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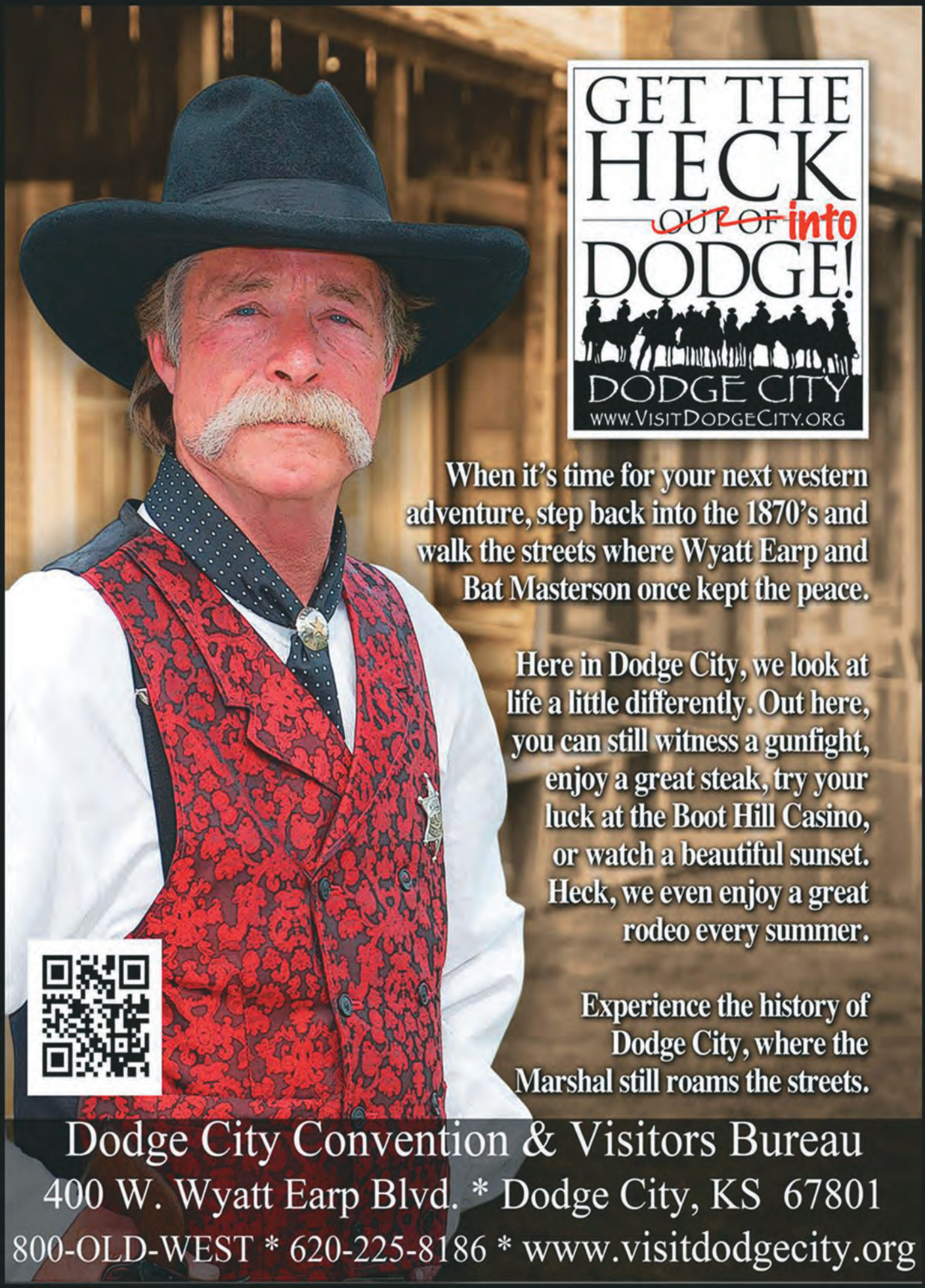
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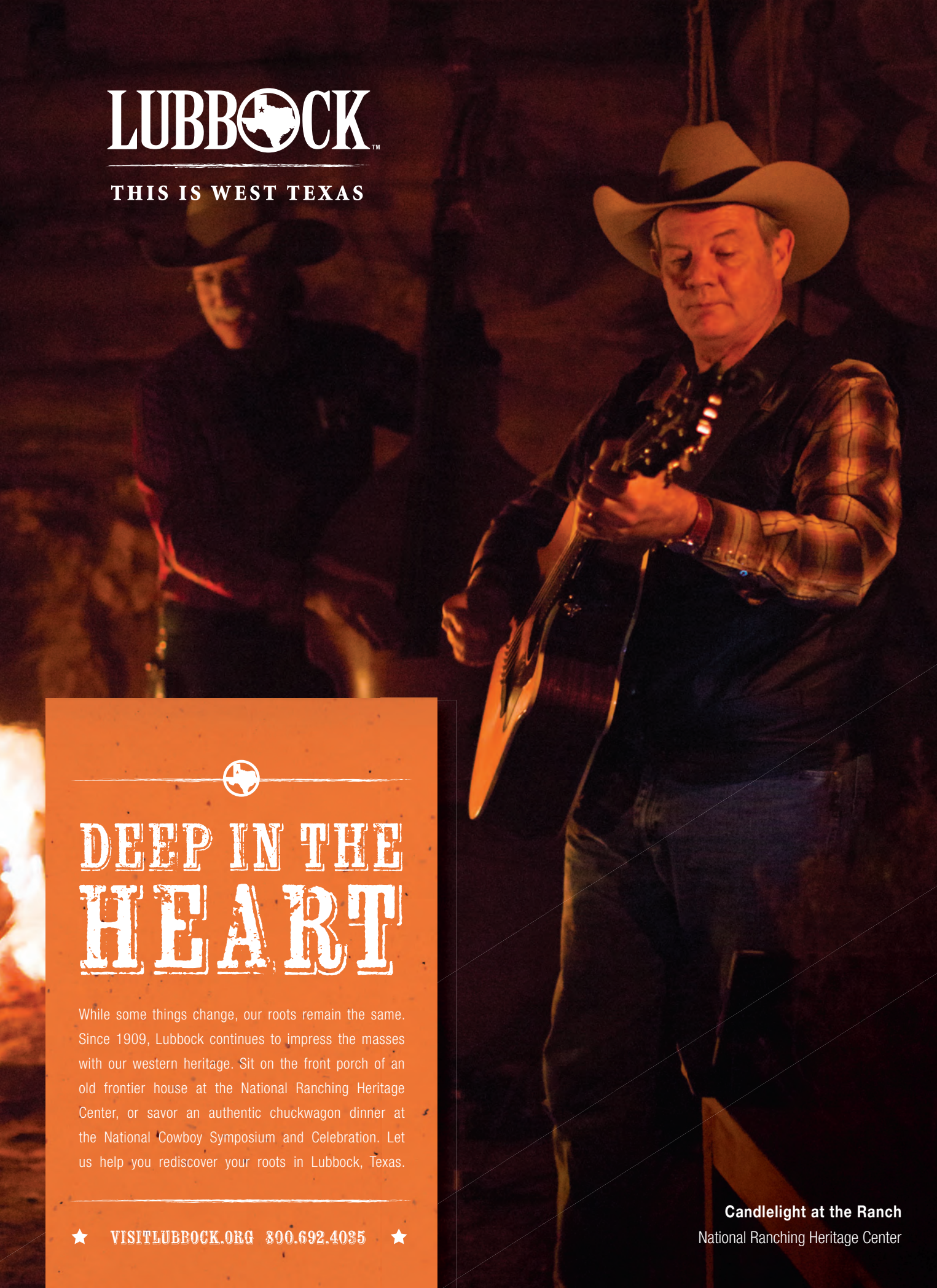

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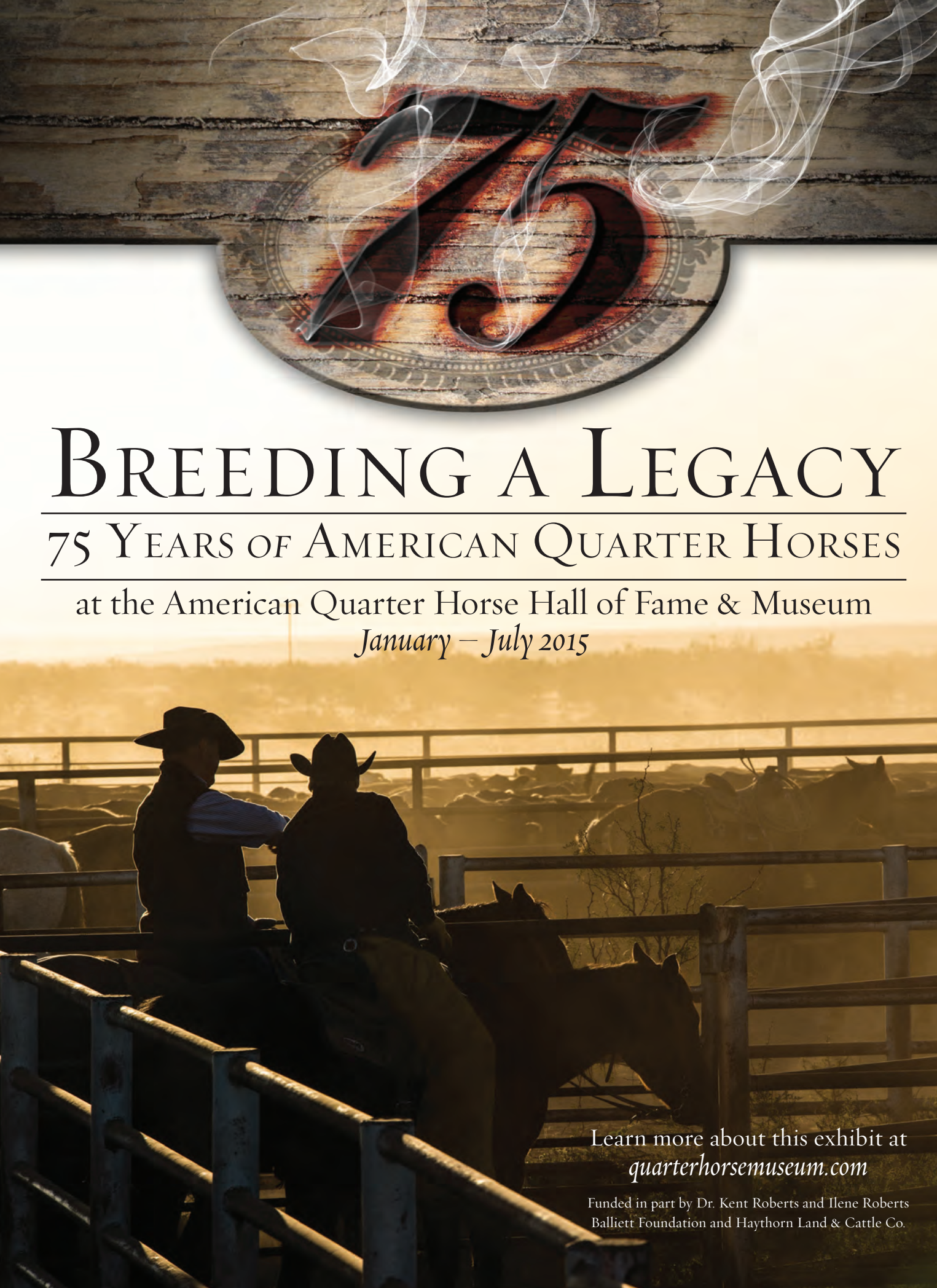

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When Meriwether Lewis and William Clark reached the Shoshoni camp on August 17, 1805, their female interpreter and guide, Sacagawea, was greeted with a hug by Jumping Fish, a teenager who had been kidnapped with Sacagawea by the Hidatsas, but had escaped. Charlie Russell memorialized that special moment in his above 1918 painting. But the stars aligned even more for the teen. At a council, she recognized the chief as her brother! In the end, the explorers got their horses, which they needed to cross the Rocky Mountains. The first American expedition to traverse the western portion of the United States reached the Pacific Ocean that November.

– TRUE WEST ARCHIVES –

TRUE WEST
HISTORY OF THE AMERICAN FRONTIER

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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February 2015 Online and Social Media Content

Mannie Hyman's saloon in Leadville, Colorado, is where Doc Holliday's last gunfight took place. Find this and more historical photography on our "Western History" board.
Pinterest.com/TrueWestMag

Go behind the scenes of *True West* with Bob Boze Bell to see this and more of his Daily Whipouts (search for "November 21, 2014")
Blog.TrueWestMagazine.com

Join the Conversation
"Nice photo op, but that dusty brush arbor would have been disaster on those white clothes! Not counting the spiders, scorpions and snakes they would have drawn!"
-Larry Gould of Red Rock, Texas

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Our 10th annual award for communities that rally to preserve their Old West history.

—The Editors/Written by John Stanley

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BILLY ACTS OUT

In the November 2014 issue, Johnny D. Boggs talks about a 1911 silent film with Edith Storey as Billy the Kid—a lost film. I found two ads that I think advertise this movie from 1911.

Bill Sasser
Williamsburg, Virginia

ORPHEUM
C. J. Alden, M'g'r.

ANNOUNCEMENT
Owing to the presentation of "Miss Nobody from Starland" on Wednesday, Oct. 11th., the regular vaudeville change will be seen Thursday.

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(Eclipse)
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Bill Sasser was kind enough to send us these two newspaper ads. One from Bisbee, Arizona (left), and the other from *The Bryan Daily Eagle* in Bryan, Texas—both from 1911.

A TIP OF THE HAT

I just read your story on hats [October 2014], and I agree with you. I am a costumer and specialize in Western hats for film. I'm just off a TV series (CBC) *Strange Empire,* and I designed all the hats for actors and background. I have developed most of the hats for Westerns shot in Canada. Most costumers don't know the American West history and still design as costumers did back in the 1950s. Love your mag and use it for reference at times for dress. I rodeoed most of my life and still rope at times. Love your stories and art.

Lee "Tallboy" Sollenberger
Williams Lake, British Columbia

"I miss newspapers. It's weird hitting a dog on the nose with an iPad."

– Adam Carriker, former defensive end for Washington Redskins

RECIPE REQUEST

Really liking the food and recipes of the Old West. Your November 2014 issue included an article about "Lobster Salad," but no recipe on how to make it. So here I am, with my canned lobster and knife in hand, ready, willing and able to make lobster salad. Please, if you will pass it along, I'll share it with my friends as well.

Bill Ressegue
Palmdale, California

So glad you're enjoying my Frontier Fare *column. Sorry I got your mouth watering for a lobster salad and left you hanging! Fear not, I combed the old newspapers and found a recipe for you. This recipe is from the May 27, 1900, edition of St. Louis, Missouri's* Republic *paper.*

Sherry Monahan,
Contributing Editor

Lobster Salad

2 lbs. canned or fresh lobster meat
1 tsp. salt
Speck of cayenne pepper
1 T. butter
2/3 c. white vinegar
1 tsp. mustard powder
3 egg yolks, beaten
1 c. milk

Place the lobster in a dish and set aside. Combine the salt, pepper, butter, vinegar and mustard in a saucepan. Cook mixture over medium heat until it boils. Mix the egg yolks and milk in a small bowl and beat well. Slowly add the milk and eggs (stirring constantly) to the vinegar mixture and beat until thick. Pour sauce over lobster and allow it to cool before serving. Garnish with parsley, lemon wedges and lobster claws.

CORRECTION

This painting of John Wayne was misidentified in the *Western Art Today* section of our October 2014 issue.

The title of the painting is *Searching,* and the artist is Kim Lockman of Kim Lockman Fine Art.

KimLockman.com

Goodbye Gus

Saying goodbye to a True West *treasure.*

Just last year, in our April 2014 edition, we saluted Gus Walker on this page. Gus passed on November 23, 2014, after a brief illness.

We called him the "Mapinator," and for good reason. Gus could take the most complicated history—whether it was the 1893 Doolin-Dalton Gang gunfight in Ingalls, Oklahoma, or a *Renegade Roads* adventure—and boil the facts down to the essentials. He did so all while retaining the compelling imagery and clarity of vision that were the hallmarks of a Mapinator map.

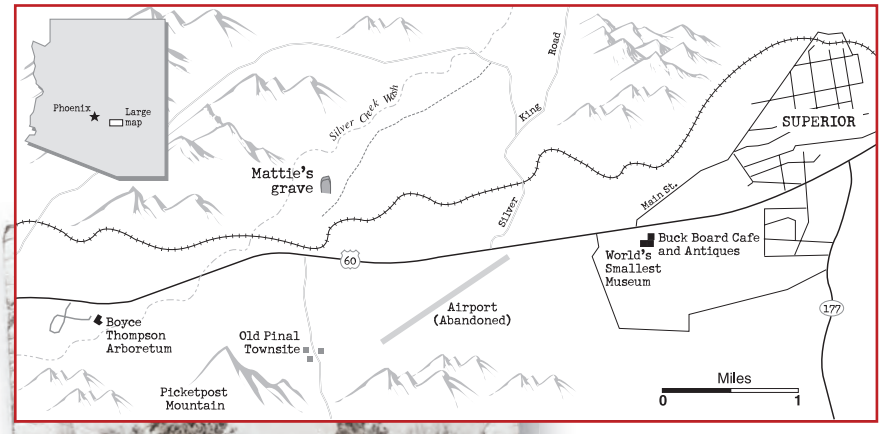
As an example, check out the locator map (top right) for Mattie Earp's grave. Marvel at all the site information, presented cleanly and simply. To get a full taste of Gus's accomplishment, Google a map of the Superior, Arizona, area to see how complicated it is in its raw form. Then add to that the knowledge of history required to determine places no longer represented on modern maps.

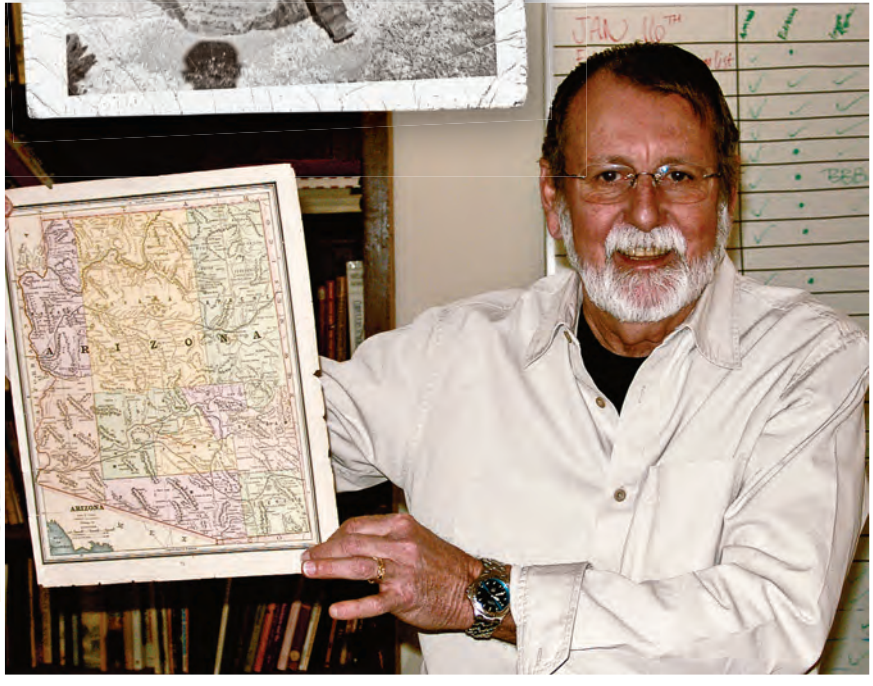
In addition to being a talented coworker, Gus is remembered by all of us here at *True West* Magazine as a gentle soul and a great friend. Gus, who came to us after 38 years at *The Arizona Republic*, was also respected in the national media. Here's Dave Walker, of *The Times-Picayune* in New Orleans: "Gus was the nicest guy who ever lived and brilliant at his work. It was so cool he got a third professional act, and a wide following, at *True West*. Thanks for that."

Our editor, Meghan Saar, put it best: "I can't imagine *True West* without Gus. Our family is not the same without him."

Visit *TWMag.com* for a slideshow of more Gus Walker images.

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





Gus Walker, eight, at left, came west from Batesville, Arkansas, in 1948. His love of good graphics and solid, clean maps gave us a clarity that has always made us proud. Above is a typical Mapinator map, showing the way to Mattie Earp's grave. Below, Gus admires an early-day Arizona map.

Quotes

"Everybody pities the weak; jealousy you have to earn."

– Actor Arnold Schwarzenegger

"Never interrupt your enemy when he is making a mistake."

– French Emperor Napoleon Bonaparte

"Your damn laws! The good people don't need them, and the bad people don't obey them."

– Christian anarchist Ammon Hennacy

"Everywhere is within walking distance if you have the time."

– Comedian Steven Wright

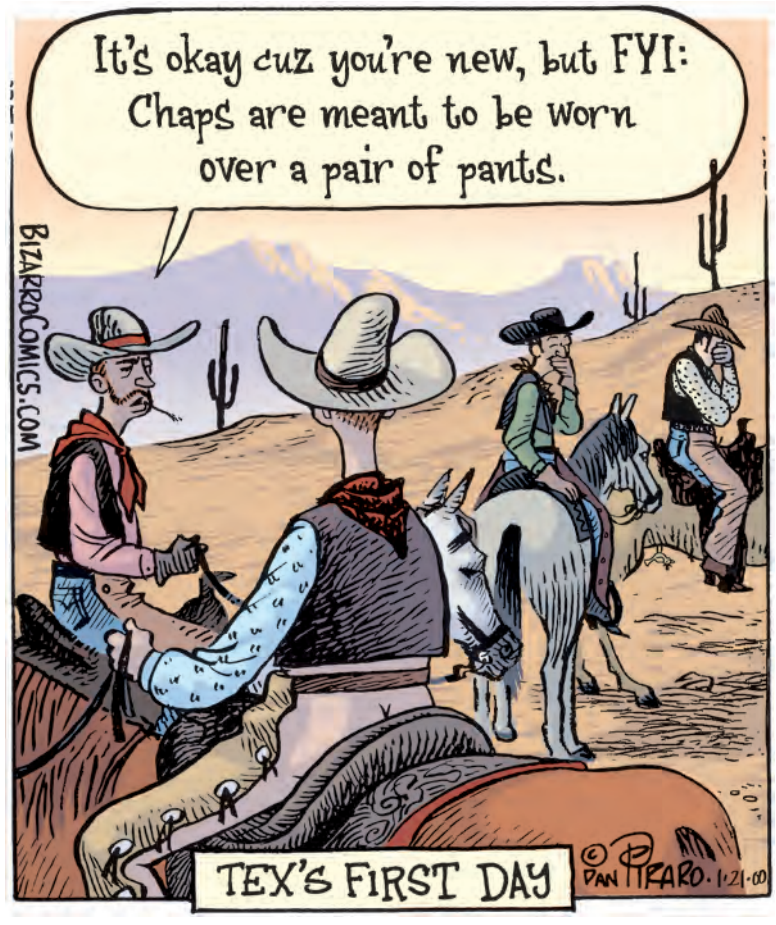
"The power of accurate observation is frequently called cynicism by those who don't have it."

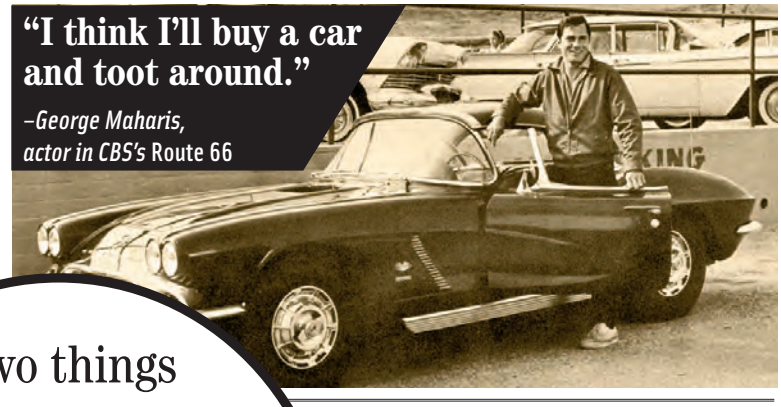
– Irish Playwright George Bernard Shaw

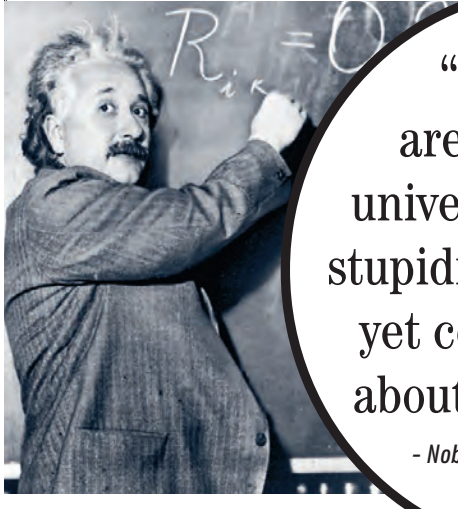
"I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel."

– Poet Maya Angelou

Bizarro BY DAN PIRARO







"Two things are infinite: the universe and human stupidity; and I am not yet completely sure about the universe."

- Nobel Prize-winning physicist Albert Einstein

Old Vaquero Saying

"Legends are born out of the need to decipher the undecipherable."

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BY MARK BOARDMAN

Blowing in the Wind

Citizens in Las Vegas, New Mexico, found a macabre use for their windmill.

The kids in Las Vegas, New Mexico, reportedly got bad ideas about the Hanging Windmill (shown here, circa 1878) from their elders. They hanged their dolls and, even worse, their dogs and cats from the windmill until adults put a stop to it when they knocked down the windmill in 1880.

– COURTESY LAS VEGAS CITIZENS COMMITTEE FOR HISTORIC PRESERVATION –

If you visit Las Vegas, New Mexico—and you should, considering all the Old West history that's still alive there—head to the park blooming in the town's historic plaza that dates to 1835.

A gazebo in the center of that plaza stands out among the trees. That's where the windmill once stood. That's where at least five men met their maker.

In 1876, the townspeople dug a well and put a windmill over it, hoping to pump out water. But the well went dry within a few months. The windmill became a curiosity, a place for boys to play and climb.

Three years later, Manuel Barela and Giovanni Dugi were locked up in the Las Vegas jail; both were charged with killing a man. In the early hours of June 5, 1879, vigilantes hauled out the pair and strung them up from the windmill. The hanging went so well, the self-appointed executioners set up another hanging a few months later.

On January 22, 1880, City Marshal Joe Carson—an alleged criminal himself and a member of the Dodge City Gang that ran Las Vegas—tried to enforce the no-carry law in a local dance hall. The four men he confronted about their firearms were drunk and uncooperative. Tom Henry, Jim West, John Dorsey and William Randall put nine bullets in the lawman, who crawled home only to drop dead.

Deputy "Mysterious" Dave Mather responded by killing Randall, severely wounding West and putting a slug in Henry's leg. Henry and Dorsey got away. But not for long.

Two weeks after the shoot-out, Deputy Mather received information that the two fugitives were hiding out about 30 miles north of town. Deputy J.J. Webb and five men—including Billy the Kid's buddy Dave Rudabaugh—went after the killers.

The posse cornered Henry and Dorsey. The criminals surrendered after the armed band promised protection from extralegal justice.

Promises, promises.

The posse took the two to the Las Vegas jail, where they joined compatriot West, who was expected to die of his wounds. Just after midnight on February 8, vigilantes—probably led by Mather—entered the cells and pulled out the three miscreants.

The mob took them all to the windmill. They looped a rope around West's neck and strung him up. Then the scene turned interesting.

Somebody in the crowd, usually identified as Marshal Carson's widow, began shooting at the three doomed men. Others in the crowd joined in. West, Henry and Dorsey's bodies were riddled with bullets. The Hanging Windmill had reached a new level of infamy.

