain Museum / Greg Davis Collection –

What HISTORY HAS TAUGHT ME

CHRISTOPHER PRICE, DIRECTOR OF HONEY SPRINGS BATTLEFIELD

A native of Oklahoma who grew up in Chickasha, Christopher Price had a good year as director of the Honey Springs Battlefield in Checotah—he helped get the battlefield designated a national historic landmark, just in time for the 150th anniversary of the July 17, 1863, Civil War engagement that took place there. The battle will be commemorated at the park from November 9-10. The site boasts six walking trails and nearly 60 historical markers.

The largest Civil War engagement within Indian Territory was the battle at Honey Springs, an important stopping point on the Texas Road, a major route between Kansas and Texas. Indian men fought as members of national regiments (Union and Confederate),

The battle was one of the largest and among the first engagements in which former slaves of Indians participated in Union uniform; it was also among the first major engagements of black troops as Union soldiers.

As the turning point of the Civil War in Indian Territory, the Honey Springs battle resulted in a defeat that forced Confederate allies to abandon their line of defense along the Arkansas River and retreat south of the Canadian River—ground they were never able to regain.

My favorite trail at Honey Springs Battlefield, in Checotah, Oklahoma, is trail three, because from every point along the trail, you can see the rugged terrain the soldiers fought to control.

The 150th anniversary re-enactment will include re-enactments of the Honey Springs battle featuring infantry, cavalry and artillery; guided and self-guided tours of the camps; various historical demonstrations; living history programs; and sutlers.

Getting the battlefield designated as a national historic landmark required the dedicated work of several people in Oklahoma's State Historic Preservation Office, as well as tremendous community support.

Omar Reed, a top-notch historical interpreter stationed at Fort Gibson, is always willing to share his knowledge and skills when discussing Honey Springs and specifically the 1st Kansas Colored Infantry.

Fort Gibson was the base of operations for the Union during the campaign to control Indian Territory. From here, Union soldiers marched all night in the rain along the Texas Road to fight at Honey Springs.

Next year, visitors can expect to see the construction of a brand new visitor's center, which will profoundly change the way they experience the battlefield.

I first got the history bug while on a fifth grade field trip to our local historical society.

My job as a steward of historic sites has given me the honor and privilege to preserve our shared heritage for future generations. I enjoy when kids visit my park, as well as any other place where they can gain perspectives about the world around them.

Before I worked at Honey Springs, I worked at other great places such as Wright Brother National Memorial, Fort Raleigh National Historic Site, Cape Hatteras National Seashore and Grand Canyon National Park.

Another area of Old West history that interests me is the Chisholm Trail, because it went through the town I grew up in.

My favorite Western actor is Gene Autry, because I enjoy watching his shows with my two boys Cody and Wyatt.

What history has taught me is that understanding the past can have a profound effect on how you plan your future.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