They looped a rope around West's neck and strung him up. Then the scene turned interesting.

Within a couple of months, the citizens of Las Vegas, tired of the Dodge City Gang, forced the gang members to leave…or else. Mather and company sensibly split.

The town decided to erase some of the bad memories and tore down the windmill in April 1880. In its place, the citizens built a bandstand and cultivated a park around it; a gazebo marks the windmill site today.

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Silver City Museum – Explore and celebrate the rich and diverse cultural heritage of southwestern New Mexico.

Ft. Bayard – Take a trip into the past at this National Historic Landmark, Cemetery and home to the Buffalo Soldiers.

Funded by Silver City Lodger's Tax

Western New Mexico University Museum – World's largest permanent display of Mimbres pottery and culture.

Art Scene – Visit the many galleries and colorful murals that make Silver City an art lover's destination.

Gila Cliff Dwellings – This National Monument was home to ancestors of Puebloan people over 700 years ago.

The West's Newest Museum

The "West's most Western town" finally opens its stories of the West museum.

Go see the original while you can! Nick Eggenhofer's *The Mountain Men* will be on exhibit at Scottsdale's Museum of the West for only six months.
– COURTESY SCOTTSDALE'S MUSEUM OF THE WEST –

Museum Director Michael J. Fox (left) and consultant Ned O'Hearn (far left) protected this outdoor sculpture with a hard hat during construction.
– BY JANA BOMMERSBACH –

"We will be a living institution. We will offer experiences. We will be the storytellers."

That's how museum director Michael J. Fox describes his latest project: Scottsdale's Museum of the West, in the historic downtown of an Arizona city that calls itself the "West's most Western town."

"We wanted to be very different from the traditional museum," Fox says of the 40,000-square-foot museum that will open in January 2015. "Collections wouldn't be the driver. We wouldn't just be showing stuff. We don't have our own significant collection—that's the beauty. We have the opportunity to identify institutions and collectors who have amassed amazing collections. Our approach is interactive, engaging and immersive. No one will ever accuse us of never having something new."

> "We don't have our own significant collection—that's the beauty."

Marketing consultant Ned O'Hearn points out the "heritage wall" that greets visitors. "The West was more than cowboys and Indians," he says. "This wall will present images, sounds, voices in different languages—a cacophony of sounds and images so people can appreciate the diversity of the West."

When the museum opens, its "Great Hall" will feature 100 original paintings of the Lewis and Clark Trail by Montana artist Charles Fritz, who began his effort as an American Bicentennial project.

Another gallery features "Icons of the West"—24 historical Western artworks from private collections. One upstairs gallery displays the "very best of contemporary artisans of the West," Fox says, speaking of the 176 paintings and sculptures from a vast collection out of Boston, Massachusetts.

Throughout the museum, visitors will spy artwork and quirky Western stories by *True West's* Executive Editor Bob Boze Bell, who has donated the magazine's massive library to the museum because Fox wants to exhibit "literary arts" too.

"When we say we're the storytellers, we don't mean we're telling the chronological story of the West," O'Hearn says. "We mean serendipitous, pop-up stories."

This museum is an old idea. In the early 1980s, when Fox was director of Phoenix's Heard Museum, then-Scottsdale Mayor Herb Drinkwater liked to pick Fox's brain about a city-owned museum that would tell the story of the West. Drinkwater died in 1997, but 14 community leaders kept the dream alive, including Arizona's official historian and *True West* columnist Marshall Trimble. Fox had moved on—he was in Kentucky, building the Muhammad Ali Center, when he was enticed back to Arizona in 2008 as the "visionary" for the new museum.

"This is not about me," Fox protests. "It's about a number of people who realized a void—not just in Scottsdale, not just in Arizona, but in the whole region."

With a focus on all 19 Western states, this newest Western museum is where you can "find yourself in the West," he says. The history of the West is presented through tales told by the visual, literary and performing artists inspired by this storied region and all it has to offer.

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

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A distinctive arts and cultural experience in historic Litchfield Park, AZ

BY MEGHAN SAAR

Notable Indian Artwork Lots Included
(All images courtesy of the credited auction house)

Year of the Indian

A birthday treat for Russell collectors took the highest bid among the millions paid for Indian artworks.

$1.7 million

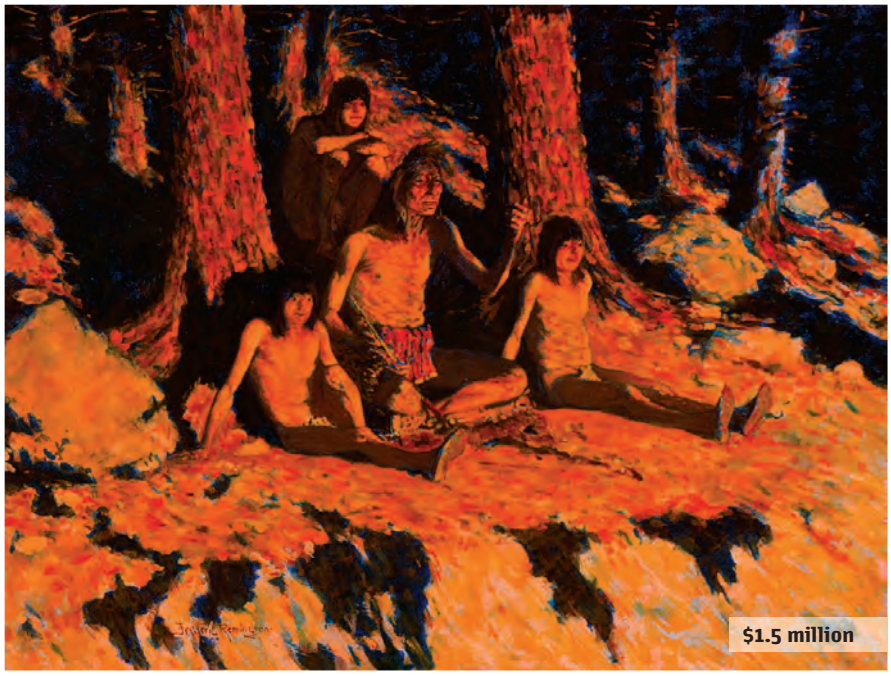
Art collectors were not surprised that the world-famous cowboy artist Charles M. Russell got his highest sale of the year with an American Indian artwork.

After all, the auction record for Russell holds at $5 million for *Piegans*, his luminous 1918 painting featuring four Indians on horseback crossing a meadow.

But some had to feel like the art gods were smiling on them when both the study and the final watercolor hit the auction block.

During a celebration marking the 150th anniversary of the artist's birth, the Charles M. Russell Museum in Great Falls, Montana, auctioned off the study in its museum benefit

$350,000



$1.5 million

auction on March 22 for a $350,000 bid. On July 26, Coeur d'Alene Art Auction in Reno, Nevada, put the final watercolor on the auction block, which sold for a $1.7 million bid.

Titled *Trail of the Iron Horse*, the paintings evoke sympathy for our nation's Indians. These denizens on horseback have found the tracks for a new horse running through their country, the iron horse. The railroad pushed settlement into the frontier and effectively pushed out the Indians and their way of life.

As of press date, Russell's painting also earned the year's highest bid for an Indian artwork. Art collectors and history aficionados paid millions for artistic portrayals of frontier Indians. Shared here are some of the year's top-selling Indian artworks sold at auction.

MILLION-DOLLAR BIDS

(Opposite page, top) *Trail of the Iron Horse* by Charles M. Russell, 1924, Coeur d'Alene Art Auction, July 26, 2014; $1.7 million (beneath it is the study, sold at The Russell, March 22, 2014, $350,000). (This page, clockwise from top) *The Story of Where the Sun Goes* by Frederic Remington, 1907, Coeur d'Alene Art Auction, $1.5 million; *A Water Pocket, Northern Arizona* by Thomas Moran, 1907, Coeur d'Alene Art Auction, $1.3 million; *Major North and the Pawnee Battalion* by Howard Terpning, 1989, Jackson Hole Art Auction, September 13, 2014, $1.3 million.

$1.3 million

$1.3 million

UPCOMING AUCTIONS

January 9-26, 2015
Winter Antique Auction
Witherell's (Sacramento, CA)
Witherells.com • 916-446-6490

January 24, 2015
Western Americana
High Noon (Mesa, AZ)
OldWestEvents.com • 480-779-9378

February 14, 2015
Americana & Political Artifacts
Heritage Auctions (Dallas, TX)
HA.com • 800-872-6467

February 19-22, 2015
Historic & Antique Firearms
Rock Island Auction (Rock Island, IL)
RockIslandAuction.com • 800-238-8022

$800,000

Coeur d'Alene Art Auction set an artist record for James Earle Fraser when his 1918 bronze *The End of the Trail* sold for an $800,000 bid.

$340,000

$500,000

Scottsdale Art Auction set an artist record for Martin Grelle when his 2006 painting *Dust in the Distance* hammered down for $500,000.

$475,000

The top Indian lot at the Russell benefit auction on March 22 was N.C. Wyeth's 1905 painting, *And They Did Their Trading from the Top of Battlemented Walls*; $475,000.

$500,000

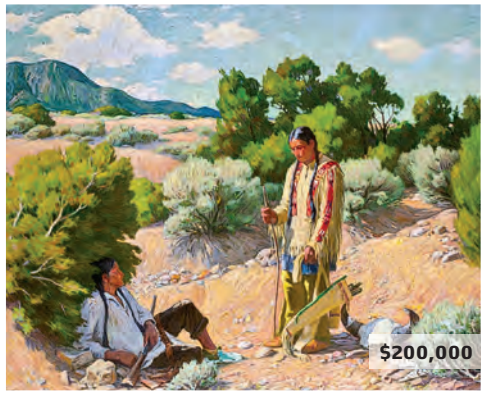
Alfred Jacob Miller, John Mix Stanley, Karl Bodmer and George Catlin were the first artists to travel and document Indian Country, providing eyewitness views before the invention of the camera. Miller's *Indian Shooting a Cougar* sold at Wyoming's Jackson Hole Art Auction for a $500,000 bid.

$550,000

$310,000

$300,000

$55,000



$200,000

$16,000

TOP INDIAN ART LOTS FOR AUCTION HOUSE

Altermann: *After the Hunt* by Joseph H. Sharp, $200,000; Auction in Santa Fe: *The Language of Smoke and Fire* by Ken Laager (artist record), $16,000; Christie's New York: *Hunting the Caribou* by Frederic Remington, $300,000. Coeur d'Alene Art Auction: *Trail of the Iron Horse* by Charles M Russell, $1.7 million (p. 18); Cowan's Auctions: *Yarns of a Summer Day* by Henry Farny, $310,000; Heritage Auctions: *Appeal to the Great Spirit* by Cyrus Edwin Dallin; $80,000; Jackson Hole Art Auction: *Major North and the Pawnee Battalion* by Howard Terpning, $1.3 million (p. 19); March in Montana: *Crow Thunder* by Andy Thomas, $55,000; The Russell: *And They Did Their Trading from the Top of Battlemented Walls* by N.C. Wyeth, $475,000 (opposite page); Scottsdale Art Auction: *Calling the Buffalo* by Howard Terpning, $550,000; Sotheby's New York: Comanche painted hide shield and two covers, $340,000 (opposite page).

$80,000

– Illustration by Gary Zaboly –

BY TERRY A. DEL BENE

A DIFFICULT MAN TO KILL

Hugh Glass's legendary survival skills saved him from a violent end after a savage grizzly bear attack.

"He [attempted] to climb a tree but the bear caught him and hauled [him] to the ground tearing and lacerating his body in [fearful] rate."

—James Clyman, writing a secondhand account of the September 1823 mauling of Hugh Glass

Mountain Man Hugh Glass was a larger-than-life character in a stage filled with an ensemble of compelling players. His legendary status in the annals of the fur trade era is not due to his exceptional mountaineering and trapping skills nor his ability to recount the essence of blazing the trails that opened the frontier West. His fame comes from a violent encounter with a grizzly bear and the series of events set off in its aftermath. The ultimate survivor, Glass raised the mountain man's renowned toughness to another level.

As with most legends, differentiating the history from the myth can be difficult. In his writings on Glass, historian Aubrey L. Haines was forced to introduce elements of the tale with phrases such as, "As the story goes." Little in the way of direct supporting documentation for the saga of Glass has survived. Glass was literate, as shown by a rare surviving document in the form of a well-penned letter by Glass to inform a father of the death of his son. Glass left behind no written account of his famous bear wrestle, but others who knew him did,

The ultimate survivor, Hugh Glass raised the mountain man's renowned toughness to another level.

and their accounts inform our historical understanding of his survival tale.

Glass had not always been a mountaineer. He was a sailor captured by one of the crews of infamous pirate Jean Lafitte, the "Gentleman Pirate of Barataria." In order to be spared execution, the unfortunate Glass was forced to embark upon a career as a non-governmental privateer. Pirate life was not palatable to Glass. He and a shipmate reportedly jumped ship off the Texas coast and swam to shore.

The two former pirates struck a course inland, but later were captured by Indians, thought to be Pawnees. Proving himself a difficult man to kill, Glass avoided being burned to death by his captors, as was his less-fortunate shipmate, by offering a gift of vermilion to an important person in the tribe. Accepted into his captors' tribe, Glass learned their language, tracking, hunting and survival skills. The Pawnees taught him how to navigate without a compass, cross swollen rivers, collect edible plants, start fires and a host of tricks that would serve him well as a mountaineer. In 1822 the tribe traded in St. Louis, Missouri, and Glass took this opportunity to escape.

The next year, Glass got wind of Gen. William Ashley's famous *Missouri Republican* advertisement, calling for 100 hardy souls to join him and ascend the Missouri River to the Rocky Mountains. Glass signed on to a cohort of mountaineers, who included Jim Bridger, James Clyman, Edward Rose, Jedediah Smith and William Sublette.

Ashley's expedition had a run of bad luck, losing a trade barge and much of its expensive cargo. A fierce combat with the Arikaras left between 13 and 15 of "Ashley's Hundred" dead and another nine to 11 wounded, the latter of which included Glass. This battle was the catalyst for Glass to pen a letter to Johnson Gardner of Virginia to inform him that his son John had been killed.

Ashley attempted to mount a punitive expedition against the Arikaras, but his efforts further reduced the size of his expedition to roughly 80 men willing to hazard their lives by going forward. Major Andrew Henry led a group, including Glass, overland via the Grand River. On this leg of the expedition, events occurred that transformed Glass from a lucky freebooter to a legend of survival.

Historically, encounters between bears and humans were fraught with dangers for both. With the average male grizzly weighing roughly 800 pounds and possessing a bite capable of breaking cast iron, a bear was nothing to trifle with. Next to humans, the bear was the most dangerous animal found in the Missouri River drainage. Added to its substantial biting power, a bear could outrun a horse in a short sprint and had forepaws with sharp claws to easily rip a human limb-from-limb. Bears were ravenous and ferocious omnivores capable of bringing down a mounted man and his horse, and feasting on both to satisfy its need to consume roughly 20,000 calories per day (that need matches the caloric value of roughly 48 six-ounce top sirloin steaks).

No eyewitness accounts of the meeting between Glass and his bear have survived. James Hall first shared the story two years after the attack. Expedition member James Clyman recorded an account in his diary years after the event. Clyman's entry contained the disclaimer, "This I have from information, not being present."

According to the account set down by Clyman, Glass, as was his custom, wandered away from the remainder of the party when he encountered a "large grizzly bear." Glass fired a shot from his rifle, which hit the bear and enraged the animal. As the mountain man scrambled to climb to safe haven in the boughs of a tree, the

rampaging bear pulled Glass down to the ground and severely mauled him. The noise generated by the encounter brought other members of the party to the rescue. With the animal so close to their wounded compatriot, the rescuers were hesitant to shoot for fear of hitting Glass.

"At length the [bear appeared] to be satisfied and turned to leave, when 2 or 3 men fired," Clyman wrote. "The bear turned immediately on Glass, and [gave] him a second mutilation."

Glass had survived two savage maulings, but his ordeal was not over. When the bear turned to leave Glass for a second time, the party fired several more shots at the animal. With its dying energies, the bear jumped on Glass for a third time, finally perishing and collapsing upon the wounded mountaineer.

The rescuers were likely surprised to find that, once they removed the corpse of the bear, Glass was alive. He had against all reason survived being bitten and mauled several times and being crushed by an animal over 800 pounds in weight. Any one of these episodes might have killed the mountaineer, but Glass had refused to die.

Examining the extent of Glass's wounds, which included multiple lacerations and perhaps a broken leg, the mountaineers pronounced the wounds mortal and made preparations for their compatriot's burial. They dug a shallow grave, and two members of the party, Bridger and John Fitzgerald, remained behind, waiting for their charge to breathe his last. Glass was laid in the trench, and Bridger and Fitzgerald nervously stood their grim vigil.

As the story goes, Bridger and Fitzgerald fretted over being attacked by Indians. Since Glass was not sufficiently compliant to just die, the two decided to cover Glass over with the hide of the bear and get out of there before Indians arrived. Fitzgerald took Glass's rifle, and the two sped off to rejoin their party. Only Bridger and Fitzgerald would know that Glass was still alive when abandoned, or so they thought.

Glass eventually came to, alone and covered by the heavy, stinking bear hide. He discovered his possessions were gone. He tended his own wounds and made great use of the survival skills taught to him while a captive of the Indians. He decided to head toward the nearest settlement, Fort Kiowa, on the Missouri River in present-day South Dakota, reputed to be roughly 300 miles from where he had met his bear.

Glass rose from his grave and walked into the history books, creating a cottage industry in embellishments of his story. Elements of the spice-enhanced plot have included a revenge theme, a forgiveness theme and have even credited Glass with killing the bear with a knife. Bridger, a man with a long record of changing facts to his advantage, recounted a version of the tale that omitted his and Fitzgerald's premature abandonment of the seriously wounded Glass. Even in its raw, unvarnished form, the tale borders on the amazing. Though severely wounded, Glass made his way to safety while gathering food and water along the way. He returned to his life as a trapper, apparently none the worse for wear. He reputedly recovered his rifle from Fitzgerald and forgave young Bridger. True or not, Glass did not exact revenge on those who left him to die.

Glass's amazing adventures continued after his heralded return from the Grand River. He was wounded in a fight with Utes, receiving an arrow in his spine. Glass somehow managed to travel roughly 700 miles with this painful injury before another mountaineer removed the projectile from his backbone.

In the winter of 1832, the amazing survival story of Glass came to an end when his old adversaries, the Arikaras, ambushed his trapping party on the Yellowstone River, killing Glass and two others. This time his rifle was taken from his corpse. That day, the warriors killed the man, but not the legend.

Terry A. Del Bene is an archaeologist and freelance writer who worked for many years for the Bureau of Land Management in Wyoming before he retired to Alaska in 2010.

Django Unchained made a splash three Christmases ago. Will Leonardo DiCaprio's next Western find a receptive Christmas audience this year?

– BY ANDREW COOPER / WEINSTEIN COMPANY –

HUGH GLASS ON FILM

Michael Punke's novel, *The Revenant*, is coming to life.

Leonardo DiCaprio stars as frontiersman Hugh Glass, while Tom Hardy plays John Fitzgerald, who, along with Jim Bridger, was designated to stay with Glass after a ferocious bear attack. The revenge Western, set in the 1820s, tracks Glass as he seeks these men who left him to die by crossing more than 3,000 miles of uncharted American wilderness through the Dakotas, Montana, Wyoming and Nebraska. Fans of 1971's *Man in the Wilderness*, loosely based on Glass's story, may want to check out this Western.

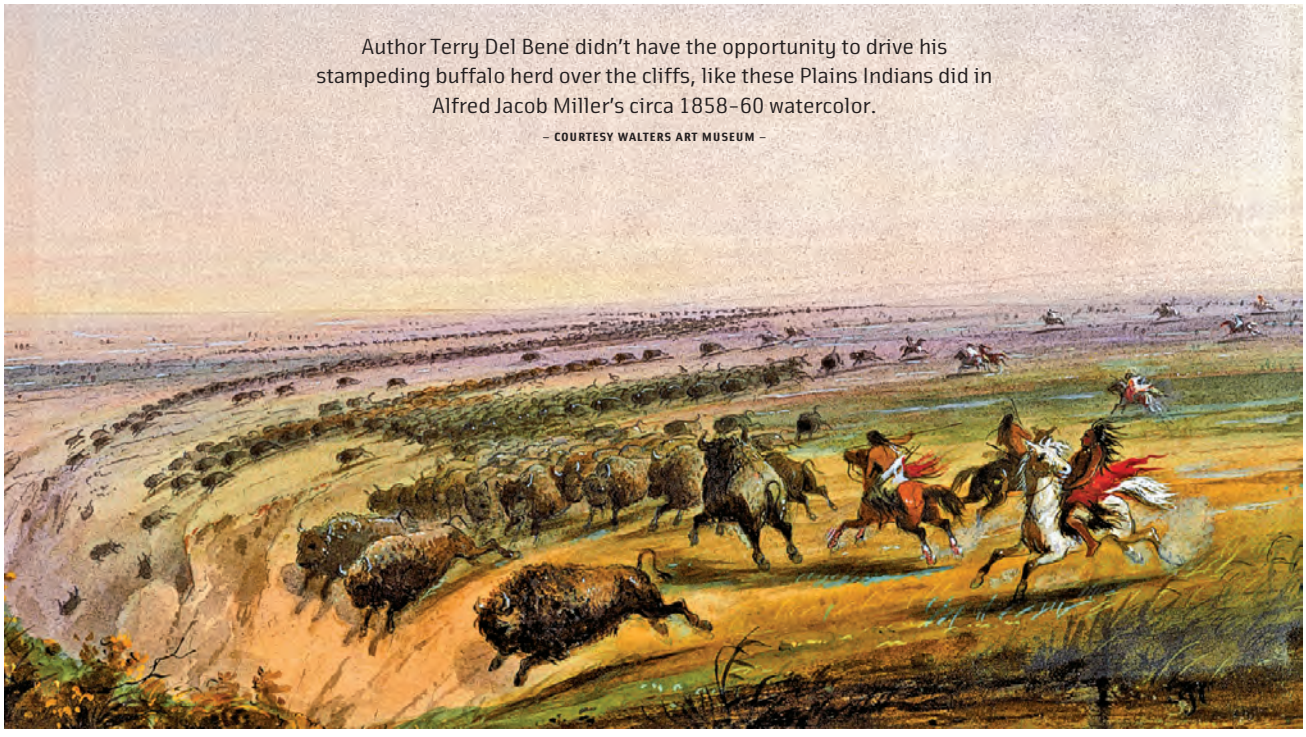
Mexican director and writer Alejandro González Iñárritu has been filming in and around Calgary, Alberta and Squamish, British Columbia, since September 29, 2014, and is expected to finish in February 2015.

With a budget of close to $60 million, the film is being shot sequentially, in secretive locations, by Oscar-winning *Gravity* cinematographer Emmanuel Lubezki, in the vein of *Birdman*, on which he worked with Iñárritu, a film that has generated Oscar buzz. Classic films like *E.T.* (Steven Spielberg), *American Graffiti* (George Lucas) and *The Shining* (Stanley Kubrick) have previously been shot chronologically, to great effect, as well as *21 Grams*, Iñárritu's first English-language film, released in 2003.

Extras Casting Director Alyson Lockwood has cast natives with "unusual and interesting characteristics" for roles in the film, including full-scale battle scenes completed in late October in an effort to create an air of authenticity.

The Revenant is tentatively slated to open Christmas Day 2015.

—Tim Lasiuta



Author Terry Del Bene didn't have the opportunity to drive his stampeding buffalo herd over the cliffs, like these Plains Indians did in Alfred Jacob Miller's circa 1858–60 watercolor.

– COURTESY WALTERS ART MUSEUM –

SURVIVING A BUFFALO STAMPEDE

In the late 1980s, I was hiking in Theodore Roosevelt National Park to visit colleagues excavating an archaeological site. My map directed me to the best fording place on a long stretch of the river that ran clear, swift and cold that morning. At the midpoint in my crossing, I heard a strange rumbling, seemingly coming from the opposite side of the river. I did not think much of it until a few seconds later, when a line of buffalo appeared on the terrace above the river.

When the herd is on the move, leaders set the direction for the herd, which proceeds with a picket of male sentinels. The appearance of these giants on the terrace above me was a line of those sentinels. I now noticed the hoof prints scarring the terrace slopes and leading to the very ford where I stood, almost crotch deep in swiftly moving water. The buffalo used this ford a lot. The same vulgarism last recorded in the explosion of the Space Shuttle *Challenger* escaped my lips. A herd was coming through this ford any moment, and I needed to be somewhere else before that happened!

As the first of the sentinels began to clatter down the stony slope, my feet took over, and I started slogging toward the opposite bank. My mind was racing, looking for a way out of this. As I got into shallower water, I felt like my cement shoes were gone and I began skipping across the river. Behind me, the lonely clattering of the first sentinel turned into a cacophony of clicking hooves and then splashing. There was that expletive again!

Within a few feet of the water, I spotted a small tree roughly three inches in diameter and possibly 15 feet high. I ran straight for it. I hoped the bushy plume of leaves above the thin trunk would discourage the nearsighted beasts on my tail from going through it. I could hear their heavy breathing between the splashes.

My mind raced for options. Somehow those John Ford images of cowboys waving blankets at stampeding cows popped into my head. Buffalos are a lot like cows, right? It was the only plan I had, so what the heck?

With my back against the side of the tree that was opposite the herd, which was beginning to emerge from the river, I reached for the poncho stuffed in the back of my harness belt and frantically waved the poncho with one arm, while my other arm flailed the air with an empty hand. Just as I started my bizarre gesticulations, the herd, still moving at a swift trot, reached me. The river had not slowed them down. They steered clear of the arm with the flapping poncho, but my empty hand brushed against the woolly hides as these huge animals split around my sheltering tree. I felt like the herd took hours to pass, but I know their stampede was over in a minute or two. The herd was only a few hundred individuals in number. They pulled a hot wind with them, and, in the choking dust, I watched the herd pass over the terrace on my side of the river off to better grazing.

Returning to the ford, I looked and listened carefully before attempting to cross the river again. I pulled a tuft of wiry golden hair off my sleeve and, while examining it, said to myself, "Disney's got to do this!" Thank you National Park Service for a truly exhilarating day and for giving me a tale to tell around the campfire.

HUGH GLASS'S BEAR SAFETY

The best survival tip for dealing with a bear is to not do anything that might enrage the animal. Bears often caution interlopers with displays of their size, warning coughs and false charges. Mighty giants engaging in these behaviors are saying, "Back on out of here, now!" It is wonderful advice.

A frontiersman was truly courageous when he took shots at a bear with a blackpowder weapon, something Hugh Glass had in abundance. A wounded bear could rush and kill its attacker with its last efforts. Shooting at a bear made it angry; the animals are renowned for requiring "a lot of killing" before they finally lay down and die.

Having enraged his bear with his rifle shot, Glass attempted another effective technique to avoid bears by climbing a tree. Adult bears are too heavy to get far up into any but the stoutest of trees. Had Glass been a quicker climber, he might have been just a footnote as one of "Ashley's Hundred," instead of a legend.

FEIGNING DEATH

A common bear attack survival strategy during frontier days was to feign death. If the bear was not hunting a human for food, the animal would abandon the attack. People gave off strong odors offensive to the bear's sensitive snout; the disgusted bear left behind the smelly human "corpse" and continued on its way.

This was not a successful strategy if the bear was hungry enough or, as in the case of Hugh Glass, something occurred to convince the bear that the attack needed to continue. Glass was either unconscious or playing dead when the bear started to leave him on two occasions. The continued shooting by Glass's companions, however, extended the conflict each time the bear began to leave.

MAN'S BEST FRIEND

Man's best friend could be a curse or a blessing in protecting people from bears. Dogs were adept at providing early warning of a bear's approach. A dog's marking of territory around a campsite encouraged the bear to forage elsewhere. If this was not heeded, a cacophony of warning barks and yips often effectively turned a bear away.

In the case of a bear attack, dogs sometimes became a crucial part of the defense, using their instinctive pack hunting techniques to harass the bear from multiple directions. The kind of dog that was not prized was the one that enraged a bear away from the camp and brought an angry giant back to its owner. Such a dog was a candidate for the stewpot.

NEW *SURVIVAL OUT WEST* COLUMN!

History abounds with tales of gritty pioneers and the ingenious life-saving solutions they devised in times of trouble. Starting in our March 2015 issue, Terry A. Del Bene will share these audacious stories of survival in the wilds of the American West frontier. For today's mountain men, these tales just might save your life someday.

WEAPONS OF THE INDIAN WARS

HURTLED FROM THE STONE AGE INTO THE INDUSTRIAL AGE, AMERICAN INDIANS FOUGHT WITH TENACITY.

BY PHIL SPANGENBERGER

During the Great Sioux War of 1876-1877, Touch The Clouds took his band of Minneconjou Teton followers to the Spotted Tail Agency in northwestern Nebraska. When they arrived on April 14, 1877, the chief rode forward and said, "I lay down this gun, as a token of submission to Gen. Crook, to whom I wish to surrender."

The ferociously strong and brave warrior carried an 1873 Colt Cavalry revolver, as well as a Remington Rolling Block rifle, at the time of his surrender. He may have captured the rifle from a buffalo hide hunter, as rifles of this ilk were generally too expensive for Indians to purchase, and its ammunition could be difficult and costly to obtain.

His story was common among warriors during the Indian Wars. Indians fought white adversaries with guns provided by them, through federally-sanctioned trades, government annuities or as spoils of war. One of the earliest accounts of firearms possession by Indians out West dates to the 1750s, in New Mexico, where French traders cited a brisk exchange of flintlocks to the Wichitas and Comanches for their horses. By the 1804-06 Lewis and Clark expedition, the firearms trade with many Western tribes was already firmly established along the Missouri River.

Firearms, or in some cases the lack of them, played a major role in Indian life from the time they were first introduced to the end of the Indian Wars of the 19th century. Those tribes that possessed both horses and guns were far better equipped to forage for food, wage war or defend themselves than were those who had neither. Together, the horse and the gun combined to make the Indian of the Great Plains the finest light cavalryman the world had ever seen.

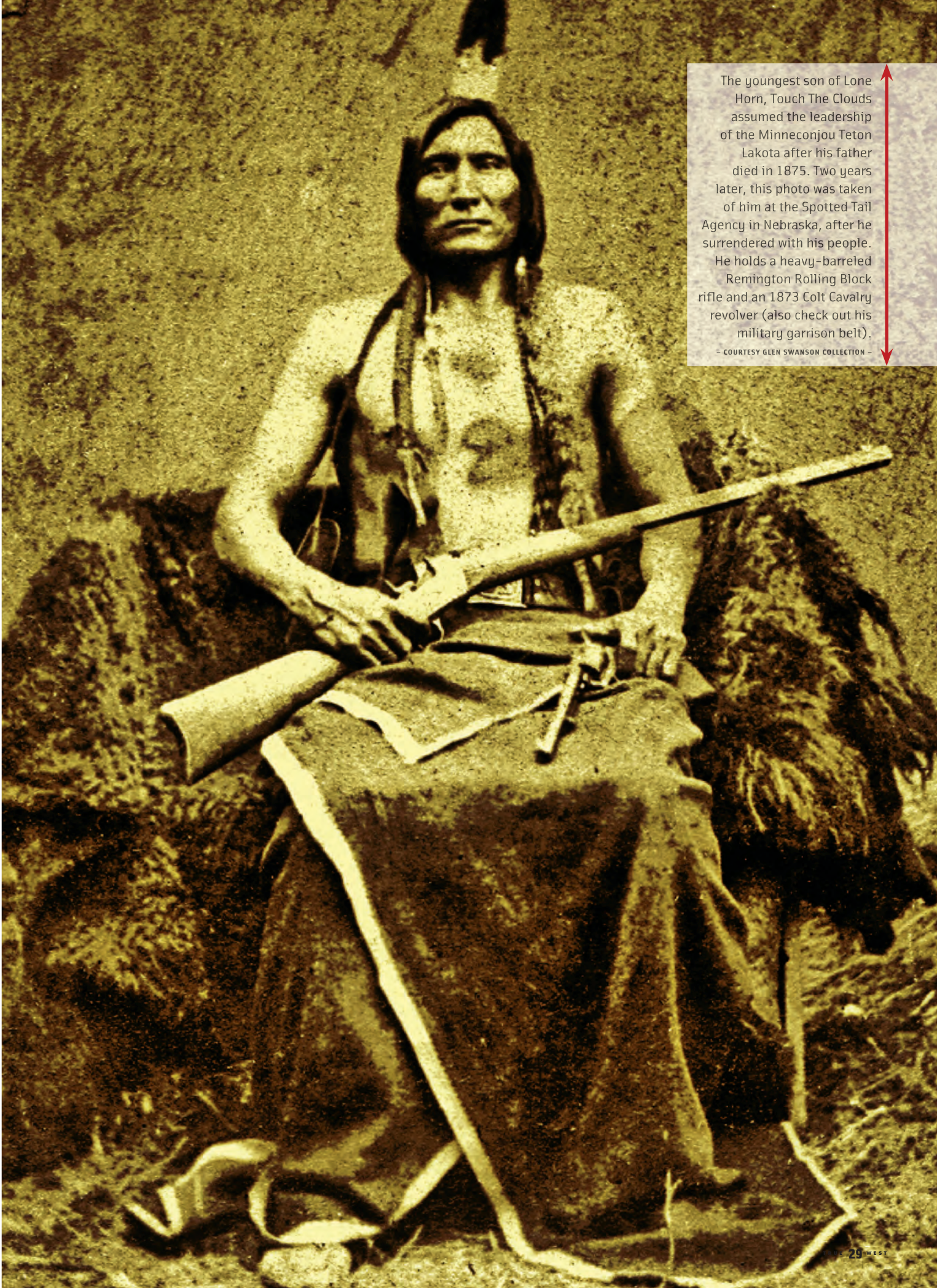
From Bows & Arrows to Longarms

Before guns, bows and arrows were the supreme arms of choice, with both hunters and warriors. In skilled hands, bows could be formidable weapons—capable of a fairly rapid rate of fire with reasonable accuracy and range. During the early days of the frontier, Indian bows were equivalent to primitive smoothbore muzzleloaders carried by trappers and traders. Indians also relied on lances, knives and war clubs for weapons. Improvements in firearms made Indians covet them—especially when waging war.

The guns Indians most commonly acquired were European-made smoothbore flint muskets known by several names, but generally referred to as "Northwest Guns," "Mackinaws," "fusils" or "fusees." Early on, Indians preferred British arms over those made by Belgians, the French or Americans. The Indians often obtained these English-made arms by trading with various Hudson's Bay Company posts, earning these longarms the name "Hudson's Bay fukes."

For decades, these Northwest Guns came from British makers who included Barnett, Grice, Ketland and W. Chance &

Together, the horse and the gun combined to make the Indian of the Great Plains the finest light cavalryman the world had ever seen.



The youngest son of Lone Horn, Touch The Clouds assumed the leadership of the Minneconjou Teton Lakota after his father died in 1875. Two years later, this photo was taken of him at the Spotted Tail Agency in Nebraska, after he surrendered with his people. He holds a heavy-barreled Remington Rolling Block rifle and an 1873 Colt Cavalry revolver (also check out his military garrison belt).

– COURTESY GLEN SWANSON COLLECTION –

Son. Even the federal Office of Indian Trade purchased fusees from abroad to satisfy Indian preferences.

Distinguishable from other flinters of the era, these trade guns were fitted with a part-octagon and part-round smoothbore barrel that measured from 30 to 48 inches in length. The ruggedly built, lightweight and economically manufactured Northwest Gun could be loaded with either a single ball or a charge of shot. The full-stocked arm employed barrel pins to hold the stock and barrel together in the manner of military muskets. A large sheet iron trigger guard allowed the user to wear mittens while shooting. A brass serpent-shaped side plate opposite the lock became a crucial factor in the sale of these arms, as did other markings, such as a "seated fox," which signified high quality to an Indian. Those that were a bit better finished, perhaps containing a silver-inlaid nameplate in the stock, were known as "Chief's Guns."

Once Indians got a hold of their longarms, they often shortened the barrels, for ease of handling on horseback, one of the Indian warrior's favorite modes for battle. (At other times, an improperly loaded firearm caused a burst muzzle.) They modified the muskets further by removing the butt plates, in part to keep a sun-heated metal plate from burning the shoulders of these bare-chested braves. Women utilized this thin-edged piece of iron or brass as a hide scraper.

When gun stocks split, forearms burst or wood and metal parts got damaged, Indians wrapped the damaged part with tightly bound wet rawhide, then let it dry so that it shrunk to form an ironclad-like mend. Sometimes they hammered in iron or brass nails to hold together a broken stock, but usually they reserved such hardware to decorate the firearm. Feathers, beads, even human trigger fingers cut from an enemy, as well as other body appendages, could also adorn an Indian's gun throughout the 19th century.

This 1870s-era photo taken in Fort Yates, Dakota Territory, shows Arikara Chief Lone Dog posing with his heavily tacked war club, his skinning knife blades and a tack-decorated, .50 caliber U.S. Model 1842 horse pistol. Although a single-shot weapon, this caplock pistol packed plenty of power and made for a deadly fighting arm.

– COURTESY BOB CORONATO/ROGUES GALLERY –

As the American fur trade grew, so did the Indian gun trade, despite occasional hostilities. While the smoothbore Northwest Guns remained the most typical Indian arm throughout the 1830s, more and more tribes demanded rifled longarms. With more frequent contact with trappers and explorers, some Indians began to learn the basics of rifle shooting and slowly adopted the ways of experienced white hunters and soldiers.

American rifle makers quickly recognized this growing market for their products. Gunmakers such as Henry Deringer, H. Leman, J. Henry, Jacob Forney and the Tryon brothers of Philadelphia led the way with their flintlock, and later percussion, rifles. These Eastern firms filled many of the government contracts for Indian trade guns in the early West.

For some time after the appearance of the percussion ignition system in the 1820s, Indians, like many white frontiersmen, clung to the more familiar flintlocks—partially because of the availability of new flints, as compared to the percussion caps in the early years of the caplock system. For example, after receiving a delivery of 550 percussion rifles in a trade, the Choctaw tribe in Fort Smith, Arkansas, exchanged 200 of them for flintlocks. In another instance, a band of Osages refused percussion arms in 1840, not only because of an abundant supply of flint stones, but also because of a gunsmith, made available to them by the U.S. government, who kept their firearms in good working order.

Whether flint or caplock, Indian trade guns of this period were usually full-stocked arms of .45 caliber or larger. In 1837, the War Department's Office of Indian Affairs issued specifications for guns destined for trade with various tribes. Built to the standard of measurement at the time, these contracted guns employed a round lead ball in a caliber that "a pound of lead" would "not make less than forty-five, nor more than one hundred, and must be of a length and weight corresponding properly with the size of the ball."

The Model 1860, .44 caliber Richards Conversion Colt this warbonneted brave holds looks to be his own, although it could be a photographer's prop gun.

– COURTESY PHIL SPANGENBERGER COLLECTION –

Although these Indian trade guns—and even the Northwest Guns—remained popular well into the 1870s, firearms turned out for the civilian market, such as the half-stock Plains rifles from fine makers such as Horace Dimick and Samuel Hawken, were also prized by the tribes. But since these firearms carried a much higher price tag, they were less commonly found among Indians. The Utes in Colorado had well-made firearms when frontiersman J.S. Campion crossed their path in the late 1860s. He observed "nearly every man having his Hawken's rifle, Colt's revolver, knife, tomahawk, bow and arrows, and lasso."

When breechloading firearms came on the scene, they spelled the demise of the muzzleloaders among Indian warriors. Such older models were not nearly as effective as these newer and faster-shooting breechloading weapons, which were ideally suited to the Indian's preferred way of hit-and-run fighting from horseback.

By the end of the Civil War, successful percussion cartridge and metallic cartridge firearms were becoming available in greater numbers on the frontier, and Indians were eager customers, as they began feeling the effects of the Westward migration. The period from the mid-1860s through the late 1870s was one of the most difficult times for our first Americans. The tracks of the ever-increasing stream of emigrants from the East were covering the ancient buffalo trails forever. The Indian was being coerced to live according to white custom, in agricultural reservations, rather than to live the free, nomadic lives of hunters and warriors, an existence they had relished for centuries.

To add to their discontent, they were constantly faced with transgressions of their sacred lands and broken treaties. With each new violation, their reservation boundaries shrunk, the wild game became scarcer and Indians became dependent on a largely uncaring government.

This was also the new era of metallic cartridge and repeating firearms, guns like the Henry and Spencer repeaters, 1866 and 1873 Winchester lever actions, the famed Sharps single-shot buffalo guns, U.S. Army Springfield Trapdoors, Colt and Smith & Wesson six-shooters, Remington rifles and revolvers, Ballard rifles and a slew of other practical longarms and handguns that employed the new self-contained, metal-cased ammunition. Through trade, whether sanctioned by the government or illicit, Indians received firearms as battle trophies or as gifts presented as part of annuity payments, new treaties or redrawn reservation boundaries.

Ammunition became a problem tribes had not faced during the days of muzzleloading firearms. As long as a warrior had powder and lead, a few flints or percussion caps, he could rely on his firearm. He could even pound out a projectile by hand, to the appropriate shape and size of the gun's bore, and then use a scrap piece of cloth, buckskin or other material suitable for patching to keep his firearm ready for battle.

This crude method of charging a muzzleloader did not bother the Indians because marksmanship was not one of their strong points at that time. Indians didn't fully understand the use of sights or the measurement of distances. As Gen. Nelson Miles, a veteran of many frontier campaigns, put it,"The typical Indian is a

point-blank marksman. The use of bright muzzle and buckhorn sights proves this. He steals upon his quarry and fires at it."

Indians filed the sights flush with the top of the barrel, or they completely removed them from the rifles. They didn't understand the long-range tang sights either, and they usually discarded them.

Much of the Indians' ways of engaging in combat did not require sophisticated sights. They were expert horsemen and generally relied on snap, or point, shooting. One of the favorite ways of attack by a young buck from one of the Plains tribes was to charge in close to the enemy while hanging from the side of his pony, using his mount's body as a shield. Then one of his hands took quick aim, and he fired the rifle or handgun from across the saddle, over or even under the horse's neck. Although this method may not have provided the warrior with the best accuracy, it certainly impressed his more "civilized" white enemy, while making the rider a more difficult target.

When Indians were able to obtain fixed ammunition, they often paid exorbitant prices. Many reported incidents document Indians purchasing or trading for cartridges at greatly inflated selling prices. One such incident occurred in 1870 at Fort Berthold, Dakota Territory, when a lone Indian made a futile effort to trade three ponies for a box of about 50 cartridges. In many instances, frontier Army officer Col. Richard I. Dodge watched Indians offer one well-tanned buffalo robe for just three cartridges!

To help overcome a shortage of ammunition, an Indian utilized some inventive methods of keeping himself supplied with serviceable, reloaded cartridges for many firearms. Col. Dodge commented, "...if he can only procure the moulds for a bullet that will fit his rifle, he manages the rest by an ingenious method of reloading his old shells peculiar to himself. He buys from the trader a box of the smallest percussion caps, and...forces the cap in [to the shell] until it is flush. Powder and lead can always be obtained from the traders; or, in default of these, cartridges of other calibre are broken up and the materials used in reloading his shells. Indians say that the shells thus reloaded are nearly as good as the original cartridges, and that the shells are frequently reloaded forty or fifty times."

One of the favorite ways of attack by a young buck from one of the Plains tribes was to charge in close to the enemy while hanging from the side of his pony, using his mount's body as a shield. Then one of his hands took quick aim, and he fired the rifle or handgun.

Posed as if waiting in ambush, this Apache scout in early Tucson, Arizona Territory, holds a government-issued, .50-70 caliber 2nd Model Allin conversion musket, near his Smith & Wesson .44 American revolver and a skinning knife.

– COURTESY GLEN SWANSON COLLECTION –

For buffalo hunting as well as for battle, Indians often favored the less cumbersome handguns. Virtually any handgun—from single-shot Kentucky-style Hawken and military horse pistols, to revolvers, including pepperboxes, Colt's, Remington's and other manufacturers' caplock and cartridge six-shooters—could be found in an Indian's possession. As with the shoulder arms, many of these were purchased through official sources too. Through the years, historians have turned up several authenticated Indian-owned handguns that, like their long guns, had been embellished with tacks, rawhide strips and other available materials.

As eager as an Indian warrior might have been to lay his hands on a modern metallic cartridge gun, the older muzzleloaders fought alongside the most up-to-date armament in the futile struggle for the Indian's disappearing way of life, until the last battles of the Indian Wars. Time and again, military inventories of captured Indian weapons revealed their firepower generally consisted of flintlocks, percussion arms and repeating metallic cartridge shoulder arms and handguns, not to mention the bows and arrows of those unable to procure a firearm.

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This Navajo fighter decorated his 1873 Winchester rifle with his personal symbols in tacks. He also packed a military-issue, four-screw-frame, 1860 Colt Army .44, cut for a shoulder stock attachment and still in percussion ignition. Both Indians and whites carried weapons that used modern metallic cased ammunition along with their older percussion arms.

–COURTESY GLEN SWANSON COLLECTION –

Because of age-old tribal rivalries, some Indians fought with the whites in order to subdue their ancestral enemies. In the photo at left, these late Indian Wars-era Apache scouts for the U.S. Army looked for signs on the trail. They are armed with Model 1884 Springfield Trapdoor carbines, featuring improved Buffington rear sights.

– COURTESY GLEN SWANSON COLLECTION –

This brave certainly loved embellishing his favorite possessions with tacks. He not only holds his tacked percussion rifle, but also a combination tack embellished riding quirt and war club, and he wears a belt and knife scabbard heavily adorned with tacks. He looks ready to fight!

– COURTESY BOB CORONATO/ ROGUES GALLERY –

This Sioux warrior proudly displays his tacked 1873 Winchester rifle with his fancily decorated pipe, military style brass-buttoned vest and a metal star pinned to his chest.

– COURTESY GLEN SWANSON COLLECTION –

This U.S. stamped pistol has an American eagle engraved onto an inset silver plate on the left side of the grip, while the right side bears the legend "Colorado" and a five-pointed star on a silver plate. Its 62,000 serial range dates the .36 caliber six-gun to 1856. Was this 1851 Navy Colt and its Indian-tanned, beaded flap holster used—or captured—by the Colorado Territory militia at the Sand Creek Massacre on November 29, 1864?

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Despite the heroic struggles and strong resistance the Indian warrior offered his white foes, enemy tribes, Indian military scouts and others hostile to him, at best he could only fight a slow retreat. Even with the prominence of the most modern repeating rifles in many of these historic confrontations, like the Sioux and Cheyennes' Battle of the Little Big Horn in 1876, Dull Knife's Cheyennes' valiant 1878 trek in an attempt to return to their homelands and the campaign against Geronimo and his Chiricahua Apaches in 1886, Indians had little chance of turning the tide of the white man's domination of the West.

With the Indian belief that the true warrior's place is to protect his people, he stubbornly fought on, greatly outnumbered and technologically overmatched. Having been hurtled from the Stone Age into the Industrial Age in just a couple of generations, the wild, free nomad of the Plains was pushed to the brink of annihilation. Indians ultimately laid down their arms and accepted the white man's rule.

When Sitting Bull and his band surrendered at Dakota Territory's Fort Buford in 1881 after fleeing to Canada, they turned in their guns. The Sioux chief learned to write his name in Canada. The below circa 1876 Parker, Field flintlock musket bears his name, crudely carved into the left side of the stock (right), while the right side is adorned with tacks in the four winds pattern.

– COURTESY GLEN SWANSON COLLECTION –

Whether they were single shots or repeaters, firearms that used metallic cased ammunition were highly coveted among Indians. This photo of Geronimo and some of his braves, taken shortly after their surrender in 1886, displays an array of breechloading guns using metal cased ammunition. They are (from left) two Model 1873 Winchester carbines, an 1873 Springfield Trapdoor carbine and, in Geronimo's hands, another '73 Springfield in the "Long Tom" rifle configuration. Geronimo also holds the rifle's metal cleaning rod and a second wooden stick, possibly a shooting rest, when paired with the metal rod.

– COURTESY GLEN SWANSON COLLECTION –

But in the end, frontier Indian warriors often left their people, and all Americans, with a legacy of pride, bravery and ingenuity in their use of armaments alien to their culture. In war, each was a fierce and resourceful fighter. In peace, the Indians of today walk proudly among us—our first Americans!

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.

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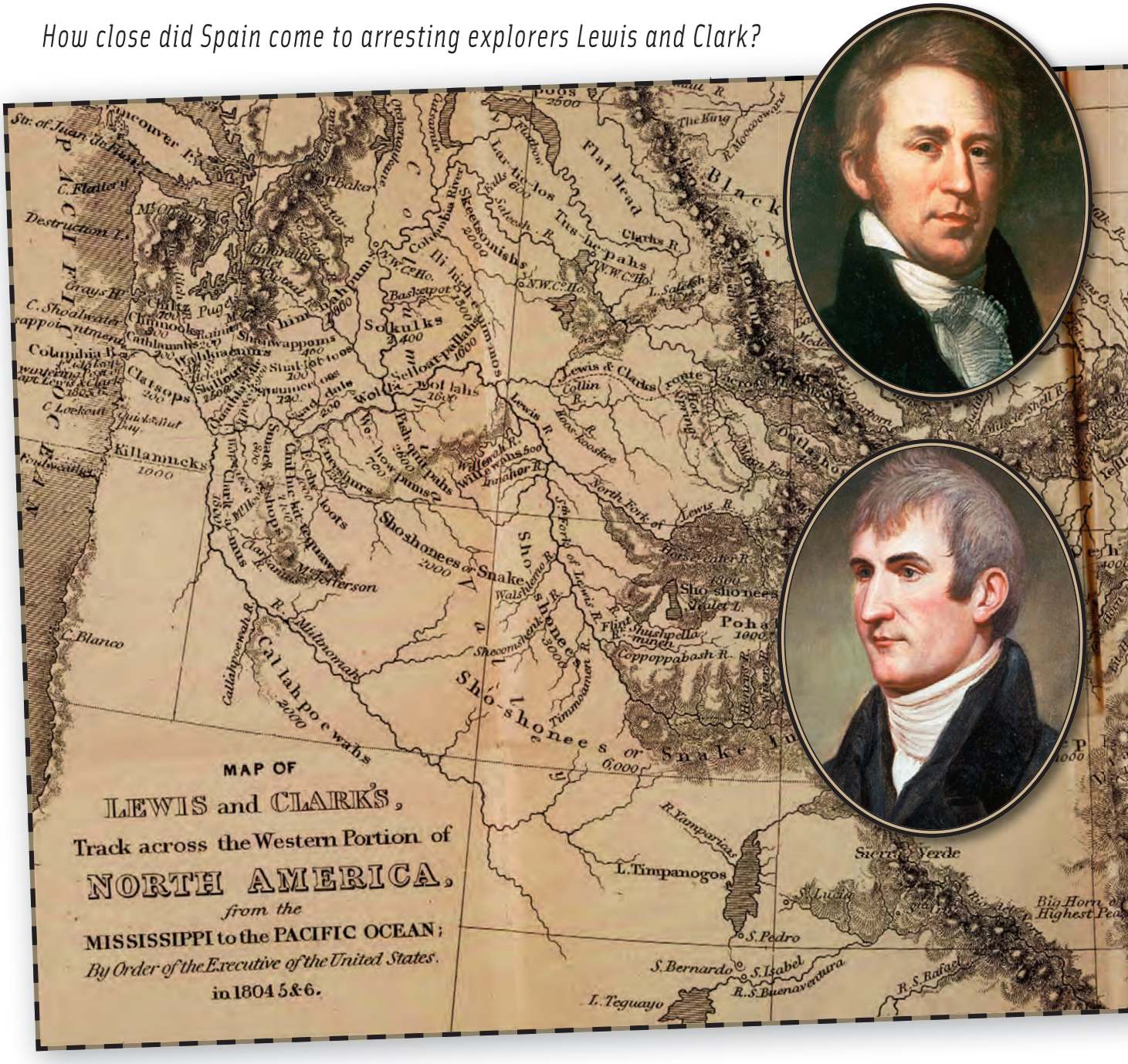
BY MIKE COPPOCK

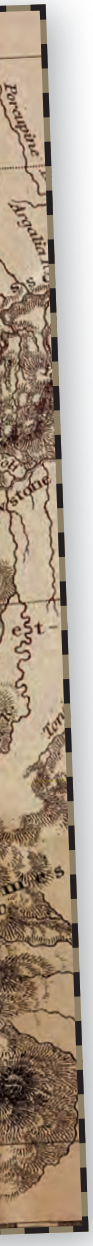
ARREST THOSE SPIES!

How close did Spain come to arresting explorers Lewis and Clark?



Tipped off by their American spy, the Spanish chased after Meriwether Lewis (above) and William Clark (top) as they explored the new Western region of the United States after the nation purchased it from France in 1803. The Spanish had controlled the Louisiana Purchase area since 1762 until France took it back in 1800. Did the Spanish succeed in arresting the explorers?

– TRUE WEST ARCHIVES –



With all the pomp the Spanish officer could muster so far from present-day Santa Fe, New Mexico, Lt. Facundo Melgares rode into the sprawling Pawnee village along the Republican River in Nebraska in 1806 with 300 uniformed men.

The Pawnee village had a population of nearly 1,000, among the estimated 10,000 Pawnees who resided in Nebraska. Melgares's orders were to keep the peace. North of him, near present-day Columbus, a Spanish force under Gen. Pedro De Villasur had fallen to Pawnee warriors in 1720.

Melgares's mission was to arrest Meriwether Lewis and William Clark as the explorers made their way back to the United States after trespassing in Spanish territory. Spain did not recognize France's 1803 sale of the territory to the U.S. since, when Spain sold the territory to France three years earlier, Spain had stipulated it could not be sold to a third party without prior consent.

Spanish fur traders had been working the upper reaches of the Missouri River for decades. Spanish commander Pedro Vial had a map of the West dated 1787 that not only showed the entire course of the Missouri River, but also its source at Three Forks in western Montana. Lewis and Clark would not come across Three Forks until 1805.

After the 1803 Louisiana Purchase, President Thomas Jefferson launched four expeditions into the vast region: Lewis and Clark were to explore the northern region by following the Missouri River; Zebulon Pike was to explore the central region by following the Kansas River; and William Dunbar, ascending the Ouachita, and Thomas Freeman, by way of the Red River, were to explore the southern portion.

When Gen. James Wilkinson, commander of the U.S. Army and a traitorous paid agent of Spain, obtained details of these expeditions (his son James was assigned to the Pike expedition), he passed them on to the Spanish ambassador, Marqués de Casa-Yrujo.

The Spanish ambassador urged Nemesio Salcedo, commandant general of the Internal Provinces, to intercept the expeditions. Vial, the premier mountain man of his time, having lived amongst the fierce Comanche, was the logical man to send out after the Americans.

• X Marks the Spot •

On September 18, Larned, Kansas, dedicated a sign marking the Melgares Expedition and the site where Melgares had left his men to capture an American expedition while he rode to Nebraska to arrest Lewis and Clark. The marker is four miles west of Larned off U.S. 56.

– COURTESY SANTA FE TRAIL ASSOCIATION –

On August 1, 1804, Vial and Jose Jarvet led 52 Spanish troops and Pueblos out of Santa Fe. Arriving in central Nebraska, Pawnees informed Vial that Lewis and Clark were already ascending the Missouri River. They were less than 100 miles from Vial's position, but for some unknown reason, Vial returned to Santa Fe.

Salcedo sent Vial to find Lewis and Clark a second time, on October 5, 1805, with 100 men. They encountered armed Indian warriors near today's Las Animas, Colorado, and, after a give-and-take fight, returned to Santa Fe, New Mexico.

For a third time, Salcedo sent Vial after the explorers, in April 1806, with 300 men and trade goods for the Pawnees. This time, Vial turned back due to desertions.

Salcedo asked Melgares to locate Lewis and Clark before they reached the safety of the United States.

Given Vial's poor results, Salcedo asked the aristocratic Melgares to locate Lewis and Clark before they reached the safety of the United States.

Melgares left Santa Fe on June 15, 1806, with 600 troops. Reaching the Arkansas River near present-day Larned, Kansas, he had 240 men dig in, anticipating the Freeman expedition. Then he and the others aimed north for the Missouri River.

When Melgares arrived at the Pawnee town on the Republican in September, Chief Sharitarish, also known as White Wolf, animatedly opposed the Spanish continuing on. With Lewis and Clark entering the Nebraska area, Melgares was only 140 miles from his quarry. But he risked an armed confrontation with White Wolf if he continued on.

The best he could do was convince the Pawnee chief to fly the Spanish flag and to not allow Americans onto Pawnee lands. He also gave White Wolf Jarvet's 10-year-old half-Pawnee son and two French trappers whom he had arrested. Melgares began the march back home around September 11.

Two weeks later, Pike and his 20 men arrived. The Pawnees were hostile, so as to honor their agreement with Melgares. Pike calmed them; he even persuaded them to lower the Spanish flag and raise the U.S. flag.

White Wolf opposed Pike going west. Pike ignored his warning and followed the trail left by Melgares to the Arkansas River, where Pike struck west. The Spanish captured Pike and his men on February 26, 1807, and escorted them to Santa Fe, though they were eventually released.

Freeman was also turned back by Spanish authorities at Spanish Bluff near the Oklahoma border in July 1806. But the Spanish never stopped Lewis and Clark.

Mike Coppock is a published author of Alaskan history works. He currently resides in Enid, Oklahoma, and he teaches in Tuluksak, Alaska, part of the year.

BY JAN MACKELL COLLINS

The Wife of Wyatt Earp's Sworn Enemy

The forgotten life of an embittered wife reveals an intriguing twist to the Behan-Earp relationship.

"I have been nearly driven to distraction!"

So said Victoria Zaff Behan, with the culprit being her well-known husband, John Harris Behan. This was in 1875 when, after six years of a more-than-rocky marriage, the lady decided to call it quits.

Victoria had already seen her share of struggles. She hardly knew her father, who had left her German immigrant mother, Harriet (maiden name unknown), after the birth of her first two children, Benjamin, around 1847, and Catherine, in 1849. Sans husband in 1850, Harriet moved with her kids from Missouri to live with Leopold and Catharine Zaff in Jefferson, Indiana, before she left for California. She gave birth to Victoria in 1852 and Louisa in 1854. By 1860, Harriet and her daughters were living in the gold mining camp of Little York in Nevada County, while Benjamin stayed with the Zaffs in Indiana.

The identity of Victoria and Louisa's father remains a mystery. The census in Little York identifies Harriet as a widow, but clues are scant as to the identity of her husband. He may have been Godfrey Zaff, a fellow German, who was living in a Sacramento boarding house in 1850. The census that year indicates Zaff was married and labored as a "cutter of garments." Perhaps Harriet and Godfrey got married in Indiana, then he went to try his luck at gold mining and later sent for her and the kids. Godfrey died in April 1860 in Nevada City, roughly seven miles from Little York.

Five months later, Harriet married John Bourke in Red Dog, located a mile or so from Little York. Bourke was one of thousands of Irish immigrants who had joined the Forty Niners flocking to California's goldfields. A son, John, was born to the Bourkes in 1862. The family next spent time in Mohave County, Arizona Territory, before relocating to the budding city of Prescott in the winter of 1864.

In Prescott, Bourke found work managing the Quartz Rock Saloon. Between 1864 and 1867, he also joined the Society of Arizona Pioneers (today's Arizona Historical Society), served as Yavapai County sheriff and was ultimately elected county recorder. For the first time, Victoria experienced a stable family life. She attended school, enjoyed her stepfather's fine reputation in town and became acquainted with Deputy Sheriff Johnny Behan.

Behan, born in 1844 to Irish immigrants in Missouri, had also been to California. He joined the Union during the Civil War before serving as a clerk for Arizona Territory's first legislative assembly in Prescott. In 1866, Bourke appointed him deputy sheriff, and Behan became popular with the denizens. A September 1867 edition of the *Arizona Miner*, Prescott's newspaper, wrote of Behan's journey to visit family in Missouri: "We wish you a pleasant trip, Johnny, and hope you will soon return in company with a better half."

Behan's "better half" would turn out to be Victoria Zaff. A couple of career mistakes aside, Behan seemed a good prospect for marriage. He had a great job and was well liked. Besides, she had one more good reason to marry him: Victoria was pregnant. The couple exchanged vows in far-away San Francisco, California, in March 1869. Their daughter, Henrietta, was born in June. The couple hoped nobody would do the math. They didn't, at least publicly.

SOILED DOVES ON WHISKEY ROW

The family Behan became a respected presence in Prescott. In January 1870, the *Arizona Miner* noted the couple was building a stylish home on Capitol Hill, "one of the prettiest spots on the town site." In July 1871, a second child, Albert Price, was born. Over the next two years, Behan was elected sheriff and appointed to the Seventh Legislative Assembly of the Territory of Arizona.

Gradually, however, Behan began spending more and more time away from home. Victoria became aware that her husband favored Prescott's Whiskey Row and its adjoining red light district. Victoria later claimed she knew all along that her husband "openly and notoriously visited houses of ill-fame and prostitution...."

The marriage crumbled further when Behan lost his re-election campaign for sheriff in 1874. On those occasions when he managed to make it home from Whiskey Row, Victoria remembered their terrible fights. During those times, Victoria claimed, Behan would approach her in a "threatening and menacing manner calling me names such as whore and other epithets of like character and by falsely charging me with having had criminal intercourse with other men, threatened to turn me out of the house, quarreling with, and abusing me, swearing and threatening to inflict upon me personal violence."

This only known portrait of John and Victoria Behan together was probably taken around the time of their marriage in 1869. Six years later, they divorced.

– COURTESY UNIVERSITY OF ARIZONA SPECIAL COLLECTIONS –

Perhaps such an argument sent Behan into the arms of prostitute Sadie Mansfield in December 1874. There, Victoria said, he "did consort, cohabit and have sexual intercourse with the said [woman]…openly and notoriously causing great scandal…all of which came to the knowledge of this plaintiff."

The *Arizona Weekly Miner* yielded no clues to the Behan's failing marriage in the coming months, reporting instead on Behan's prospecting efforts in Mohave County and daughter Henrietta making the honor roll at school. But Behan's discrepancies were outed on May 22, 1875, when Victoria filed for divorce.

UGLY SECRETS COME OUT

She was granted one in June and received custody of her children, plus child support—but for Albert only. Naturally, the glaring crossing out of Henrietta's name on the divorce record led rumors as to why. The ugly secrets that had been harbored within the Behans' private circle were now on public display for all to see.

Local newspapers declined to comment on the divorce, but Victoria could not have missed the articles about Behan's continued successes in law enforcement and politics. The newspapers were good to Victoria too, commenting on her charitable efforts and complimenting her family. "We have known [Mrs. Bourke] and her fair daughters to be industrious and an ornament to our good society," praised *The Weekly Arizona Miner* in December 1876.

The Behans' separate lives were forced to come together once more when Henrietta succumbed to scarlet fever in March 1877. Albert was also afflicted, but escaped with a hearing impairment. From then on, Behan remained much a part of Albert's life. During an excursion in 1879, "Mr. Behan took his little son Albert with him, and will in a short time place him under the care of an eminent physician in San Francisco for the purpose of having him treated for a slight deafness, occasioned by a severe sickness two years ago," confirmed *The Weekly Arizona Miner*.

Victoria continued rebuilding her reputation. Memories of her scandalous divorce were fading. In June 1879, Lily Fremont, daughter of Gov. John C. Fremont, noted in her diary that "Mrs. Behan, Mrs. Luke and Mrs. Rodenburg called." Victoria was moving on with her life. Behan, meanwhile, was rescued from an angry mob of Chinese men in late 1879. Perhaps this embarrassing incident inspired him to open a saloon in Tip Top, a budding mining community in the Bradshaw Mountains about 25 miles south of Prescott.

> Victoria later claimed she knew all along that her husband "openly and notoriously visited houses of ill-fame and prostitution...."

Behan was still in Tip Top when the census was taken in June 1880, as was the notorious Mansfield with whom he had cavorted in Prescott. As for Victoria, she and Albert were still living with Harriet Bourke in Prescott. Victoria may have been blissfully unaware that her ex was pursuing a new love interest, Josephine Sarah Marcus. (Some historians believe Josie and Mansfield were the same woman.) If Behan told his ex-wife about his additional plans for another visit to San Francisco, California, he probably left out that he was going there to give an engagement ring to Josie and convince her to join him in Arizona.

WHERE'S ALBERT?

Victoria let Albert live with his father in Tombstone, but she may not have done so if she had known of Behan's plan. Behan and son arrived in Tombstone in September 1880 and awaited Josie's arrival in December. At the Grand Hotel where Behan bartended, Josie cared for Albert when his father was away. "I came to love him as my own," she later said of Albert. "He was the only child I ever had in any sense of the word."

Next, Behan and his new flame made plans to procure a house where they could live with Albert. Victoria was likely unaware of the plan or that the new "Mrs. Behan" had taken Victoria's nine-year-old son to his hearing specialist appointment in San Francisco. Upon returning to Tombstone,

Albert Behan was likely working as a U.S. customs inspector when this photo of him was taken.

– COURTESY LYDIA GRAY –

Victoria gave birth to two children, Albert (far left) and Henrietta (left), while married to John Behan. During divorce proceedings Henrietta's name was stricken from the divorce record, leading some to believe she was fathered by someone else.

– COURTESY LYDIA GRAY –

however, Josie found Behan with another woman. Josie's ensuing breakup with Behan landed her in the arms of his political adversary, lawman Wyatt Earp.

In August 1881, the local paper noted that Victoria had taken a trip to Mohave County, "visiting her sisters, cousins and aunts." The reason for the trip may have been to retrieve Albert, as he was not mentioned as being in Tombstone during the famed shoot-out at the O.K. Corral a few months later.

Albert would have arrived in Prescott in time to attend his mother's wedding to Charles Randall on September 15. Randall was a hardware merchant who, by all appearances, was much better suited for Victoria. Heartbreak came, however, when the Randalls tried for children. A daughter was stillborn in April 1884 and another baby died in November. A son, Owen Miner, was born in 1885, but lived just over a year. Victoria overcame her grief by focusing on Albert, who was sent to a California college in 1888.

In 1889, the Randalls were living at the Congress Mine when Victoria died suddenly on May 15 from "an attack of acute rheumatism." The lady would have appreciated her epitaph in the *Prescott Courier*, which read, in part, "She was a good, true woman and friends, of which she had a great many, will be greatly grieved over her loss." Pallbearers at her funeral included Yavapai County Sheriff "Buckey" O'Neill and former Prescott Mayor Morris Goldwater.

Randall remained in the town of Congress, where he was elected postmaster in 1891. He eventually remarried and returned to Prescott. As for Albert, Victoria's only surviving child maintained relationships with his family up to their deaths. He also pursued a career in law enforcement. Between 1894 and 1922, Albert worked for the U.S. Customs Houses in Nogales, Yuma and Ajo. Beginning in 1897, his job included working as an undersheriff in those towns. He was still employed as such in 1912, when his father died in Tucson.

VISITS WITH THE ENEMY

From 1918 to 1922, Albert gained respect as a U.S. marshal in Ajo. In 1926, as reported by Josie and others, Albert visited Josie and Wyatt at their Los Angeles home (the two were considered common law-married at that point). During the visit, Albert warned Wyatt that Billy Breakenridge, a former deputy sheriff under Behan, was writing a book with the intention of making Wyatt look bad (the tome, *Helldorado*, was published in 1928).

"It seems a bit strange as I think of it," Josie later commented, "that the son of Sheriff Behan should show this interest in the reputation of his father's political enemy. But the character of the two men—Wyatt Earp and the sheriff's son—answers that, and the friendly gesture on the part of the younger man is a compliment to both."

Ten years later, Josie visited Albert in Tucson on the way to Tombstone for a "research trip." With her were Harold and Vinnolia Earp Ackerman, who, with Mabel Earp Cason, planned to write a manuscript about Wyatt. Neither Breakenridge, the Ackermans, nor Cason interviewed Albert. If they had, he might have mentioned his mother, Victoria—although Josie would have probably prevented such information from appearing in any public works.

With the deaths of Victoria's sister Louisa in 1934 and her last husband, Charles Randall, in 1942, fewer people remained who personally knew Victoria. Alone, with no immediate family, Albert retired to the Arizona Pioneers' Home in Prescott. When he died in 1949, his death certificate listed his parents as "unknown." Even Albert took the secret of his parents' scandalous divorce to the grave.

Jan MacKell Collins has written two books about prostitution history in the Rocky Mountains and, most recently, *The Hash Knife Around Holbrook.* Her latest book, *Wild Women of Prescott*, will debut this year.

Artist Andy Thomas captured Wild Bill Hickok unknowingly playing his last poker hand as his killer creeps up behind him. *Wild Bill's Last Deal* hammered down at the C.M. Russell Museum's benefit auction last year for $80,000.

– COURTESY THE RUSSELL –

THE BALL THAT KILLED WILD BILL

A RIVERBOAT CAPTAIN BECOMES A LIVING EVIDENCE EXHIBIT FOR ONE OF THE WEST'S MOST NOTORIOUS MURDERS.

BY JANA BOMMERSBACH

IF Wild Bill Hickok was buried in Deadwood, South Dakota, in 1876, why was the bullet that killed him buried in St. Louis, Missouri, in 1910?

You already know the answer if you know about Bill Massie, and if you don't, you need to.

Massie was a Missouri River steamboat pilot who went in search of riches when gold was discovered in the Black Hills. He didn't find metal in a mine, but in Nuttal & Mann's Saloon in Deadwood on August 2, 1876.

Massie preferred poker to prospecting, and he was pretty good at it too. He had been playing at Nuttal & Mann's Saloon most of the day, in a spirited game with saloon owner Carl Mann, Charlie Rich and a fourth guy who lost his stake and left. When Hickok came into the saloon, he was offered the vacant seat at the table.

> "THE BALL THAT KILLED WILD BILL ARRIVED IN THE CITY YESTERDAY."
>
> – *Bismarck Daily Tribune*, July 15, 1885

Hickok hesitated. He never sat with his back to the room, so he asked Rich if he would change seats with him. But Rich liked his seat against the wall just fine. Hickok sat down, directly across from Massie.

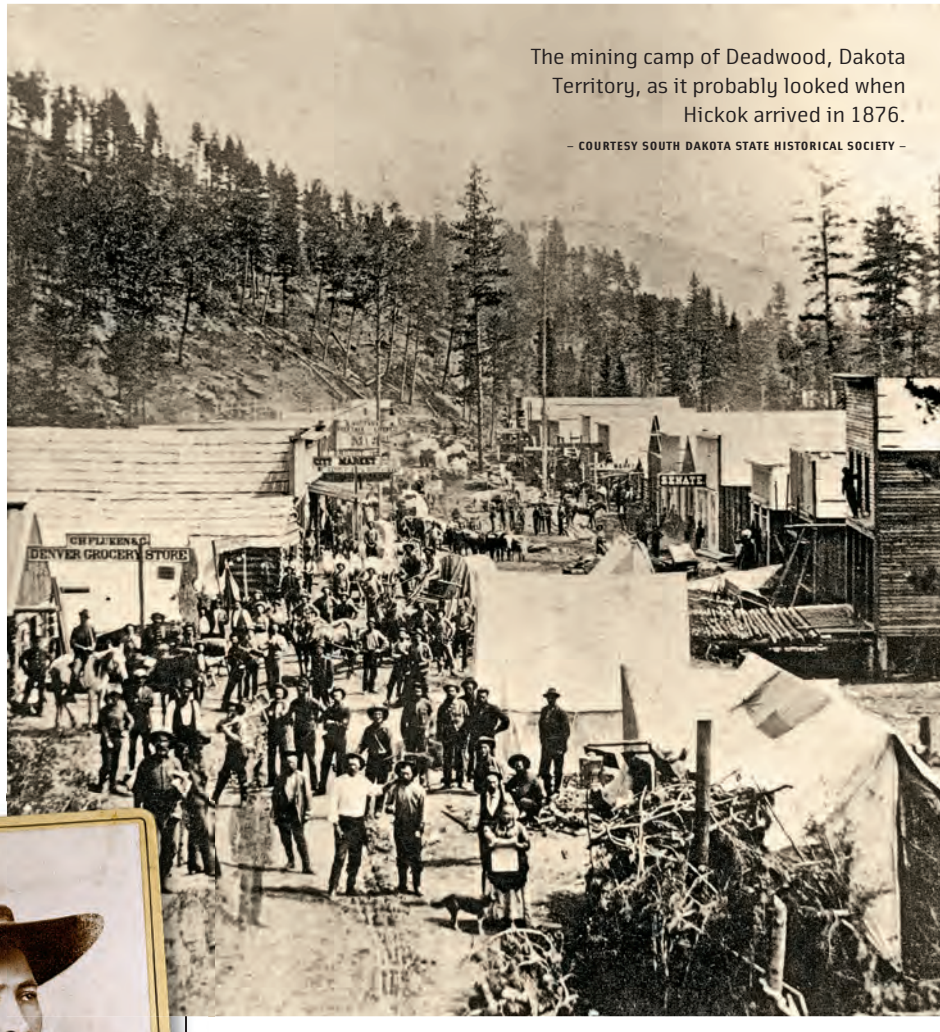
As they played, Massie won big. Hickok finally had a hand he thought was a winner—reportedly a pair of aces and a pair of eights—but he never got a chance to play it. Jack McCall walked into the bar and shot Hickok through the head.

The ball of lead exited Hickok's right cheek and lodged in Massie's left wrist. Massie, at first, thought Hickok had shot him in anger. He apparently stared at Hickok in disbelief, before he realized what had actually happened.

Massie was subpoenaed to testify at McCall's trial, but he refused. "I won't go down there to

When the bullet that murdered Wild Bill Hickok (below inset) struck William Massie (below) in the wrist, the riverboat captain rushed out of the saloon, screaming, "Wild Bill has shot me."

– MASSIE COURTESY WILLIAM B. SECREST; HICKOK COURTESY GREG MARTIN AUCTIONS, JUNE 16, 2003 –



The mining camp of Deadwood, Dakota Territory, as it probably looked when Hickok arrived in 1876.

– COURTESY SOUTH DAKOTA STATE HISTORICAL SOCIETY –

Dr. Ellis T. Pierce (left) prepared Hickok's body for burial. He was also the source who claimed Hickok was holding two pairs of aces and eights when he was killed, the "Dead Man's Hand" first publicized by Frank J. Wilstach in his 1926 book, *Wild Bill Hickok: The Prince of Pistoleers*.

– COURTESY WILLIAM B. SECREST –

testify! Think of the disgrace it would be for my daughters to have it in all the papers that I'd been in a poker game where a man was murdered," he said (apparently not yet understanding the historical significance of the murder). He admitted he also feared for his job. In the end, a bench warrant was issued, and Massie was forced to appear—a living evidence exhibit, as he showed off the murdering bullet in his wrist.

Massie went back to steamboats and eventually caught on to the significance of his wrist jewelry. Whenever Massie docked in Bismarck, North Dakota, he "enjoyed swaggering around the town, reminding his friends that the 'bullet that killed Wild Bill has come to town,'" reported *Dakota Datebook*, a radio program aired by Prairie Public Broadcasting.

That bullet went to Massie's grave with him, when he died in 1910 and was buried in a St. Louis cemetery.

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

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

KIT CARSON'S HORSEBACK DUEL

KIT CARSON VS THE "GREAT BULLY OF THE MOUNTAINS"

Kit Carson and Joseph Chouinard square off on horseback.

– ILLUSTRATION BY BOB BOZE BELL –

BY BOB BOZE BELL

Based on the research of Marc Simmons

AUGUST 1835

The large French-Canadian trapper Joseph Chouinard is roaring drunk and on a day-long rampage at the annual trapper's rendezvous on the upper Green River in Wyoming.

Chouinard, also known as the "Great Bully of the Mountains," is abusing anyone and everyone he runs into in the sprawling camp. He picks fights and beats up two or three of his fellow Frenchmen.

Late in the afternoon, the bully turns his attention to the Americans, blaring that he will "take a switch and switch them" for being "mewling school boys."

Finally, a short, wiry trapper steps forward, proudly proclaiming he is an American and unafraid of the Frenchman. The bantam rooster-like mountain man warns the Frenchman to stop such talk or he "will rip his guts."

Chouinard turns on his heels and hurries to his lodge to retrieve his rifle and his horse. Kit Carson, the challenger, does the same.

Word spreads of the impending storm. Trappers and Indians hurry to watch the battle about to unfold inside the open circle in front of the tents.

Carson has armed himself with a horse pistol, possibly a single-shot dragoon. In the heat of the moment, he rides forward without a saddle.

The two horsemen approach from opposite directions. When they gallop toward each other, they rein in so close, their horses' heads touch.

Carson demands to know if he is the man the Frenchman intends to shoot.

"No," Chouinard replies, but in the same instant, he swings up his rifle to fire a shot.

Carson raises his heavy pistol and shoots a half-second before the Frenchman can pull the trigger.

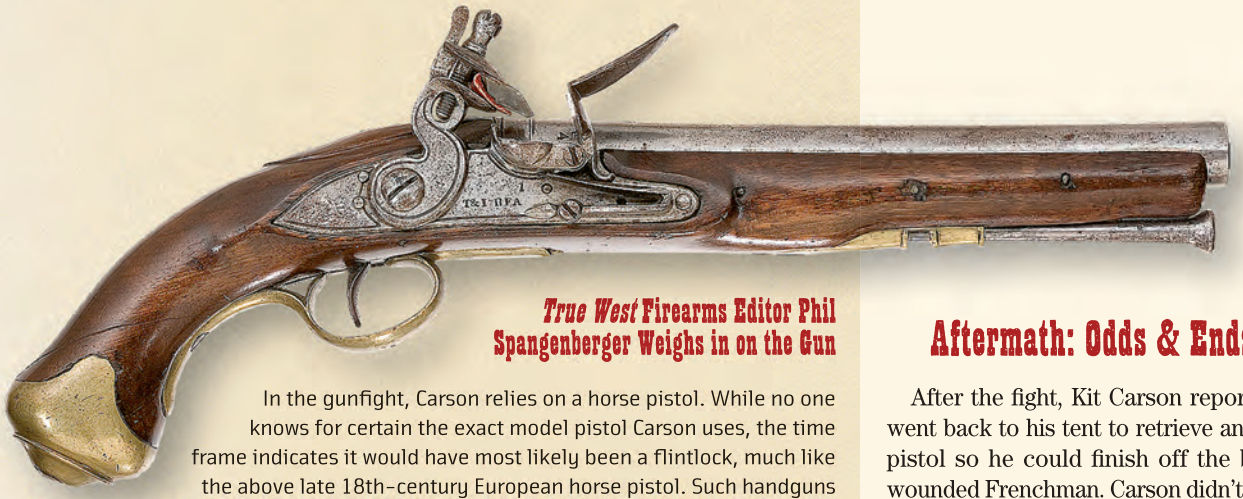
Carson's shot strikes Chouinard in the right hand, shattering it and tearing off his thumb. The ball comes out the wrist and passes through the arm above the elbow. Carson's shot causes the Frenchman's rifle to jerk upward; instead of hitting Carson in the heart, the bullet creases the trapper's neck, under his right ear. The spent powder burns Carson's eye and singes his hair.

Chouinard falls to the ground, and the duel ends.

Green River Rendezvous **by William Henry Jackson**

Kit Carson attends the annual trapper's rendezvous with his old friend Jim Bridger. His crew has just finished a season of beaver hunting near the headwaters of the Missouri River. The river's floodplain is well grassed with stands of cottonwood and willow, and the air is quite cool for summer. The 1835 rendezvous attracts a couple hundred white traders and trappers, while at least 2,000 Indians have pitched their tipis for miles up and down the river.

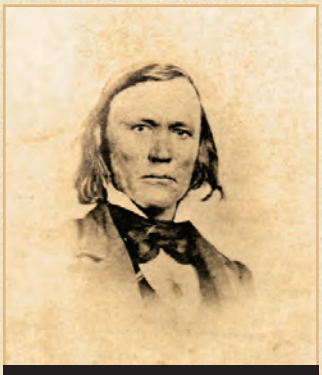
– ALL IMAGES TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED –



***True West* Firearms Editor Phil Spangenberger Weighs in on the Gun**

In the gunfight, Carson relies on a horse pistol. While no one knows for certain the exact model pistol Carson uses, the time frame indicates it would have most likely been a flintlock, much like the above late 18th-century European horse pistol. Such handguns were commonly found in early America and easily put to use on the frontier years after their first appearance.

Kit Carson, shown standing with John C. Fremont, served as the primary guide for explorer Fremont on several journeys. Fremont's reports praised the young scout and led to Carson's celebrity back East, where he found stardom in dime novels.



Kit Carson

Aftermath: Odds & Ends

After the fight, Kit Carson reportedly went back to his tent to retrieve another pistol so he could finish off the badly wounded Frenchman. Carson didn't clear up whether or not this happened, adding only a single sentence about the duel, "During our stay in camp we had no more bother with this bully Frenchman."

This sounds like the bully survived. "Historians and writers remain about evenly divided over whether he did or did not kill Joseph Chouinard," writes Marc Simmons in *Kit Carson & His Three Wives*.

After witnessing the collapse of the fur trade, Carson had a chance encounter with explorer John C. Fremont, in 1842, that allowed him to act as a guide and fighter before he joined the fight in the 1846-48 Mexican-American War. In 1849, he moved to Taos, New Mexico; five years later, he became an Ute Indian agent.

By 1861, he was back in battle, in this case, fighting for the Union in the Civil War. Carson joined the 1st New Mexico Volunteer Infantry where he served as its colonel. After clashing with Confederates at the 1862 Battle of Valverde, he defeated the Navajos and rounded them up for a forced march to the Fort Sumner reservation.

A year after being named a brigadier general in 1865, Carson moved to Colorado to serve as commander at Fort Garland. While there, he negotiated a peace treaty with the Utes.

Carson left the Army in 1867 because of declining health. He died at Fort Lyon on May 23, 1868. His final words were, "Doctor, compadre, adios!"

Recommended: *Kit Carson & His Three Wives: A Family History* by Marc Simmons, published by University of New Mexico Press

BY JOHNNY D. BOGGS

The Valiant and Brave

The Buffalo Soldiers overcame adversity during their distinguished history on the Southern Plains.

Many of the men who bravely served in the Buffalo Soldier regiments that fought in the American Indian Wars from the 1860s to the 1880s remain unknown, including these three soldiers, from left: a non-commissioned officer from Company D infantry—with three service stripes, indicating 15 years of service; a sharpshooter from the 9th Cavalry at Fort Robinson, near Crawford, Nebraska; and an infantryman from Company A, 25th Infantry, circa 1886.

– COURTESY LIBRARY OF CONGRESS –

Frankly, I don't get re-enactors. Like that overweight, redneck Civil War buff I saw years back, firing his musket, then yelling at advancing Yankee re-enactors: "Eat [bleep] and die!" I can't see a Reb in 1863 being so plump.

These guys, however, I understand and like. But they're not "re-enactors."

Lieutenant Henry O. Flipper greets me at the San Antonio National Cemetery. You probably know Flipper, the first black graduate from West Point. Born into slavery in Georgia in 1856, Flipper was commissioned as a second lieutenant in 1877 and served in the 10th Cavalry, including the campaign against Victorio's Apaches. Court-martialed in 1881, he was dishonorably discharged, but in 1999, President Bill Clinton gave Flipper a posthumous pardon.

Actually, Flipper is Turner McGarity, a member of the Bexar County Buffalo Soldiers Association, dedicated to honoring the black soldiers and Seminole-Negro Indian Scouts who served in the post-Civil War West. Eighteen earned the Medal of Honor.

Just don't call these men "re-enactors."

"We're not a re-enacting group," McGarity says. "We spread history that has been left out of the books."

The "Buffalo Soldiers" Begin

The post-Civil War history of the "Buffalo Soldiers" began on July 28, 1866, when Congress authorized the formation of six all-black regiments (two cavalry, four infantry), the first black regiments created since the Civil War, which saw 175 such regiments in the Union Army. Those six units would be reduced to four regiments, the 9th and 10th Cavalries, and the 24th and 25th Infantries, history's "buffalo soldiers." Most of the 9th, organized in New Orleans, would train in San Antonio. The 10th would set up shop in Fort Leavenworth, Kansas.

The latter's as good a place as any to start this trip.

Not all officers welcomed the opportunity to command blacks, many of whom were recently freed slaves.

That's because the Frontier Army Museum tells the story of the Army (1804-1916) and the fort (1827-today), and its collection of horse-drawn vehicles is considered among the world's best. Buffalo Soldier Memorial Park, dedicated in 1992, is beautiful, inspirational and educational.

Entry to the museum and memorial is free, but photo identification is required for entrance to the still-active fort.

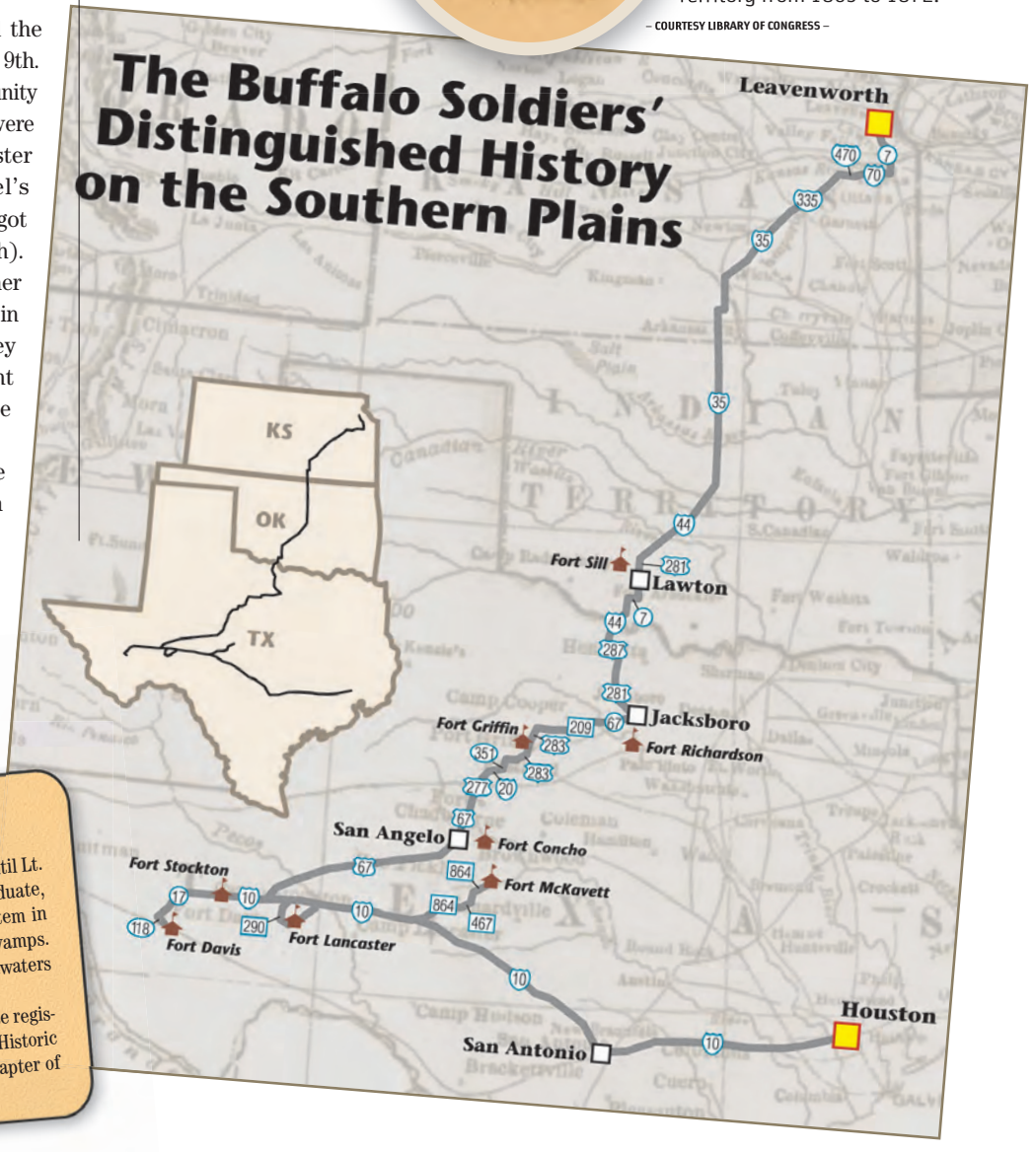
Benjamin Grierson commanded the 10th. Edward Hatch commanded the 9th. Not all officers welcomed the opportunity to command blacks—many of whom were recently freed slaves. George Custer rejected a lieutenant colonel's commission in a black regiment (he got one, instead, in the all-white 7th). Frederick Benteen decided he'd rather be a captain in the 7th than a major in the 9th. On the other hand, Wesley Merritt became the 9th's lieutenant colonel before being promoted to the 5th Cavalry's command in 1876.

Of course, the Army—then, like today—moved around, so I'm transferring to Fort Sill in Lawton, Oklahoma.

Established in 1869 near the Wichita Mountains, the 10th Cavalry pretty much built Fort Sill, but these soldiers weren't just carpenters and masons. In 1871, when General William T. Sherman ordered the arrest of Kiowa leaders Satank, Satanta and Big Tree for their part in the so-called Warren Wagon Train Raid near Jacksboro, Texas, it was the 10th that sprung the

Civil War hero Colonel Benjamin Grierson was among the first white officers to accept command of one of the new all-black regiments in 1866, and took great pride in leading the 10th Cavalry and building and commanding Fort Sill in the Indian Territory from 1869 to 1872.

– COURTESY LIBRARY OF CONGRESS –



Historical Marker

Rainy weather left Fort Sill a quagmire until Lt. Henry Flipper, West Point's first black graduate, oversaw the construction of a drainage system in 1878 that removed malarial ponds and swamps. Even today, "Flipper's Ditch" controls floodwaters and erosion at the base.

A marker ("a Black Military Heritage Site registered as an enclave of the Fort Sill National Historic Landmark") tells this often overlooked chapter of Flipper's career.

Lieutenant Henry O. Flipper's groundbreaking graduation from West Point as its first black graduateed to successful combat service in the West against the Apaches, but his career was ruined by institutional racism when he was dishonorably discharged based on trumped-up charges in 1881.

– COURTESY U.S. MILITARY ACADEMY LIBRARY –

trap and prevented more bloodshed, surprising the *Kiowas* and forcing Satanta to surrender. The fort's museum is tops, and a who's-who of Indians rests in the post cemetery.

Black Soldiers on the Texas Frontier

Black units would be stationed across much of Texas, so get ready to travel. Fort Richardson in Jacksboro honors the 10th and 24th soldiers stationed here. Blacks served at Fort Griffin, north of Albany. Both posts are now state historic sites, and the latter boasts an outstanding visitors center that opened last year. (Griffin is also home to the state's official longhorn herd.) Yet one of the best-preserved posts is in San Angelo, and Fort Concho, a national historic landmark, is a must.

Concho was home to the 10th—and still is. I'm greeted by three members of the Fort Concho Buffalo Soldiers, organized in 1987 for living-history programs.

If you believe the legend, with racial discrimination unchecked in post-Civil War Texas, black soldiers were given inferior equipment and poor livestock. There's just one problem.

"It's not true," Fort Concho manager Robert Bluthardt says.

William A. Dobak (with co-author Thomas D. Phillips) challenged most of those "facts" in their 2001 book *The Black Regulars, 1866-1898*. They even argue that the term "buffalo" was considered derogatory in those days, but there's no

After July 1866, when Congress created the six segregated U.S. Army regiments—later known as the Buffalo Soldiers—the all-black 10th Cavalry's headquarters and training ground was Fort Leavenworth, Kansas.

– COURTESY LIBRARY OF CONGRESS –

denying that today black interpreters and soldiers carry that label with extreme pride. The Fort Concho Buffalo Soldiers certainly do. But…

"You have soldiers serving on the frontlines," Bluthardt says. "You're not going to give them inferior weapons, and their horses were no poorer than those issued to most white regiments."

Injustice on the Frontlines

Which isn't to say that the soldiers did not face extreme racism.

In 1881, a white sheep-man murdered an unarmed black soldier in a San Angelo saloon. Enraged black soldiers demanded justice, reportedly even storming the town and firing shots into several buildings before Grierson managed to prevent more bloodshed. The white Texan sheep-man was later tried and, no surprise, acquitted.

Flipper's fight with racism seems equally unjust. So I'm off to Fort Davis National Historic Site in the beautiful Davis Mountains.

Established in 1854, Fort Davis had been regarrisoned and rebuilt in 1867 by the 9th under Merritt's command. Flipper, who had also served at Sill and Concho, arrived at Fort Davis in 1880. Former 24th Infantry commander William R. Shafter, then leading the 1st Infantry, took over as the fort's commander in 1881. When commissary funds came up missing, Flipper tried to hide the shortage from his tough

A FIERCE FIGHTING FORCE
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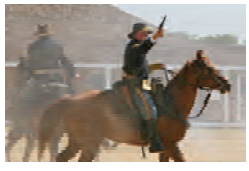

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The Bexar County Buffalo Soldiers Association monument dedicated to the unknown dead, at the San Antonio National Cemetery is the site of an annual memorial on Veterans Day.

–ALL PHOTOS COURTESY JOHNNY D. BOGGS UNLESS OTHERWISE NOTED –

disciplinarian commanding officer. That led to Flipper's arrest, court-martial and dismissal for conduct unbecoming an officer and a gentlemen (he was cleared of the embezzlement charge). Many historians note that white officers would not have been kicked out of the Army for such an offense.

Honoring the Valiant

From Davis, I head east—with brief stops at forts Stockton (reestablished by the 9th in 1867; run by the city today), Lancaster (the park ranger is sure happy to see me, or any visitor) and McKavett (which Sherman called "the prettiest post in Texas"). I could hit even more forts where blacks served, but I have a date at San Antonio National Cemetery.

We solemnly walk to the monument inscribed "To the Unknown Dead." Not all of them are unknown today. A plaque below the memorial names several black soldiers who died during the Indian Wars.

More than 280 buffalo soldiers are buried in this cemetery. So is John Bullis, who commanded the Seminole-Negro Scouts during the Indian Wars.

"All gave some," says McGarity, a veteran of the Vietnam War and retired Army sergeant major. "Some gave all."

The Bexar County group is trying to raise funds to open a buffalo soldiers museum at Buffalo Soldiers Memorial

The court-martial of Lt. Henry Flipper was held in the post chapel at Fort Davis. Merritt Barber, captain of the 16th Infantry, volunteered to serve as Flipper's counsel.

The Buffalo Soldiers National Museum in Houston displays the mummified remains of U.S. Army Private Thomas Smith who served at Fort Craig. He died of typhoid fever at age 20 in 1866. His visage was forensically recreated by Amanda Danning from a CT scan of his skull, the first ever of a Buffalo Soldier.

– COURTESY THE BUFFALO SOLDIERS NATIONAL MUSEUM –

Park near the cemetery. Of course, there's already one in Houston, my last stop. There, Captain Paul Matthews, collector/founder/chairman and tour guide of the Buffalo Soldiers National Museum—and a Bronze Star recipient during Vietnam—personally shows me his "dream-come-true." I also score some Buffalo Soldiers Barbecue Sauce. He refuses, however, to share his recipe.

This museum honors not just the blacks who fought in the West, but all wars, from the American Revolution to today. Its exhibit on the Houston Riot of 1917, an ugly event that led to the execution of 19 black soldiers (63 others received life sentences) for mutiny, is particularly disturbing.

Yes, Matthews says, the focus here is on blacks, but this isn't just a "black" museum.

"Visitors learn about the black experience in the military," he says, "and the sacrifices they've made. But they also learn about this country."

Johnny D. Boggs can't watch the 1964 movie *Rio Conchos*, co-starring NFL star Jim Brown as a black cavalry sergeant in post-Civil War Texas, enough.

Retired Army vet Turner McGarity takes on the role of Lt. Henry Flipper with the San Antonio–based Bexar County Buffalo Soldiers Association.

Buffalo Soldiers hid behind the shuttered windows to get the drop of Kiowa Indians during the arrest of Satanta and others at Fort Sill. The house was the home of the fort's commanding officer, Benjamin Grierson, but today it is known as the Sherman House, named after General William T. Sherman, who organized the arrest.

Side Roads

PLACES/CELEBRATIONS & EVENTS

Fort Huachuca Museum, *Sierra Vista, AZ;* **Fort Selden State Historic Site**, *Radium Springs, NM (above);* **Fort Leavenworth National Cemetery**, *Leavenworth, KS;* **Little's Boot Company**, *San Antonio, TX;* **Veterans Day Memorial at San Antonio National Cemetery**, November 11, 2015, San Antonio; **Christmas at Old Fort Concho**, December 4-6, 2015, San Angelo.

GOOD EATS & SLEEPS

Best Grub: Corner Pharmacy *(Leavenworth, KS);* The White Buffalo *(Lawton, OK);* Fiddle Fire Café and Camp *(San Angelo, TX) (above);* Luling City Market *(Luling);* Down House *(Houston).*

Best Lodging: Stardust Inn Bed & Breakfast *(Medicine Park, OK);* Main Street Bed and Breakfast & Bistro *(Jacksboro, TX);* Officers' Quarters 1 at Fort Concho *(San Angelo);* Historic Hotel Limpia *(Fort Davis);* The Sam Houston Hotel *(Houston).*

GOOD BOOKS

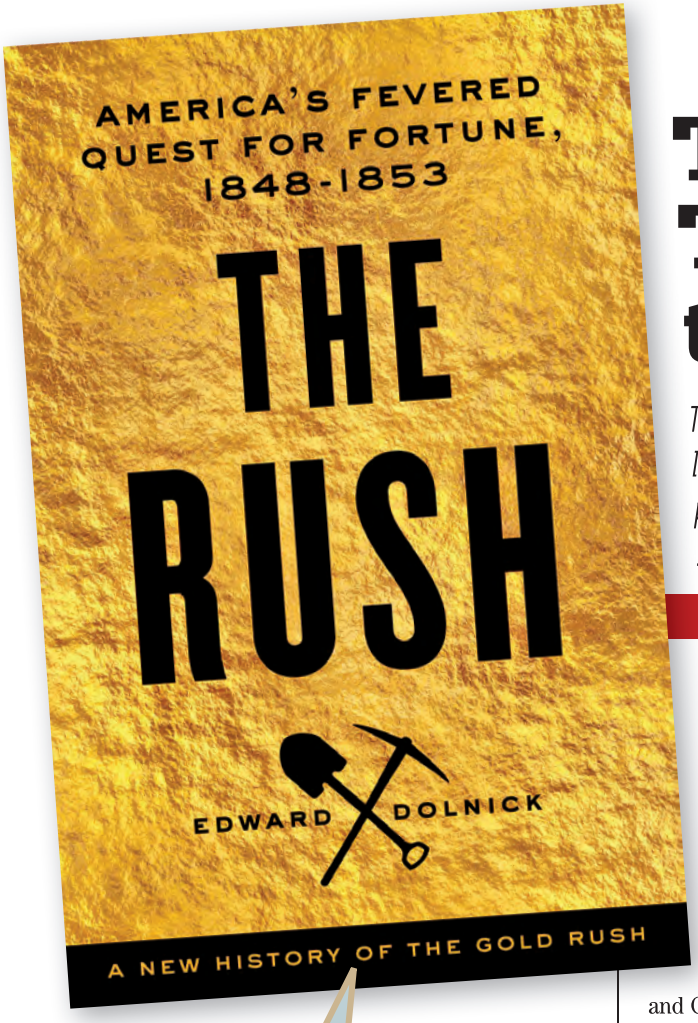
The Buffalo Soldiers: A Narrative of the Black Cavalry in the West by William H. Leckie; *The Black Regulars, 1866-1898* by William A. Dobak and Thomas D. Phillips; *Black, Buckskin and Blue: African-American Scouts and Soldiers on the Western Frontier* by Art T. Burton; *The Trials of Henry Flipper, First Black Graduate of West Point* by Don Cusic; *The Wolf and the Buffalo* (novel) by Elmer Kelton.

GOOD FILMS & TV

The Wonderful Country (United Artists); *Sergeant Rutledge* (Warner Bros.); *Buffalo Soldiers* (TNT).

WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



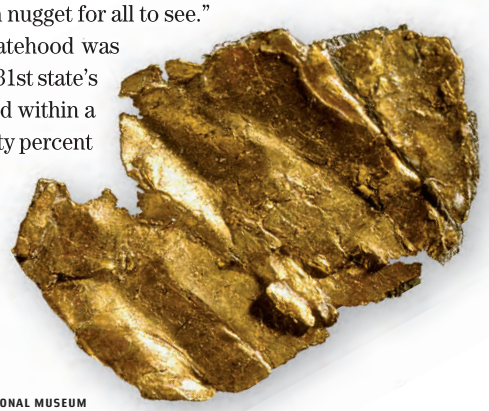
"The story is set in America, and it is, in important aspects, the American story...."

The Gold Rush That Changed the World

The bonanza that shaped a continental nation, and a legendary stage line to California, the power of Curtis's photography, the notorious guns of outlaws, and a shrouded mystery of a trailblazer.

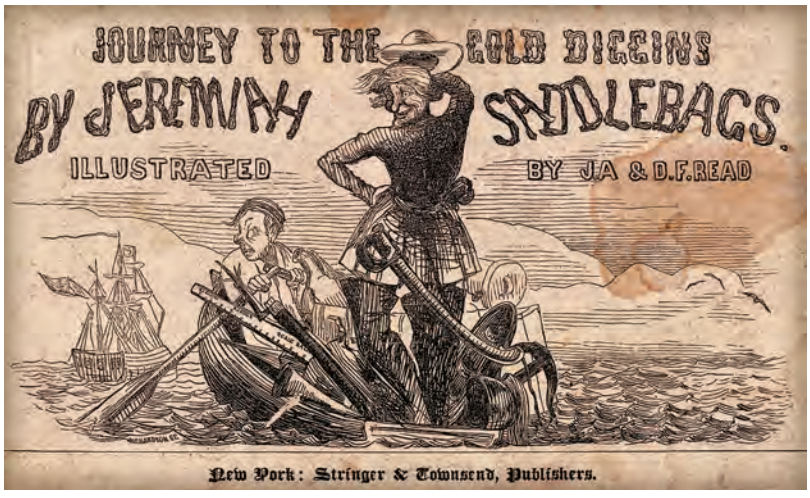
Before gold was discovered in January 1848 at Sutter's Mill on the South Fork of the American River in the foothills of the Sierra Nevadas east of Sacramento, the European-American population of California was less than 10,000. A month later, Mexico signed the Treaty of Guadalupe Hidalgo ceding California and the majority of the American Southwest to the United States. By the time President James K. Polk proclaimed California the golden state in his State of the Union address on December 5, 1848, the fever of the bonanza was about to shake the California Territory greater than any earthquake in history. In *The Rush: America's Fevered Quest for Fortune, 1848-1853* (Little, Brown and Company, $28), Edward Dolnick quotes President Polk declaring, "'It's true! All the rumors you've heard are true.' Polk might as well have flung an arm in the air and waved a golden nugget for all to see."

Two years later, as California statehood was ratified on September 9, 1850, the 31st state's population had grown tenfold, and within a decade had grown to 379,994. Forty percent



In *The Rush: America's Fevered Quest for Fortune 1848–1853,* Edward Dolnick retraces how gold pieces found at Sutter's Mill (right) on January 24, 1848, changed the course of a nation—and the world.

– COURTESY DIVISION OF WORK AND INDUSTRY, NATIONAL MUSEUM OF AMERICAN HISTORY, SMITHSONIAN INSTITUTION –



Edward Dolnick in *The Rush* humanizes how greed sent so many unprepared into the wilderness in search of their personal bonanzas during the California gold rush of 1848–1853.

– COURTESY YALE COLLECTION OF WESTERN AMERICANA, BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY –

of those treasure-seekers were foreign born—"triple the rest of the United States," changing the nation—and its psyche forever. As Dolnick succinctly reminds the reader, "The story is set in America, and it is, in important aspects, the American story… America is the land of the self-made man who rises by virtue of luck and pluck rather than blood or birth."

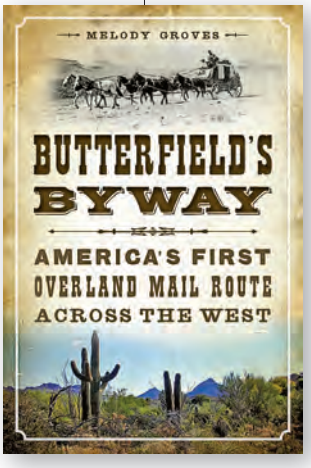
A former science writer at the *Boston Globe*, Dolnick expertly weaves the history, science and narrative biographies of five gold-seekers—three men and two women—into a well-focused and informative journey back to antebellum America and its struggle as a young industrial nation in which the Manifest Destiny policies of President Polk, the war with Mexico, immigration, epidemic disease and slavery would amalgamate in the 1840s and 1850s. This volatile mix would culminate in the Civil War—and prelude the second half of the 19th century and the rise of America as a world power.

Dolnick, who also wrote *Down the Great Unknown: John Wesley Powell's 1869 Journey of Discovery and Tragedy Through the Grand Canyon* and *The Clockwork Universe: Isaac Newton, the Royal Society, and the Birth of the Modern World*, provides the reader with a first-person understanding of the chaotic life of a miner and settler in California during the gold rush. His strength as a historian is his ability to use the rich fabric of primary sources to weave a story of the hope, failure, tragedy and success of the past that resonates in the present.

Readers and historians seeking an accessible re-telling of the California gold rush will find Dolnick's conclusions and research well-balanced, both with his five voices, and with his excellent endnotes and bibliography rich in newly discovered primary sources. While Dolnick could not have anticipated the current drought that is shaking the economy of the Golden State as it prepares to celebrate its 165th year of statehood in September 2015, he was very aware of California's struggle to recover from the Great Recession and maintain its unique place amidst the stars of the flag, "where the end of the story has not yet been written."

—Stuart Rosebrook

BUTTERFIELD'S TRAIL WEST



"Remember boys, nothing on God's earth must stop the United States Mail," John Butterfield admonished his employees, and from September 15, 1858 to March 1, 1861, nothing much did. One of the most colorful chapters in American history is the amazing story of Butterfield's Overland

ROUGH DRAFTS

Winter is a wonderful time to plan a trip to the West–and take along a reading list to match:

Dream West

If Western art inspires you, Montana's ***Charlie Russell: Art in the Collection of the Montana Historical Society*** (Montana Historical Society Press, 2014) is guaranteed to send you trekking in search of Russell's West.

Get Your Kicks

If your Western road trip starts on the Mother Road, Route 66, then Jim Hinckley's ***The Illustrated Route 66 Historical Atlas*** (Voyageur Press, 2014) is a must to own, and will look great next to another 2014 Voyageur Press imprint, Bob Boze Bell's ***The 66 Kid***.

Where a War Ends, the West Begins

Empire and Liberty: The Civil War and the West, edited by Virginia Scharff (University of California Press, March 2015), will inspire a Western visit in search of the Civil War and the beginning of the post-war West. Sounds like a road trip to me!

Ode to Easy Rider

James Whiteside's ***Old Blue's Road: A Historian's Motorcycle Journeys in the American West*** (University of Colorado Press, Feb. 2015) celebrates six years in search of the soul of the West. Is that "Born to be Wild" playing in the background?

–Stuart Rosebrook

BUILDING YOUR WESTERN LIBRARY

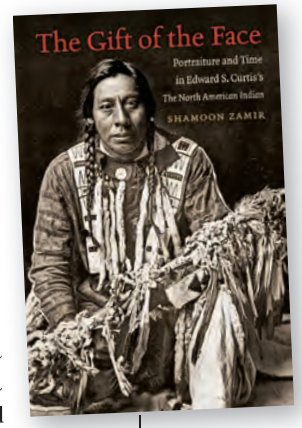
According to author Melody Groves, overcrowded San Francisco and its busy harbor in the 1850s was the beneficiary of the Butterfield Overland Mail Stagecoach Line, which provided relief to the residents by delivering the mail in 22 days in 1858, rather than an average of 125 days by clipper ship from New York.

– COURTESY LIBRARY OF CONGRESS –

Mail. Melody Groves' *Butterfield's Byway: America's First Overland Mail Route Across the West* (The History Press, $19.99) tells the story in this fun-to-read book. Groves has written a wonderful, comprehensive book on the short history of the line but it does more than that. She provides the historical background giving the wherefores and the whys of the need for a southern stage line that linked the "States" with California in the years prior to the Civil War.

—*Marshall Trimble, author of* Roadside History of Arizona

PORTRAIT OF AMERICA



Shamoon Zamir's *The Gift of the Face: Portraiture and Time in Edward S. Curtis's The North American Indian* (University of North Carolina Press, $39.95) provides a spectacularly researched analysis of the work of Edward S. Curtis. Zamir provides in-depth background about Curtis and his photographic career. Well illustrated, with both published images and prints from the original un-retouched negatives, this book provides substantial new insight into Curtis's creative process, from creation through publication of his landmark books and portfolios. Heavily annotated, it also provides a gateway to the best writings on Curtis and North American Indian photography. The book is highly recommended for those interested in learning more about Edward Curtis and his work.

—*Jeremy Rowe author of* Arizona Stereographs 1865-1930

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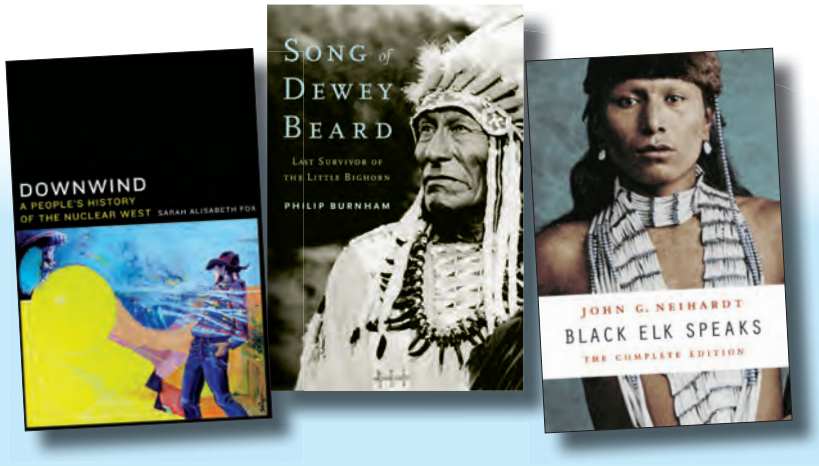

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Shamoon Zamir's *The Gift of the Face: Portraiture and Time in Edward S. Curtis's The North American Indian* provides a detailed analysis of Curtis's photographic study, including the series "Lodge Interior–Piegan" from 1909 featuring (from left) Hairy Face, her husband Yellow Kidney, and his brother Little Plume.

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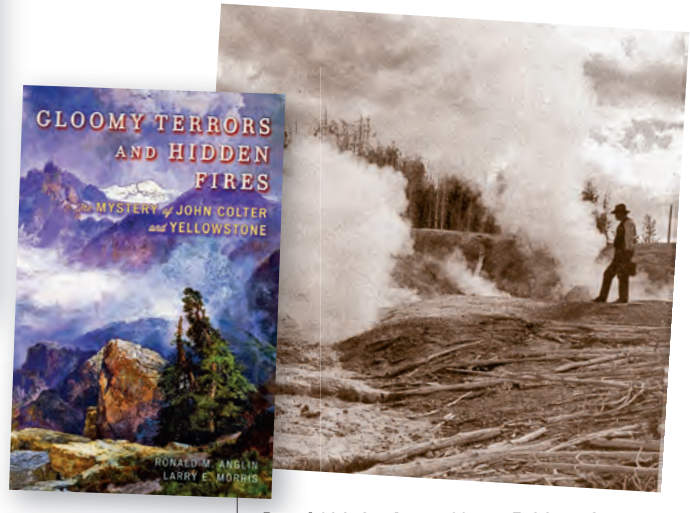
A MYSTERY OF MISTS AND MOUNTAIN MEN

Writing a biography about John Colter, who left behind no journal, letters or other reminiscences, was the daunting task of Ronald M. Angelin and Larry E. Morris in G*loomy Terrors and Hidden Fires: The Mystery of John Colter and Yellowstone* (Rowman & Littlefield, $35). Despite the title, fully half of the book deals with Colter's earlier years in the West with the Lewis and Clark Expedition and his career as a trapper. It is a fine addition to the annals of the fur trade, less so a true biography of Colter, proving the man is really very elusive in the historical record.

—*Candy Moulton author of* Forts, Fights & Frontier Sites: Wyoming Historic Locations



Ronald M. Anglin and Larry E. Morris's *Gloomy Terrors and Hidden Fires: The Mystery of John Colter and Yellowstone* attempts to prove John Colter discovered the wonders of Yellowstone and presents the legend of "Colter's Hell."

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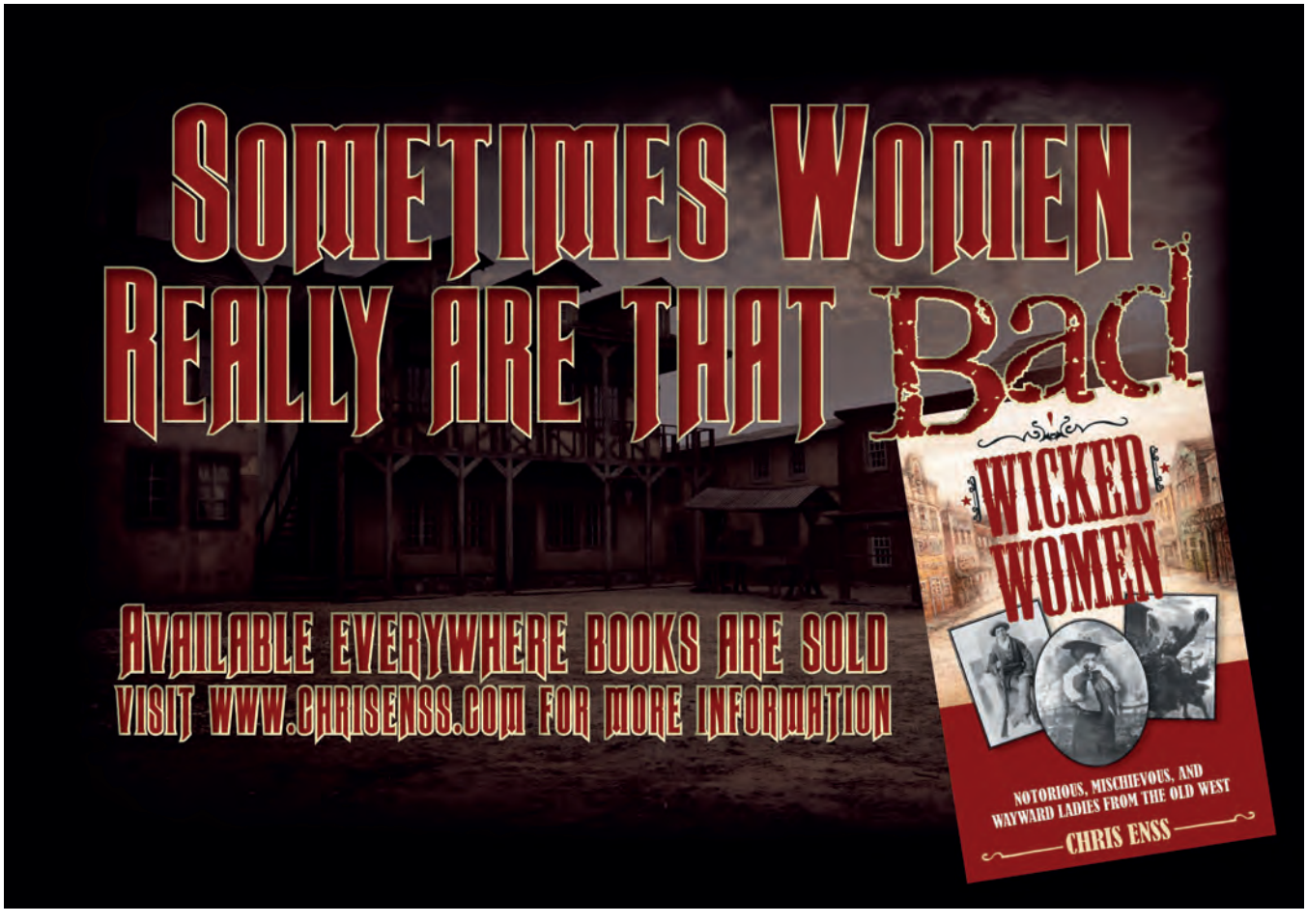

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ON THE EDGE OF THE WEST WITH MAX McCOY

A Kansas native, the WWA Spur award-winning novelist Max McCoy was raised on the edge of the American prairie between Baxter Springs, Kansas, and the Kansas-Missouri borderlands of Joplin and the Ozarks. McCoy, an associate professor of journalism and director of the Tallgrass Writing Workshop at Emporia State University in Emporia, Kansas, was an investigative reporter at *The Pittsburg Morning Sun* and *The Joplin Globe* for many years before entering academics. Early on, his passion for true crime led him to write for *True Detective*. In 1994, he published his first Western, *The Sixth Rider*, which earned him the WWA Medicine Pipe Bearer's Award for Best First Novel. Eighteen novels later, McCoy has just published his 19th, *The Spirit is Willing* (An Ophelia Wylde Paranormal Mystery), the second in his Kensington series, with his 20th due out in 2015. McCoy's love of the dark edge between good and evil that shadowed the settlement of his Kansas-Missouri borderlands is reflected in the stories and characters that inhabit the pages of McCoy's favorite works of Western fiction:

❶ *Huckleberry Finn* (Mark Twain, 125 Anniversary Edition, University of California Press, 2010): Twain's most luminous book. Although a flawed masterpiece, Ernest Hemingway believed all American literature flows from *Huckleberry Finn.* Twain grew up with America, and Huckleberry is the voice and emerging conscience of our country.

❷ *Little Big Man* (Thomas Berger, Dial Press, 1964): In a career of jumping and mixing genres, Berger's satiric novel heralded a coming disenchantment with the Western mythos. I was never interested in Westerns before Berger, but this picaresque story—which questions the very nature of reality—encouraged me to attempt my own bold and strange Western stories.

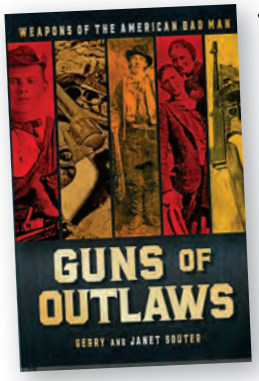
❸ *True Grit* (Charles Portis, Simon & Schuster, 1968): First serialized in *The Saturday Evening Post*, I read the book when I was 10 or 11 years old. I was blown away, obsessed even. I loved the voice and strength of narrator Mattie Ross, and even Glenn Campbell's acting couldn't ruin the 1969 film version. The Coen brothers' adaptation, however, is superior.

❹ *Monkey Wrench Gang* (Edward Abbey, Lippincott Williams & Wilkins, 1975): Oh, Edward Abbey. He's much of the reason I sometimes roam the American Southwest now in my Jeep Wrangler (Hayduke Lives!) full of serious gear, in search of adventure. This novel, about a gang of misfits engaged in serious eco-terrorism, liberated my inner outlaw. Abbey's *The Brave Cowboy* and *Desert Solitaire* are also contenders.

❺ *William Goldman Four Screenplays with Essays* (William Goldman, Applause Theatre & Cinema Books, 2000): Not a book, strictly, but William Goldman's screenplay for George Roy Hill's *Butch Cassidy and the Sundance Kid*, 1969, should be read as such; it's a master class in storytelling. It also provided the seed for so much that is still being worked out in popular culture today.

GUNS AND OUTLAWS

Famous outlaw and lawman firearms have always been captivating. Gerry and Janet Souter's *Guns of Outlaws: Weapons of the American Bad Man* (Zenith Press, $30) is the latest shot at famous guns, the last being in 2003 and 2008.



This beautifully illustrated volume offers a basic evolution of firearms and those who used them. Of the 99 gun specific photos, 44 are "attributed" guns. Others are aptly used to illustrate various types. Unpardonable is Wild Bill Hickok's first name stated as "William" (twice); a photo of a Hudson Terraplane street rod instead of vintage; and an over-reliance on Internet sources.

—*Monty McCord author of* Mundy's Law

In Guns of Outlaws: Weapons of the American Bad Man, the authors recall the violent lives and deaths of outlaws like Ned Huddleston, also known as Isom Dart, whose life of horse stealing and cattle rustling ended with .30–30 shot from Detective Tom Horn in 1900.

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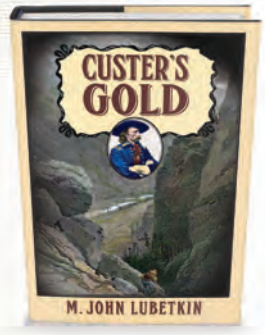

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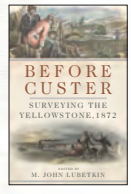

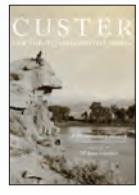

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BY C. COURTNEY JOYNER

He Knew Them All

Paying tribute to veteran Hollywood producer and director Andrew V. McLaglen.

Oscar-winning actor Victor McLaglen and son Andrew McLaglen show Clint Eastwood the proper way to punch, on the set of *Rawhide* in 1959.

– COURTESY CBS –

He was one of the pros. The six-foot-seven gentle giant directed movie stars by letting them do what they did best, while he created seamless entertainments.

That's the old-school way. The way Andrew V. McLaglen learned, watching his father, Victor, going through the trenches for John Ford. Andrew's death last August, at the age of 94, severed one of the last great connections to the Hollywood of Ford, William Wellman and Budd Boetticher, all of whom he worked for as an assistant, before setting out on his own directing career.

Their style was to find the center of their stories and propel their films toward it. Anything that detracted was out. Andrew followed that credo from his first feature, 1956's *Man in the Vault* to one of his last, in 1989, *Return from the River Kwai*.

Even when scripts faltered, Andrew refused to, soldiering on for more than four decades. The 1960s were his creative watershed; he steered films that personified the later, iconic image of John Wayne.

Wayne had known Andrew since he was a teenager hanging out on Ford's sets, but they wouldn't meet professionally until 1949's *Sands of Iwo Jima*, when Andrew script clerked for Republic Studios.

Republic was Andrew's proving ground and would lead to his working for Wayne for years, as an assistant director, producer and director of low-budget features. The features took him to CBS, and *Gunsmoke*,

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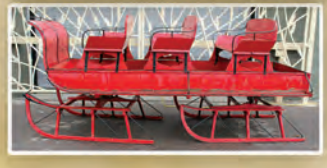

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John Wayne produced Andrew McLaglen's second Western movie, 1956's *Gun the Man Down*, starring James Arness, star of TV's *Gunsmoke*, and Angie Dickinson (see the kissing duo in inset) in one of her first feature film roles.

– COURTESY UNITED ARTISTS –

Sally Field's first major film role was in the 1967 Andrew McLaglen film, *The Way West,* based on A.B. Guthrie Jr.'s Pulitzer prize–winning novel.

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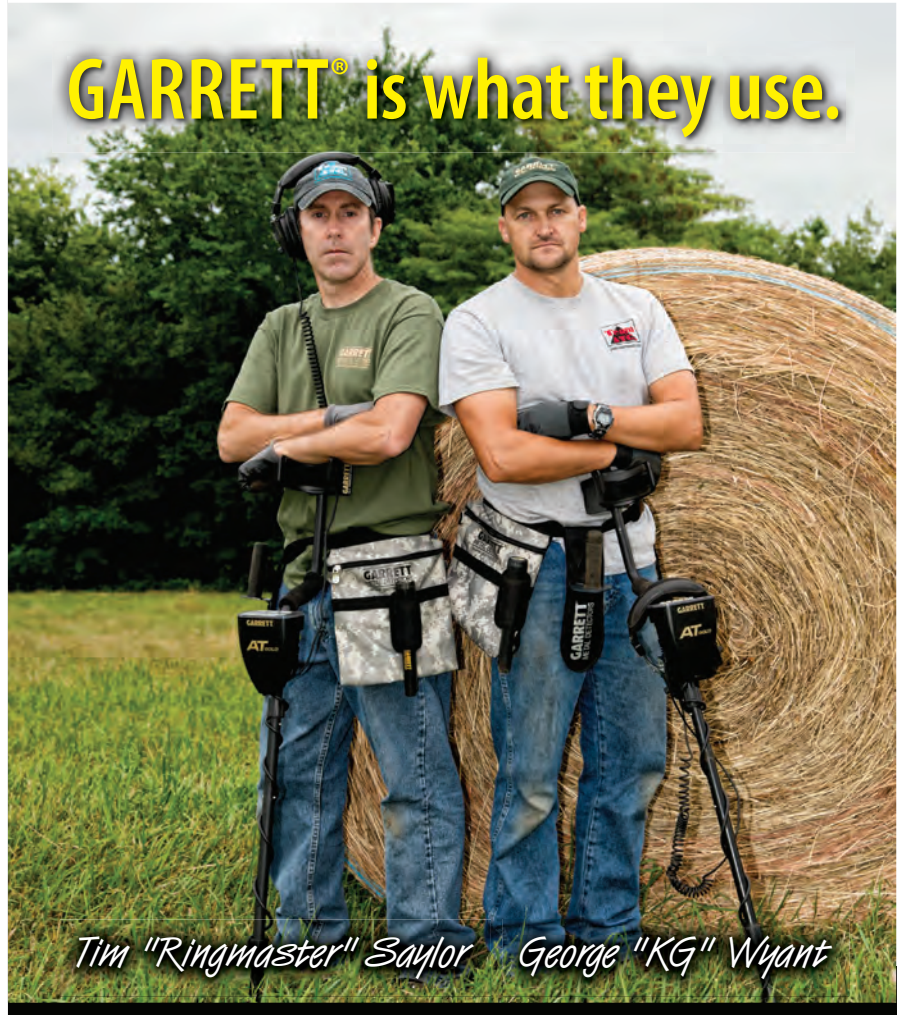

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Andrew McLaglen provides direction to Yvonne de Carlo, with John Wayne sitting next to them, for 1963's *McLintock!* That was her last film role before she became Lily Munster for the CBS monster sitcom.

– COURTESY UNITED ARTISTS –

where his shows were heralded as the best in the series. His success led him to direct Richard Boone as Paladin; Andrew established himself with more than 100 episodes of *Have Gun, Will Travel.*

Wayne decided his friend had had enough television seasoning and that the producer was ready for a chance at something bigger. Andrew loved recalling that career changer: "I'd done five features, and all this television, so Duke thought maybe I was ready to do a picture with him. *McLintock!* was my first big picture, and I was pinching myself all over the place. It was just a hell of a good experience for me."

McLintock! opened the door for four more starring Wayne, with *Chisum* being their other major hit. During this time, James Stewart called on Andrew's services for *Shenandoah*: "I couldn't believe it! I said to Jimmy, 'Did you see *McLintock!*?' And he said, 'No, I like what you did on *Gunsmoke*!'"

Stewart would make three more movies with Andrew, with my personal favorite, *Bandolero!* The director always gave full marks to Stewart and to costar Dean Martin, whom he said was the "nicest" of all the stars he had worked with in Hollywood.

> Andrew's death severed one of the last great connections to Ford, Wellman and Boetticher.

The first time I spoke to Andrew, I called him out of the blue, as a fan. He was living in Washington and chatted with me about his films, just out of his own sense of courtesy to a strange kid. My home number was disconnected, so I was feeding quarters to a pay phone to keep the conversation going. We touched on everything from Wayne to *Bandolero!* to Roger Moore.

That call led to others filled with grand stories, as well as an interview covering Andrew's entire career for a book I was preparing. Always honest, even about films that didn't perform, Andrew had an optimistic, enthusiastic spirit that found its way into his work. He continued full steam, even when his career began to stall after the mediocre performance of 1967's *The Way West*, which was drastically recut, and the 1971 Western Comedy *Something Big.* He admitted, "Careers run out of gas a little bit."

He had seen Ford and others stall too, and he knew that by plowing on, the ship would right its course. He was back toiling in television when he was handed *The Wild Geese* in 1978. That huge international hit was followed by a number of fine adventure movies, before his retirement.

He didn't actually retire; he became involved with theatre. He continued directing past his 85th birthday. He directed all the big stars, with skill and his own natural humor, in the classic, seamless manner that suited Hollywood's best. The films will endure, but I will miss those phone calls.

THE TOUCH OF ROY AND DALE, VOL. II

(West Quest, $21.95) Like Volume I, *The Touch of Roy and Dale* is a collection of letters, photographs and anecdotes from people whose lives were touched by Roy Rogers and Dale Evans. Through their numerous charities, inspirational books and public appearances, the singing cowboy and his sweetheart reached out to millions over the years. They helped countless children in need with their Happy Trails Foundation. Tricia Spencer's book is a fine tribute.

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.*

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TRUE WEST

My Kingdom for a Blind Horse

The James-Younger Gang rode into Northfield, Minnesota on September 7, 1876 to rob the local bank. Encountering fierce resistance, two of the gang were killed, while six of the robbers, all wounded, escaped with $26 and change. Although they eluded an initial dragnet of 1,000 armed citizens, two weeks later, the Younger brothers, Cole, Bob and Jim, were captured (gangmember Charlie Pitts was killed). Only two of the robbers—Frank and Jesse James—made it through, riding double, on a stolen, blind horse.

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BY TOM AUGHERTON

James Beckwourth

A MOUNTAIN MAN FOUND FREEDOM IN THE FUR TRADE.

James Beckwourth's adventures during the California gold rush led him to his discovery of a pass across the Sierra Nevada north of Lake Tahoe that became the gateway to "Beckwourth's Trail," built by the enterprising trapper from 1850–51 to guide emigrants from Truckee Meadows in Nevada, to Marysville, California.

– COURTESY TRUE WEST ARCHIVES / LIBRARY OF CONGRESS –

FOR most descendants of African slaves born prior to the Civil War, the path to freedom was usually a covert and perilous foot journey to exile in the North.

But for James Pierson Beckwourth, the trail blazed off the plantation and headed to the American West, into the Rocky Mountains, where he arrived as a fur trapper and, later, became an adopted member of the Crow Indians.

Beckwourth was most likely born in 1800 (historians have disproven the April 6, 1798 date) into American slavery, in Frederick County, Virginia, to a mixed-race slave mother and Sir Jennings Beckwith, a nobleman of Irish and English descent, and a major in the Revolutionary War. He was the third of her 13 children and raised as his father's son. Beckwith moved his family to St. Louis when James was young and arranged for him to apprentice with a blacksmith.

When James was in his early 20s, Beckwith appeared in court and executed a Deed of Emancipation, granting freedom to the "mulatto boy," giving the young man something of great value that would alter the course of his life.

After trips away from home, including a visit to New Orleans, James left his family in 1824 and signed up with Gen. William Ashley for a trapping expedition headed to the Rockies. For 12 years, James lived the isolated, rugged life of a frontiersman, befriending many of the renowned mountain men of the day, and attending the very first Mountain Man Rendezvous in 1825 on the Green River at Henry's Fork.

Many of the details about Beckwourth's life originate from an autobiography he dictated in 1854-55 when he was in the goldfields of California. An impoverished justice of the peace, Thomas D. Bonner, edited the rambling prose and *The Life and Adventures of James P. Beckwourth—Mountaineer, Scout, and Pioneer and Chief of the Crow Nation of Indians* was published by Harper & Brothers in 1856 in New York and London. A French edition was published in 1860.

His eyewitness role in 19th-century American history was cavalierly discredited by some historians, transparent in their prejudice of a "mongrel of mixed blood."

But life in the frontier West is robustly conveyed in Beckwourth's autobiography. He chronicled the American frontier's fall from innocence and the role played by alcohol, disease, massacres, war and the clash of cultures. He witnessed the rise and ruin of fur trapping, the Crow Indian culture, and California's gold rush. He also recounts how in 1850-51 he built a trail over the Sierra Nevadas, and then led the first settlers' wagon train on the Beckwourth Trail in 1851 from near Reno, Nevada, to Marysville, California.

> Beckwourth chronicled the American frontier's fall from innocence.

Finally settling in Denver as a storekeeper and Indian scout for the Army, Beckwourth died of unknown causes after guiding a military column from Fort C.F. Smith, Montana Territory, to a Crow village near the Bighorn River on October 29, 1866.

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.

James Beckwourth's extraordinary life from slavery to emancipation was defined by the individual freedom he enjoyed as a mountain man, fur trader, scout, soldier, gold miner, trail blazer and emigrant guide, including living as an adopted member of the Crow tribe from 1825 to 1837, where he was known as "Bull's Robe."

– COURTESY ROBERT G. McCUBBIN COLLECTION –

The Bacon Cure

A catch-all remedy for a pioneer's empty stomach or sick body.

On his way from Illinois to California in 1852, William Henry Hart wrote, "The bacon too that I had always disliked even the sight of, became very good eating proving that nothing makes us relish our food as much as a good appetite."

Bacon was one of the few meat staples that traveled well, whether it was along the emigrant trail or cattle trail. As Randolph B. Marcy noted in *The Prairie Traveler*, his 1859 handbook that proved an indispensable guide to Overlanders as they trekked to the West: "Bacon should be packed in strong sacks of a hundred pounds to each; or, in very hot climates, put in boxes and surrounded with bran, which in a great measure prevents the fat from melting away."

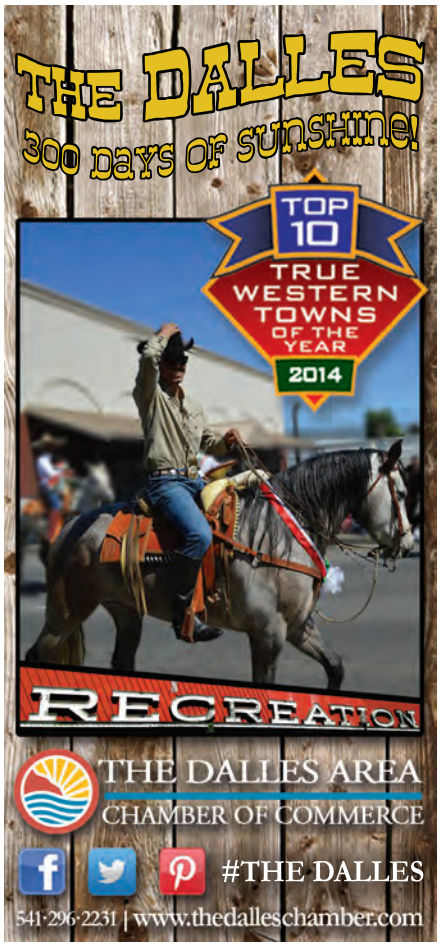
Weary pioneers found more than just "meat" in bacon; they also turned to the cured meat to cure ailments. Oregon pioneer Mrs. Ernest Truesdell remembered folks wrapping bacon around their necks to cure a sore throat. That must have made the patients smell pretty tasty.

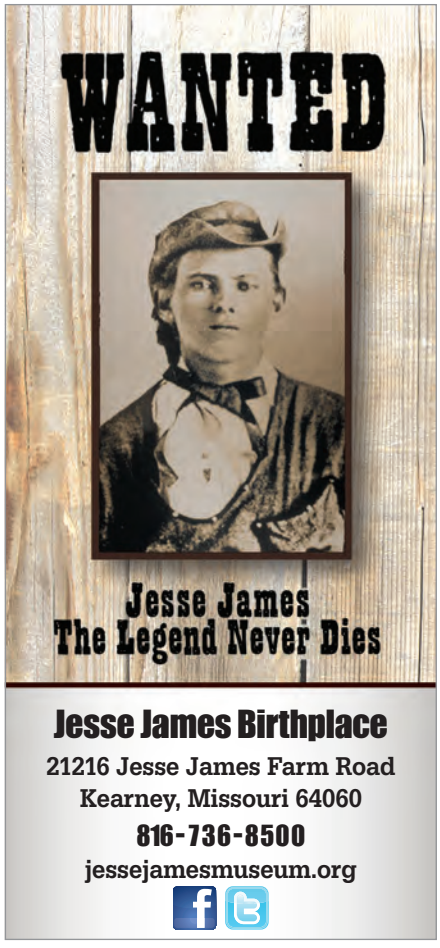
Another medical use for bacon was to cure yourself of chiggers. Yes, you read that right—chiggers—those almost invisible creatures that burrowed their heads under your skin. On June 23, 1896, *The Sioux City Journal* in Iowa reported that remedy in light of picnic season: "A crisp piece of breakfast bacon showing a streak of lean and a streak of fat in the proper proportions is poison to the chigger…. While bacon may render vain the chigger's sharp bill. The scent of the smokehouse will linger there still."

> Her children no longer had bacon sled rides, but they did have milk.

In Salt Lake City, Utah, *The Semi-Weekly Telegraph* reported in 1866 that bacon could be used medically as a poultice, covered with black pepper or spiced hog jaw marrow.

In the fall of 1882, a California woman used a slab of bacon to take on the Southern Pacific when the railroad refused to reimburse her. Lucy Tutaine, a widow with two young sons, lived on a small ranch adjacent to the steep San Gorgonio grade of the Colorado Desert. Her only cow wandered on the unfenced train tracks and





was killed. She asked the railroad to reimburse her, but was denied. Poor Lucy needed the milk for her family, so she took matters into her own hands.

She took a giant slab of bacon to which she had added a rope. She then had her sons take turns using it as a sled while she pulled it up and down the train tracks. As the passenger train climbed the steep grade, it struck the well-greased rails and could not make it up the hill. A long delay ensued while frustrated passengers waited for crew to apply sand to the tracks.

The greasy bacon tracks were eventually traced back to the cow-less Lucy. She freely told her story, with the hope of getting satisfaction. When she was threatened with arrest, she replied that the police could arrest her, but as soon as she was free, she would do it again. She wouldn't stop until the railroad paid for her cow. The railroad reimbursed the widow. Her children no longer had bacon sled rides, but they did have milk.

Instead of using bacon as a sled, try a tasty Victorian club sandwich.

Sherry Monahan has penned *Mrs. Earp: Wives & Lovers of the Earp Brothers*; *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.

CHICKEN AND BACON CLUB SANDWICH

1 slice of cooked chicken
1 piece of cooked bacon
2 lettuce leaves
2 slices of toast
1 slice tomato
Mayonnaise

Touted as the "favorite lunch dish when you don't want anything," this club sandwich calls for two slices of toast filled with a slice of cooked chicken and a piece of cooked bacon, two lettuce leaves and a slice of tomato. Finish it off by slathering a generous layer of mayonnaise on the top piece of toast.

Recipe from *The Sunday News-Tribune* in Duluth, Minnesota, August 20, 1899

TOP 10 TRUE WESTERN TOWNS OF THE YEAR 2015

BY THE EDITORS

WRITTEN BY JOHN STANLEY

We honor Western towns actively keeping alive their Old West heritage.

What makes a True Western Town?

Well, there's history, of course. Whether it's about lawmen and gunfighters, ranchers and sodbusters, or railroads and boomtowns, all True Western Towns have a story to tell.

But there's more to it than that.

True Western Towns also have plenty of good folks to preserve their buildings, protect their historic sites and tell their stories.

We're pleased to tip our hats to all the dedicated preservationists, fundraisers and volunteers who've worked so hard to promote the Old West heritage of their True Western Towns, especially those on our Top 10 list for 2015.

Much obliged.

1 DURANGO, COLORADO

Durango's annual festivals, parades, restaurants and hotels celebrate the town's Western heritage. The Durango & Silverton Narrow Gauge Railroad to Silverton through the San Juan Mountains is fun for all ages—in all seasons.

– ALL PHOTOS BY YVONNE LASHMETT/ COURTESY DURANGO & SILVERTON NARROW GAUGE RAILROAD –

Sure, it was the gold that first lured prospectors into the San Juan Mountains, but it wasn't until the Denver & Rio Grande Western Railroad reached Durango in 1881 that that the boomtown's future was ensured.

Today Durango enjoys a vibrant cultural scene infused with its rich Western heritage. Where else can you ride a historic steam train, attend rodeos, visit such a variety of museums and restored historic structures, and take in a passel of cowboy and Western-themed festivals, all while staying in luxurious, century-old hotels?

No visit to Durango is complete without a ride aboard the steam-powered Durango-Silverton Railroad, which snakes about 45 miles north through the Animas River Valley to Silverton. This branch line was completed in July of 1882 and has been in continuous operation ever since. In the old days it hauled gold and silver ore out of the San Juans; today it hauls tourists—some 200,000 a year—into the breathtakingly beautiful mountains.

The Durango & Silverton Narrow Gauge Railroad Museum holds an array of fascinating exhibits, including a baggage car used in the classic Western *Butch Cassidy and the Sundance Kid.* Other historical must-sees include the Animas Museum and the Durango Discovery Museum, housed in an 1893 coal-fired po wer plant.

Every year the town hosts an impressive number of Old West-style events, including the Durango Heritage Days, the True West Rail Fest, a Cowboy Poetry Gathering, Durango Fiesta Days and an assortment of rodeos. And it's got an impressive number of century-old buildings and businesses. Heck, just among hotels you've got the Strater (built in 1887), the Rochester (1892) and the General Palmer (1898).

For their enthusiastic support of so many Western-themed activities and their determined efforts to preserve their Old West heritage, we're proud to name Durango as our No. 1 True Western Town for 2015.

Today visitors to Charles M. Russell's longtime home in Great Falls, Montana, will discover numerous Western sites celebrating the upper Missouri River town, including the C.M. Russell Museum Complex, and public art, such as Buckeye Blake's *Kid Russell and Monte* in downtown.

– DONNIE SEXTON/COURTESY MONTANA OFFICE OF TOURISM –

2

TOP 10 TRUE WESTERN TOWNS OF THE YEAR 2015

GREAT FALLS, MONTANA

Meriwether Lewis and William Clark may not have appreciated Great Falls as much as we do. After all, the Corps of Discovery had to make a long, arduous portage around them. Ever since then, though, visitors and residents alike have thrilled to the beauty of this series of waterfalls on the upper Missouri River.

Great Falls today is home to the C.M. Russell Museum Complex, named for none other than Charles Marion Russell, arguably the greatest Western artist of all time. Russell, originally from Missouri, moved to Great Falls in the 1890s with his wife, Nancy, and lived there until his death in 1926.

In addition to hundreds of drawings, paintings and sculptures by the master himself, the museum holds a slew of artworks from many other Western artists of the 19th and 20th centuries. There's also the Browning Firearms Collection and a permanent exhibit on the bison and Northern Plains Indian culture. Russell's house and log cabin studio—each a National Historic Landmark—are also on the grounds.

While in Great Falls you'll want to check out the Lewis and Clark National Historic Trail Interpretive Center, as well as the History Museum (formerly known as the High Plains Heritage Center).

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TOP 10 TRUE WESTERN TOWNS OF THE YEAR 2015

Jasper D'Ambrosi's bronze depicting a longhorn steer, titled *El Capitan*, greets visitors to Dodge City, Kansas, on the Trail of Fame that commemorates the four million head of cattle driven from Texas to the Kansas railhead from 1875 to 1886.

– COURTESY DODGE CITY CVB –

3 DODGE CITY, KANSAS

TV shows like *Gunsmoke* certainly helped perpetuate the legend of Dodge City. But the "Queen of the Cowtowns" earned its reputation with a real life history as gritty as any frontier town in the annals of the Old West.

Some of the biggest names of the era lived in, or passed through Dodge City over the years: Wyatt Earp, Bat Masterson and a gone-to-seed dentist named John Henry Holliday, just to name a few.

Nowadays the little town on the plains of Western Kansas is working hard to preserve its heritage with ongoing restoration projects at its historic train depot, the Victorian-age Hardesty House, the Santa Fe Trail Rut Site and other notable landmarks.

The Historic Trolley tour is a fine way to get the layout of the old town. Afterwards, take a stroll along the Dodge City Trail of Fame, where medallions and statues commemorate many of the town's most celebrated citizens, both real and fictional. And don't miss the legendary Boot Hill Museum.

Dodge City Days features parades and art shows and music galore. The highlight of the annual 10-day blowout comes with a thundering longhorn cattle drive down Wyatt Earp Boulevard to kick off the Dodge City Roundup PRCA Rodeo.

Towns to Know

GUTHRIE, OKLAHOMA

Dozens of beautifully restored Victorian-style buildings still line the streets of Oklahoma's first capital. Take one of the Historic Trolley Tours over to the Oklahoma Territorial Museum to learn more about Guthrie and its handsome, 1,400-acre Historic District.

KEARNEY, NEBRASKA

Check out the fascinating exhibits on the Oregon, Mormon and California trails at the Great Platte River Road Archway, which stretches more than 300 feet over Interstate 80. The distinctive structure is part museum, part monument and part gift shop.

LUBBOCK, TEXAS

Experience the best of North American ranching history at the 16-acre National Ranching Heritage Center; learn about the science of farming at the Bayer Museum of Agriculture; and visit the unique American Wind Power Center and Museum (photo below).

SACRAMENTO, CALIFORNIA

You expect to see artifacts that belonged to John Sutter at Sutter's Fort State Park. What you might not expect are the artifacts that once belonged to members of the ill-fated Donner Party. Visit on Pioneer Demonstration Day to see how settlers lived.

WICKENBURG, ARIZONA

Stroll through a replica frontier town (fully stocked with original artifacts); examine collections of firearms, saddles, spurs and other cowboy accouterment, and savor a fabulous collection of art at the Desert Caballeros Western Museum out Wickenburg way.

–COURTESY AMERICAN WIND POWER CENTER AND MUSEUM, LUBBOCK, TEXAS–

The American Quarter Horse Hall of Fame and Museum (left) is headquartered in Amarillo. Other major museums in the Panhandle city include the Kwahadi Museum of the American Indian and the Panhandle-Plains Historical Museum, in nearby Canyon, Texas.

– COURTESY AMARILLO CONVENTION AND VISITOR COUNCIL –

4 AMARILLO, TEXAS

TOP 10 TRUE WESTERN TOWNS OF THE YEAR 2015

What comes to mind when you hear the name Amarillo?

We think of cowboys and cattle, big skies and big steaks, rodeos and roundups and the wide-open West.

Amarillo celebrates a couple of special anniversaries this year: It's the 75th anniversary of their American Quarter Horse Association and the 20th anniversary of the World Championship Ranch Rodeo. (It's also the 50th anniversary of the outdoor musical drama TEXAS in nearby Palo Duro Canyon.)

The American Quarter Horse Hall of Fame and Museum honors the breed that best exemplifies the Old West. The AQHA also hosts Amarillo's annual National Day of the Cowboy celebration.

The Kwahadi Museum of the American Indian holds a terrific array of artifacts, and its Kwahadi Indian Dancers have delighted audiences around the globe.

Amarillo hosts a slew of rodeos, including the Coors Cowboy Club Ranch Rodeo and the accompanying Polk Street Cattle Drive. The Working Ranch Cowboy Association (WRCA) not only honors modern cowboys, it produces the World Championship Ranch Bronc Riding and the World Championship Ranch Rodeo.

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5

FORT SMITH, ARKANSAS

The Fort Smith Museum of History is the centerpiece of the Fort Smith Historic Site, which includes Judge Isaac Parker's courtroom.

– COURTESY FORT SMITH NATIONAL HISTORIC SITE –

You gotta love a place with a visitor center that was once the swankiest bordello in town. Today, more than a century past its heyday, Miss Laura's Social Club still welcomes visitors to Fort Smith.

Much of the town's Old West reputation comes from men such as U.S. District Judge Isaac Parker and tough-as-leather lawmen like Bass Reeves, who together brought law and order to the Indian Territory, then a haven for renegades, robbers and ne'er-do-wells.

Don't miss the Fort Smith Museum of History, located in the 1907 Atkinson-Williams Warehouse Building, or the Fort Smith National Historic Site, which features the "Hell on the Border" jail and the courtroom of Isaac Parker, the "Hanging Judge" who abhorred capital punishment. Then swing by the Clayton House Museum for a look at the genteel side of the town's history.

Fort Smith held the groundbreaking for its National U.S. Marshals Museum last fall. Among its many historical exhibits, the museum will feature a Hall of Honor recognizing all officers killed in the line of duty.

One of the highlights of the town's Western Heritage Month comes during the Old Fort Days Rodeo Parade, when hundreds of horses, cowboys and horse-drawn wagons rumble down Garrison Avenue.

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Founded in 1870, Silver City, New Mexico, is home to Western New Mexico University Museum, an excellent place to begin a tour of the historic community with a cultural history dating back thousands of years.

– COURTESY NEW MEXICO TOURISM DEPARTMENT –

6 SILVER CITY, NEW MEXICO

Tourists still come to Silver City to see where Billy the Kid was arrested for the first time, jailed for the first time and escaped for the first time.

While Billy may be the headliner here, there's far more to this mountain community, founded in 1870 after a silver strike at nearby Chloride Flats.

Check out one of the world's foremost collections of ancient Mimbres Indian pottery at the Western New Mexico University Museum, which also holds a splendid collection of historic photographs.

And don't miss the Silver City Museum, housed in the 1881 H.B. Allman House. The stately Italianate structure once served as City Hall. The museum holds 17,000 photos, along with ancient Indian artifacts, 19th-century firearms and many other items representing the area's mining and ranching heritage.

Then relax for a spell at the lovely park along the "Big Ditch," which used to be the town's Main Street until a flood rearranged things in 1902.

Nearby Fort Bayard was established by Company B of the 125th U.S. Colored Infantry in 1866. Many Buffalo Soldiers served at the fort, as did a young lieutenant by the name of John Joseph Pershing, later known as "Black Jack."

Towns to Love

BANDERA, TEXAS
The Frontier Times Museum shows why this Texas Hill Country burg bills itself as the "Cowboy Capital of the World."

BUFFALO, WYOMING
Owen Wister based many characters in his classic Western novel, *The Virginian,* on folks he'd met at the Occidental Hotel.

CAVE CREEK, ARIZONA
Old West ambience is spiced with an artsy funk here in Cave Creek, the world headquarters of *True West* magazine.

GOLDEN, COLORADO
The Buffalo Bill Museum and Grave tells the story of the greatest showman of the Old West in an entertaining way.

HAILEY, IDAHO
The Hailey Days of the Old West 4th of July Celebration is one of the West's best small-town Independence Day festivities.

RIDGWAY, COLORADO
Perhaps it's no surprise that the headquarters of the Rio Grande Southern Railroad is home to the charming Ridgway Railroad Museum.

NORTHFIELD, MINNESOTA
The highlight of the town's annual Defeat of Jesse James Days is the re-enactment of that fateful day in 1876.

PENDLETON, OREGON
Take one of the Pendleton Underground Tours for an unforgettable look at the city's once-thriving gambling houses, opium dens and bordellos.

SCOTTSDALE, ARIZONA
The Parada del Sol, touted as the world's largest horse-drawn parade, has delighted spectators for over sixty years now.

The Fourth of July parade in downtown Hailey, Idaho, attracts a crowd.

–COURTESY C. WALLER–

TOP 10 TRUE WESTERN TOWNS OF THE YEAR 2015

7 ELKO, NEVADA

The Northeastern Nevada Museum's History Gallery (above) provides visitors with an introduction to numerous aspects of the region's history, including transportation, such as stagecoaches, used to help settle the Great Basin.

– COURTESY TRAVELNEVADA –

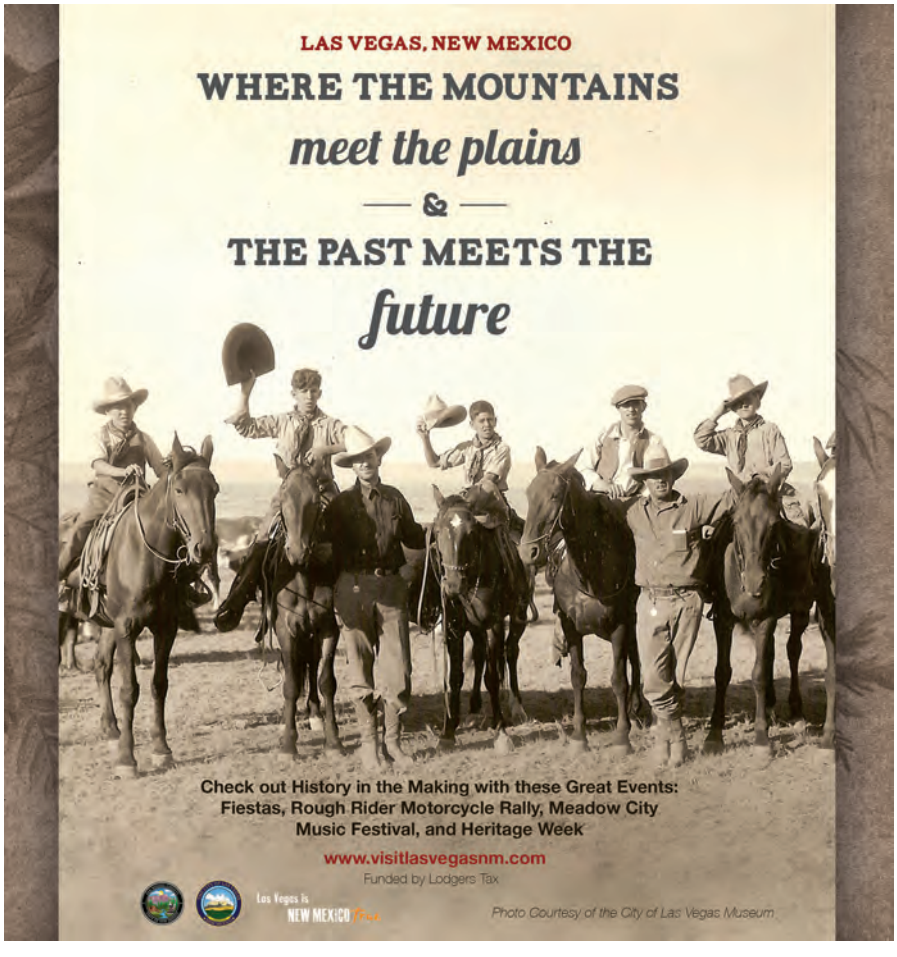
Lots of Western towns trace their roots to ranching or mining or railroads. Plenty, like Elko, had ties to all three. Very few, though, share Elko's historic connections with the Basque sheepherder culture.

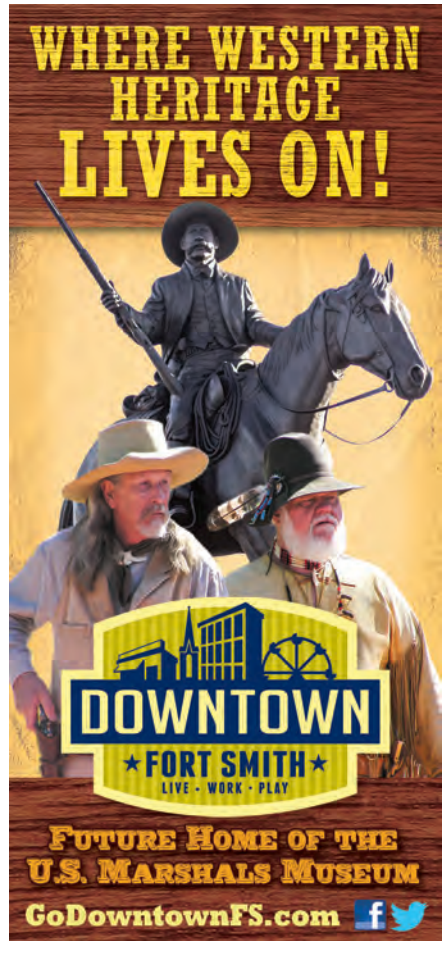
The northeastern Nevada town is no Johnny-come-lately when it comes to celebrating its Western heritage–it's hosted the National Cowboy Poetry Gathering for over 30 years, the National Basque Festival for over 50 years and the Silver State Stampede Rodeo (Nevada's oldest) for over 100 years.

The Pioneer Hotel, a 19th-century landmark, is home to the Western Folklife Center, while the historic Sherman Station, built in 1903, serves as the town's chamber of commerce and visitors center.

Take time to visit the Northeastern Nevada Museum. In addition to its impressive assortment of Indian and Old West artifacts, the museum holds one of the world's largest collections of works by Western artist Will James, as well as several etchings and watercolors by Edward Borein.

You'll learn more about why, and how, so many pioneers moved west when you visit the California Trails Interpretive Center. Then enjoy a platter of authentic Basque cuisine at the Star Hotel & Restaurant, which opened in 1910 as a boardinghouse for sheepherders.





8 SCOTTSBLUFF, NEBRASKA

Who knows how many emigrants passed by the iconic rock formations known as Scotts Bluff and Chimney Rock as they slogged along the Oregon Trail?

Today's Scottsbluff (the town is one word, the rock formation is two) is home to a number of fascinating historical attractions. Chief among them is, of course, Scotts Bluff National Monument, which tells the stories of the settlers on the Oregon, Mormon and California trails. (Close by you can still see the ruts their wagon wheels carved in the prairie.) The center also has many paintings by renowned artist and photographer William Henry Jackson. You'll also want to visit the nearby Robidoux Pass National Historic Landmark and Trading Post.

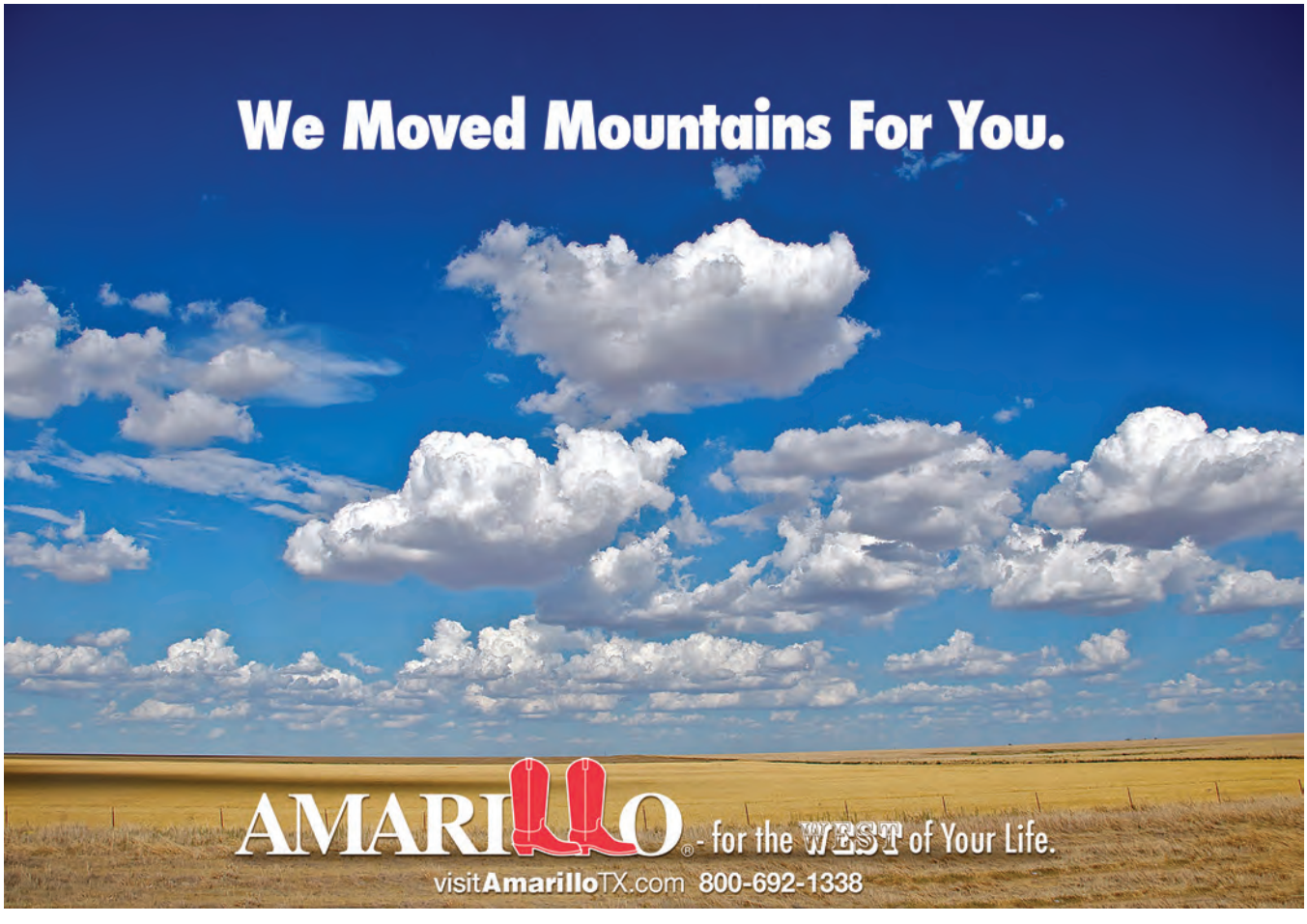
Just a few miles away you'll find Chimney Rock National Historic Site, which has a fine assortment of exhibits relating to life along the Oregon Trail.

For a taste of pioneer life, check out the sod house at the Legacy of the Plains Museum, which explains early farming methods in the North Platte Valley.

Together Scottsbluff (on the north side of the North Platte River) and Gering (on the south side) host the annual Oregon Trail Days, the longest, continuously running celebration in Nebraska.

Western heritage is celebrated in the Oregon Trail town of Scottsbluff, Nebraska, in many ways, including at the Scotts Bluff National Monument, where visitors can view Scotts Bluff and Chimney Rock from an overlook.

– COURTESY SCOTTSBLUFF/GERING –



Dodge City
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TOP 10 TRUE WESTERN TOWNS OF THE YEAR 2015

9 PINEDALE, WYOMING

Mountain men like Jim Bridger and Jedediah Smith played a central role in the exploration of the vast, uncharted territory between the Missouri River and the Pacific Coast.

Pinedale's Museum of the Mountain Man is something of a shrine to these rugged, resourceful and fiercely independent men. The museum also features a number of Indian exhibits, including a rare buffalo-hide tipi, complete with buffalo robes, a hand-painted drum, pipes and other artifacts, giving visitors an awe-inspiring glimpse into Indian life when the Old West was still young.

Firearms enthusiasts will enjoy the museum's collection of over 100 impressive collection of more than 100 commemorative Winchester rifles,, shotguns, revolvers and pistols Be sure to check out the .40-caliber half-stock rifle with the engraving "J. Bridger 1853." Look, too, for the 17th-century sheep-horn bow, once a prized possession in the Shoshone culture. This specimen, one of the oldest authenticated, was found in the nearby Gros Ventre mountain range.

You can attend the 80th annual Green River Rendezvous this July, or walk along the route of the historic Lander Trail at the New Fork River Crossing Historical Park, which celebrated its grand opening last June.

The Wind River Range in west-central Wyoming frames the Eastern horizon of Pinedale, which annually celebrates the Green River Drift Cattle Drive, one of the oldest drives in the nation.

– COURTESY VISITPINEDALE –

Towns Where History Lives

EUREKA, NEVADA
The Eureka Sentinel Museum, housed in the 1879 *Eureka Sentinel* Newspaper Building, holds lots of antique newspaper equipment, as well as some cool mining machinery.

CODY, WYOMING
There's no better way to discover the history of the West than to visit the five museums and library at the Buffalo Bill Center of the West.

GLENWOOD SPRINGS, COLORADO
The natural hot springs here attracted droves of convalescents, including Doc Holliday, who's buried in the Linwood Cemetery. Learn more at the Frontier Historical Museum.

JEROME, ARIZONA
Mining made Jerome, but when the mines played out, the town reinvented itself as an artists' colony. Jerome State Historic Park has the whole story.

KALISPELL, MONTANA
Nearly all the furnishings in the beautifully preserved Conrad Mansion are original. Charles Conrad, the founder of Kalispell, had the 13,000-square-foot manor built in 1895.

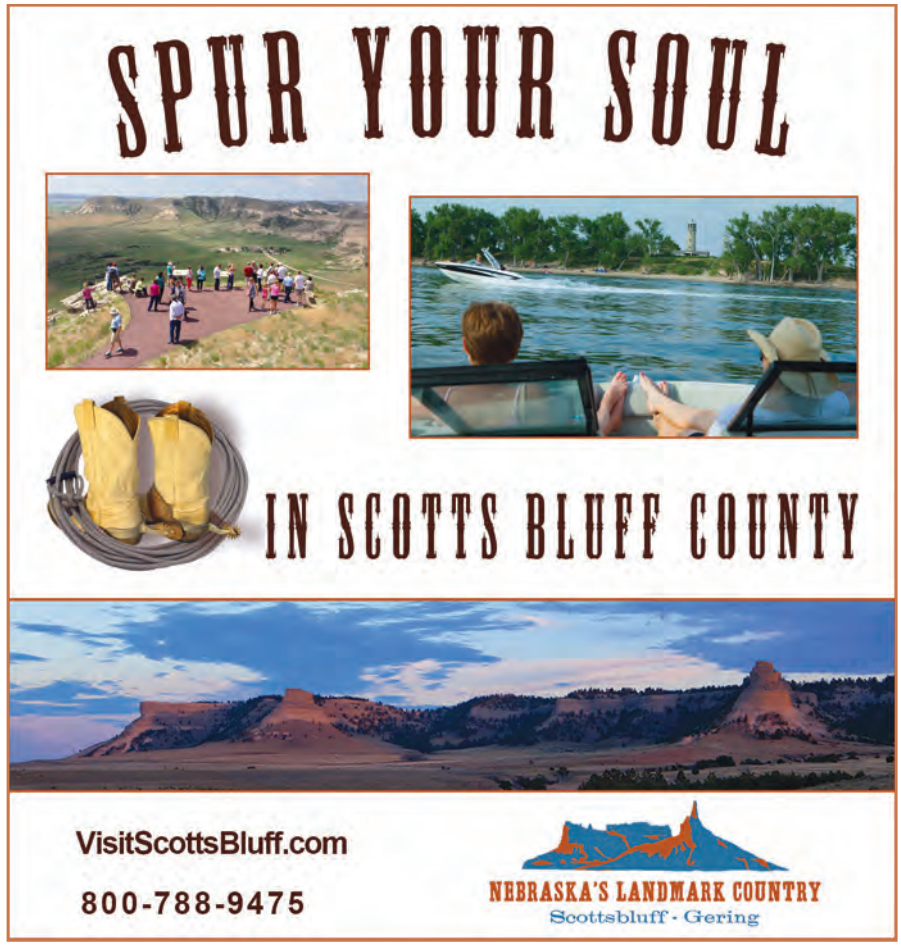
MEDORA, NORTH DAKOTA
Visit Theodore Roosevelt National Park then hear Teddy himself (well, a darn good actor) talk about his life at the Old Town Hall Theater.

SARITA, TEXAS
The Kenedy Ranch Museum of South Texas tells the story of the Kenedy family and their ranching empire, beginning with family patriarch, Miffin Kenedy.

SILVERTON, COLORADO
The Mining Heritage Center here is considered one of the best mining museums in the country. See why, and then take a tour the Old Hundred Mine.

VIRGINIA CITY, MONTANA
With more than 100 historical buildings, many with original furnishings, this onetime boomtown remains one of the West's best-preserved gold mining towns from the 1860s.

YUMA, ARIZONA
Lady outlaw Pearl Hart was one of the prisoners who served time in the "hellhole of the West," now the Yuma Territorial Prison State Historic Park.



10 SANTA CLARITA, CALIFORNIA

For a century the Melody Ranch Motion Picture Studio has been a favorite for Western filmmakers and, since 1994, the Santa Clarita Cowboy Festival has celebrated its glorious film-production past.

– COURTESY CITY OF SANTA CLARITA –

It's not always easy to separate the myths of the Old West from the reality, especially in a place like Santa Clarita. Movies and TV shows shot here created many of the legends that, in turn, still sustain the world's fascination with the authentic Old West.

Melody Ranch Motion Picture Studio opened in 1915. Over the years its 22-acre back lot has been used to shoot such classics as *The Lone Ranger* and *The Magnificent Seven*. More recently, shows like *Deadwood* and *Django Unchained* have been filmed here. Beginning in 1994, the ranch has hosted the Santa Clarita Cowboy Festival every April.

William S. Hart, the first Western-movie superstar, built a magnificent Spanish Colonial Revival-style home here in 1925. Today it holds the William S. Hart Museum, where you'll find mementos from early Hollywood, an assortment of Indian artifacts and works by renowned Western artists Charles M. Russell, Frederic Remington and Joe De Yong.

Check out the Saugus Train Station, built in 1887, at the Heritage Junction Historical Park. Or take a stroll along the Walk of Western Stars, which honors legends like Roy Rogers, Dale Evans and John Wayne. Afterwards, have a bite at the Saugus Café, which opened in 1886. It's the oldest operating restaurant in Los Angeles County.

Towns to Watch

COLORADO SPRINGS, COLORADO
You'll be a rodeo expert after a visit to the ProRodeo Hall of Fame and Museum of the American Cowboy.

COTTONWOOD, ARIZONA
Once a farming village, then a mercantile community, today's Historic Old Town Cottonwood is a fine place to go antiquing.

COUNCIL GROVE, KANSAS
This onetime stop along the Santa Fe Trail is now home to the Kaw Mission State Historic Site.

CUSTER, SOUTH DAKOTA
At a whopping 71,000 acres, Custer State Park is one of the largest state parks in the country.

FORT DAVIS, TEXAS
The centerpiece of the Fort Davis National Historic Site is one of the best-preserved forts in the Old Southwest.

FORT SUMNER, NEW MEXICO
See the (estimated) burial place of Billy the Kid at the Old Fort Sumner Museum, or a replica grave at the Billy the Kid Museum.

GONZALES, TEXAS
View the original "Come and Take It" cannon from the first battle of the Texas Revolution in 1835.

MONTROSE, COLORADO
The Ute Indian Museum, located on Chief Ouray's original homestead, tells the story of the original inhabiants of the Uncompahgre Valley.

RUIDOSO, NEW MEXICO
A dramatic sculpture of eight larger-than-life horses in full gallop welcomes visitors to the Hubbard Museum of the American West.

SISTERS, OREGON
Catch the 75th Sisters Rodeo in June, or ponder history at Bronco Billy's Ranch Grill and Saloon, housed in the 1912 Hotel Sisters.

SHOWLOW, ARIZONA
Legend has it that two early settlers drew cards to see who would stay and who would go—"show low to win."

TOPPENISH, WASHINGTON
Visit the Northern Pacific Railway Museum, housed in the 1911 depot, for a look into the great age of railroads.

TRINIDAD, COLORADO
Enjoy hundreds of Western paintings, photos and a collection of Indian pottery at the A.R. Mitchell Museum of Western Art.

TUCSON, ARIZONA
See uniforms, saddles, weaponry and other cavalry items from the past 200 years at the Museum of the Horse Soldier.

VICTOR, COLORADO
The heart of the Cripple Creek Mining District, one of history's richest, is a fine place to tour an old mine.

WESTPORT, KANSAS
Learn why the California, Oregon and Santa Fe trails passed through here at the Harris-Kearney House, built in 1855.

WILLIAMS, ARIZONA
Experience vintage train travel aboard the Grand Canyon Railway. A restored steam engine pulls the train once a month.

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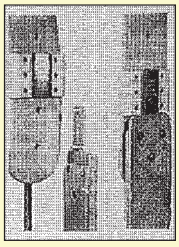

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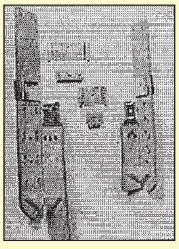

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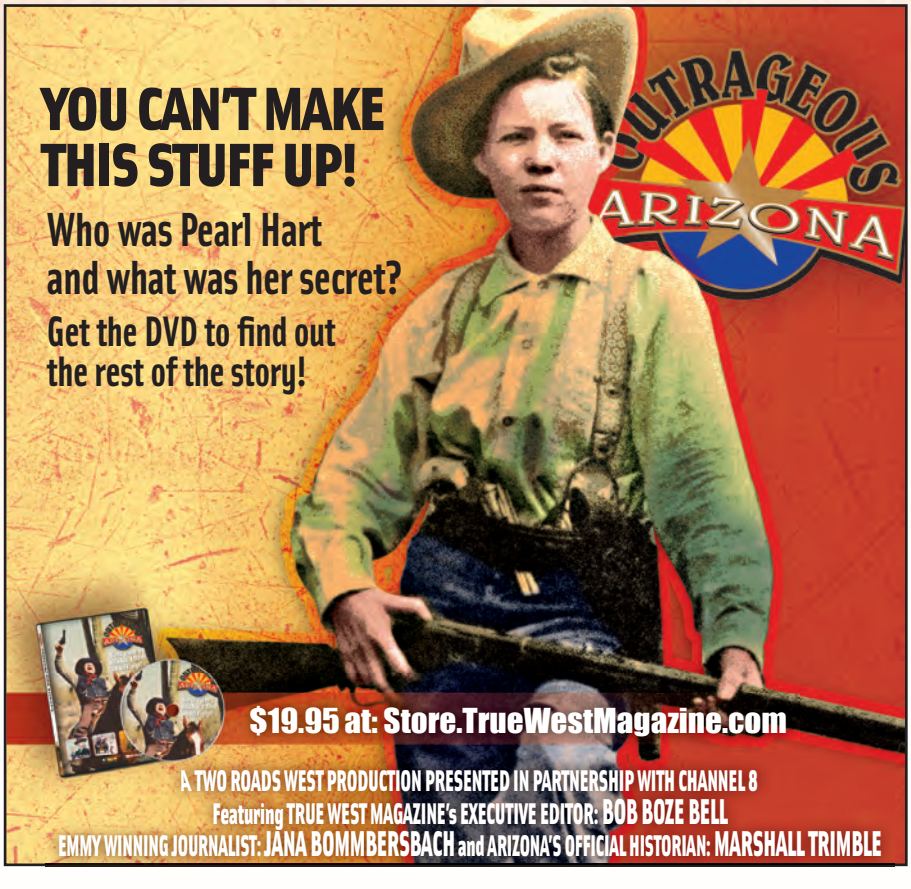

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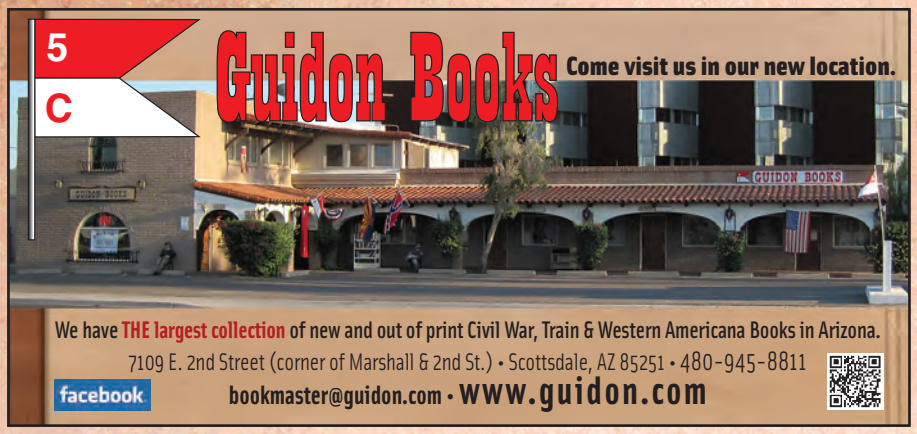

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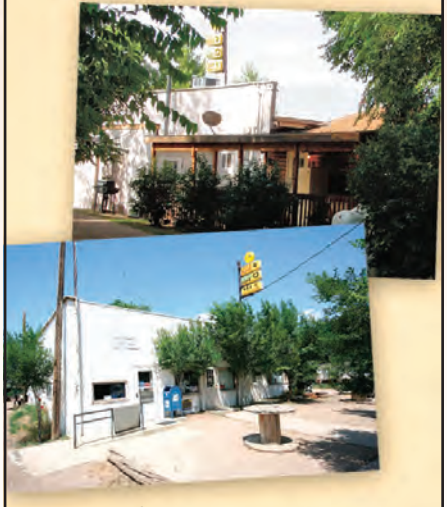

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Western Roundup

FOR FEBRUARY 2015

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WINTER RANGE

Phoenix, AZ, February 23-March 1: SASS's National Championship of Cowboy Action Shooting, plus Western stage acts and a period costume contest.
623-465-8683 • *WinterRange.com*

ART SHOWS

AMERICAN MODERNS, 1910–1960: FROM O'KEEFFE TO ROCKWELL

Omaha, NE, Opens Feb. 8: Celebrates the ways American artists, such as Georgia O'Keeffe and Norman Rockwell, engaged the modern world.
402-342-3300 • *Joslyn.org*

WIGWAM FESTIVAL OF FINE ART

Litchfield Park, AZ, February 13-15: Art and entertainment show promotes award-winning Western and American Indian artists.
623-734-6526 • *Litchfield-Park.org*

SCOTTSDALE WATERFRONT FINE ART & WINE FESTIVAL

Scottsdale, AZ, February 13-15: A showcase of nationally acclaimed Western art, glass sculptures, photography, jewelry and more.
480-837-5637 • *ThunderbirdArtists.com*

INDIAN COUNTRY: THE ART OF DAVID BRADLEY

Santa Fe, NM, Opens Feb. 15: Features 32 paintings, bronze sculptures and mixed media works by Chippewa artist David Bradley.
505-476-1250 • *IndianArtsAndCulture.org*

HERITAGE FESTIVALS

ARIZONA RENAISSANCE FESTIVAL & ARTISAN MARKETPLACE

Gold Canyon, AZ, Opens Feb. 7: Old West time travelers can take in medieval arts and crafts, jousting tournaments and an outdoor circus.
520-463-2600 • *RoyalFaires.com*

NEBRASKALAND DAY'S BUFFALO BILL BIRTHDAY BASH

North Plate, NE, February 28: Celebrate the Wild West showman's birthday with a concert benefiting NebraskaLand Days.
888-313-5606 • *NebraskaLandDays.com*

HORSE SHOWS

SCOTTSDALE ARABIAN HORSE SHOW

Scottsdale, AZ, February 12-22: About 2,000 horses compete and perform for more than $1 million in prizes, plus equine seminars and vendor market.
480-515-1500 • *ScottsdaleShow.com*

OKLAHOMA HORSE FAIR

Duncan, OK, February 13-15: Enjoy the Chisholm Trail Ranch Rodeo, the horse, mule and pony show, equine trade show and working cowdog clinics.
405-226-0630 • *OKHorseFair.com*

COCHISE COWBOY POETRY & MUSIC GATHERING

Sierra Vista, AZ, February 6-8: This celebration of Western heritage features poetry and music performed by Arvel Bird (shown here), Belinda Gail, Mike Moutoux, Saddle Strings and more.
520-249-3545 • *CowboyPoets.com*

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Western Roundup

FOR FEBRUARY 2015

11TH STREET COWBOY MARDI GRAS

Bandera, TX, February 5-7: Cowboys and Cajuns come together to celebrate Mardi Gras in Bandera, the self-proclaimed "Cowboy Capital of the World."
800-364-3833 • *BanderaCowboyCapital.com*

MUSIC & POETRY

JAM SESSIONS AT THE OCCIDENTAL HOTEL

Buffalo, WY, Thursdays in February: Local musicians gather to perform some of the best Bluegrass, Western and Folk music in the land.
307-684-0451 • *OccidentalWyoming.com*

SPIRIT OF THE WEST COWBOY GATHERING

Ellensburg, WA, February 13-15: A celebration of traditional cowboy art, poetry and music, plus cowboy gear and art shows with workshops.
888-925-2204 • *EllensburgCowboyGathering.com*

CACHE VALLEY COWBOY RENDEZVOUS

Hyrum, UT, Opens Feb. 27: Western musicians, cowboy poets and artisans gather to promote Utah's Cache Valley culture.
435-770-0089 • *CacheValleyCowboyRendezvous.com*

TEXAS COWBOY POETRY GATHERING

Alpine, TX, February 27-28: Apache Adams, Amy Hale Auker, Jerry Brooks and others celebrate the oral and musical traditions of the American West.
800-561-3712 • *TexasCowboyPoetry.com*

INTERNATIONAL PEDIGREE STAGE STOP SLED DOG RACE

Pinedale, WY, February 5-6: Pinedale is one stop on this year's sled dog race that showcases the beautiful state of Wyoming.
307-734-1163 • *WyomingStageStop.org*

GOLD RUSH DAYS AND SENIOR PRO RODEO

Wickenburg, AZ, February 13-15: This celebration of Wickenburg's mining and ranching origins offers a carnival, live music, a pro rodeo and more.
928-684-5479 • *WickenburgChamber.com*

PARADE

PARADA DEL SOL

Scottsdale, AZ, February 14: Celebrates Western heritage with a horse-drawn parade featuring mountain men re-enactors.
480-990-3179 • *ParadaDelSol.us*

RODEO

SAN ANTONIO STOCK SHOW & RODEO

San Antonio, TX, Opens Feb. 12: Since 1950, cowboys from across the United States come together to compete in this PRCA rodeo.
210-225-5851 • *SARodeo.com*

SADDLE UP CELEBRATION

Pigeon Forge, TN, February 18-22: Western entertainers share stories and cowboy poetry, plus enjoy the chuckwagon cook-offs.
800-251-9100 • *MyPigeonForge.com*

TOUR

LAKE LUCERO TOUR

Alamogordo, NM, February 28: A tour through the White Sands to the dry lakebed of Lake Lucero, at White Sands National Monument.
575-679-2599 • *Alamogordo.com*

TRAIN RIDE

WINTER PHOTOGRAPHER'S TRAIN

Durango, CO, February 15: Passengers riding an authentic steam train photograph the beautiful Animas Canyon and the surrounding wilderness.
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Dec-2000
Mountain Men

Jan-2001
Topless Gunfighter

May/Jun-2001
Custer

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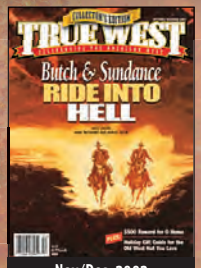
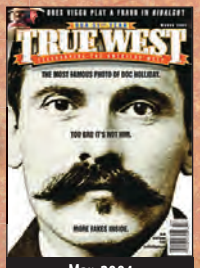
Wyatt Earp



Nov/Dec-2002
Butch & Sundance

Jul-2003
Doc & Wyatt



Mar-2004
Fakes/Fake Doc

Sep-2004
Wild Bunch

Jun-2005
Jesus Out West

Dec-2006
Buffalo Gals & Guys

Oct-2006
Tombstone/125th OK Corral

Oct-2007
3:10 to Yuma

Oct-2008
Charlie Russell

Sep-2009
500 Yrs Before Cowboys

Nov/Dec-2010
Black Warriors of the West

Apr-2011
True Grit/Bridges & Wayne

Jun-2012
Wyatt on the Set

Jul-2012
Deadly Trackers

Jan-2013
John Wayne

Mar-2013
Arizona Rangers

Nov-2013
Soiled Doves

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2000
- ☐ Jan: Buffalo Bill
- ☐ ~~Feb: Chief Buffalo Horn~~ *Sold Out!*
- ☐ Mar: Richard Farnsworth
- ☐ ~~Apr: Lotta Crabtree~~
- ☐ May: Samuel Walker
- ☐ Jun: Frontier Half-Bloods
- ☐ Jul: Billy & the Kids
- ☐ Aug: John Wayne
- ☐ Sep: Border Breed
- ☐ Oct: Halloween Issue
- ☐ Nov: Apache Scout
- ☐ Dec: Mountain Men

2001
- ☐ Jan: Topless Gunfighter
- ☐ ~~Feb/Mar: Wyatt Earp~~
- ☐ ~~Apr: Geronimo Smiling~~
- ☐ May/Jun: Custer
- ☐ Jul: Cowboys & Cowtowns
- ☐ ~~Aug/Sep: Wild Bill~~
- ☐ ~~Oct: Redman~~
- ☐ ~~Nov/Dec: Doc Holiday~~

2002
- ☐ ~~Jan: Uncommon Men~~
- ☐ ~~Feb/Mar: Alamo~~
- ☐ ~~Apr: The Scout~~
- ☐ ~~May/Jun: Wayward Women~~
- ☐ ~~Jul: Texas Rangers~~
- ☐ Aug/Sep: Jesse James
- ☐ Oct: Billy On The Brain
- ☐ Nov/Dec: Butch & Sundance

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

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

2005
- ☐ Jan/Feb: Rare Photos
- ☐ Mar: Deadwood/McShane
- ☐ Apr: 77 Sunset Trips
- ☐ May: Trains/Collector's Edition
- ☐ Jun: Jesus Out West
- ☐ Jul: All Things Cowboy
- ☐ Aug: History of Western Wear
- ☐ Sep: Gambling
- ☐ Oct: Blaze Away/Wyattt
- ☐ Nov/Dec: Gay Western? Killer DVDs

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

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

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

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

2010
- ☐ Jan/Feb: Top 10 WesternTowns
- ☐ Mar: Trains/Pony Express
- ☐ Apr: OW Destinations/Clint Eastwood
- ☐ May: Legendary Sonny Jim
- ☐ Jun: Extreme Western Adventures
- ☐ Jul: Starvation Trail/AZ Rough Riders
- ☐ Aug: Digging Up Billy the Kid
- ☐ Sep: Classic Rodeo!
- ☐ Oct: Extraordinary Western Art
- ☐ Nov/Dec: Black Warriors of the West

2011
- ☐ Jan/Feb: Sweethearts of the Rodeo
- ☐ Mar: 175th Anniv Battle of the Alamo
- ☐ Apr: Three True Grits
- ☐ May: Historic Ranches
- ☐ Jun: Tin Type Billy
- ☐ Jul: Viva, Outlaw Women!
- ☐ Aug: Was Geronimo A Terrorist?
- ☐ Sep: Western Museums/CBs & Aliens
- ☐ Oct: Hard Targets
- ☐ Nov/Dec: Butch Cassidy is Back

2012
- ☐ Feb: Az Crazy Road to Statehood
- ☐ Mar: Special Entertainment Issue
- ☐ Apr: Riding Shotgun with History
- ☐ May: The Outlaw Cowboys of NM
- ☐ Jun: Wyatt On The Set!
- ☐ July: Deadly Trackers
- ☐ Aug: How Did Butch & Sundance Die?
- ☐ Sep: The Heros of Northfield
- ☐ Oct: Bravest Lawman You Never
- ☐ Nov: Armed & Courageous
- ☐ Dec: Legend of Climax Jim

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

2014
- ☐ Jan: Best 100 Historical Phtoos
- ☐ Feb: Assn. of Pat Garrett
- ☐ Mar: Stand-up Gunfights
- ☐ Apr: Wyatt Earp Alaska

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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 Please include your email address and or phone number.

The Kid's Kid?

Was Billy the Kid's girlfriend pregnant at the time he was killed?

Paul Cullor
Prescott, Arizona

Some experts think so. In *The West of Billy the Kid*, Frederick Nolan wrote, "...Paulita Maxwell, who, if the gossip Garrett's wife Apolonaria had doubtless heard from her sister Celsa was true, was pregnant with Billy's child."

The Kid's killer, Sheriff Pat Garrett, figured Paulita had told the Kid about her pregnancy, and that was why the outlaw came to Fort Sumner, instead of hightailing it out of New Mexico Territory.

Lincoln County historian Drew Gomber says, "Paulita had a daughter, but the date of her birth has always been in doubt, and she died at about 16. Whether or not Paulita had Billy's kid, I don't know, but I do believe she was pregnant at the time of the Kid's death."

Paulita Maxwell, the daughter of Lucien and Ana Maria de la Luz Maxwell, was half-French, a quarter Irish and a quarter Hispanic. After Billy the Kid's death in 1881, Paulita married Jose Jaramillo, with whom she had three children, Adelina, Luz and Telesfor. Paulita died at 65, on December 17, 1929, and was buried in Fort Sumner's military cemetery.

– TRUE WEST ARCHIVES –

How many men did Doc Holliday kill?

Russ Charles
Albuquerque, New Mexico

John Henry "Doc" Holliday's reputation as the "deadly dentist" is greatly exaggerated. One account stated he won "more than thirty duels to the death;" another claimed he "killed at least sixteen men." Holliday biographer Dr. Gary Roberts says Holliday killed only two: Tom McLaury, in the Tombstone, Arizona, street fight in 1881, and Mike Gordon, in Las Vegas, New Mexico, in 1879. Holliday participated in other shooting scrapes, but nobody died.

When were boots and shoes fitted for left and right feet?

Larry Smith
Scottsdale, Arizona

Left- and right-footed shoes were introduced first by Ancient Romans and then, in the early 19th century, in Philadelphia. They didn't become widespread until the 1850s. Prior to that, folks shaped boots and shoes to their feet by soaking them in water and then wearing until dry.

Tom McLaury (far left) and the man who gunned him down in the streets of Tombstone, Doc Holliday (left).

– TRUE WEST ARCHIVES –

What is known about a couple of outlaws called Harpe?

Walter Sarafin
Shawnee, Kansas

Wiley "Little" Harpe and Micajah "Big" Harpe are dubiously referred to as America's first serial killers, and they were vicious ones too. By some accounts, they killed at least 40 men, women and children.

The Harpes—either brothers or cousins—operated mostly in Tennessee, Kentucky and Illinois in the late 1700s, at a time when that region was the frontier.

In 1798-1799, they went on a grotesque killing spree that's been called one of the worst in American history. They murdered most folks who crossed their paths, sometimes mutilating the bodies. Three women, described as their wives, and several children, accompanied them on their journey. In one of the most chilling moments, Big Harpe killed one of his own babies, for crying, by bashing its head against some rocks.

These guys were so bad and bloodthirsty, they were kicked out of the pirate enclave of Cave-In-Rock, Illinois. The last straw: they took a captive, stripped him naked, tied him to the back of a blindfolded horse and ran it off a cliff. Both were dashed on the rocks below. The Harpes thought it was good fun.

A posse caught up with the Harpes on August 24, 1799. The outlaws made a run for it, but Big Harpe was shot in the leg and the back. As he lay dying, he reportedly confessed to many of his murders. One of the possemen cut

the confession short by sawing off Big Harpe's head while he was still alive. The head was nailed to a tree in Kentucky's Webster County; the site is still known as Harpe's Head.

Little Harpe escaped and ran with another gang along the Natchez Trace. His downfall came when he and a gang member cut off the head of leader Sam Mason in order to collect a reward. The scheme backfired when they were recognized and arrested. They were hanged in February 1804, and their heads were placed on poles along the Natchez road as a warning to other bad guys.

Who is the man James Arness shoots every week in the introduction to *Gunsmoke?*

Dan Clutter
Denison, Iowa

Gun expert Jim Dunham wrote in the April 2014 *Wild West History Association Journal* that Arvo Ojala was the man gunned down weekly by James Arness's Matt Dillon. The fast-draw expert taught many Hollywood stars—including Arness.

Ojala came to Hollywood in the early 1950s, opened a leather shop and patented the first real "fast-draw" holster. He utilized the buscadero design, where the holster hangs from a slot in the gunbelt, that we see in most of those Westerns of the 1950s-60s.

Jerry Lewis on the set of 1956's *Pardners.* Lewis said his favorite part of making the film was being taught to spin and twirl a gun by his coach Arvo Ojala.

– COURTESY PARAMOUNT PICTURES –

What HISTORY HAS TAUGHT ME

Gordon Snidow's Coors Cowboy Collector's Series, created for Coors Brewery, has appeared in the movies, in 1988's *Rain Man* and 2010's *Winter's Bone*. The shown art from the series is titled *Good Times*.

– COURTESY GORDON SNIDOW, *GORDONSNIDOW.COM* –

– BY LAURIE SNIDOW –

What I have seen, lived and painted is only a chapter in the saga called the West. What we used to call the future is now the past. It is called the "good old days," where there were no cowboys riding horseback with a cellphone, wind farms, gooseneck trailers or crew cab pickups! In the "good old days," the cowboys still dragged calves to the fire.

I began painting so long ago that I can hardly remember when I first started. I'm 78 years old, and I had my first art show in the second grade; I remember using crayons and pencils. By the age of 12, I was selling paintings.

Don't get me started on the Old West versus the contemporary West. The West is in constant change. The West that I portray is different than the Old West or the West of today.

I got my passion for the West by visiting the Gilcrease Museum in Tulsa, Oklahoma, where I saw original works of art by Charlie Russell and Frederic Remington. I was equally impressed that they had recorded the West in their lifetime as I was with their art. I knew there was a West with cowboys all around me. I wanted to paint the contemporary cowboy in the West where I lived—in my own time.

Working from photographs is permissible for artists as long as they are used as a tool, not a crutch.

Historical accuracy is as important as originality and artistic interpretation. A work of Western art must be accurate. I never saw a working cowboy's hat that didn't have sweat and dust stains, or leggings that didn't have wear marks from him working hard.

History has taught me patience!

The worst part about being in the fine art business is insecurity. An artist never knows when he is going to sell a piece of art or if what he is creating will appeal to the collector.

I learned everything I know about the West by living in it.

The best Western for my money is the *Lonesome Dove* miniseries; many of the situations portrayed are based on American History.

GORDON SNIDOW, ARTIST

The artist behind this issue's cover artwork, Gordon Snidow earned a bachelor's degree in art from the Art Center College of Design outside Los Angeles, California, and then pursued his dream of painting the American West. He is a charter member of Cowboy Artists of America and also cofounded the Museum of Western Art in Kerrville, Texas. His art has been exhibited all around the world. In 1998, he received the New Mexico Governor's Award for Excellence in the Arts. In 2003, the New Mexico Legislature honored Snidow as "Artist of the American West." Born in Paris, Missouri, the 78 year old now resides in Ruidoso, New Mexico.

New Mexico gives me inspiration, with great light and variety.

During my years at Daniel Webster High School in Tulsa, Oklahoma, I designed the high school yearbook, letterhead and mascot symbol, which the high school still uses today!

The best part of being an artist is being free to pursue my dreams.

I wish I had a dollar for every time I made a mistake!

The last place you'll ever find me is greeting the public in a Walmart store.

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