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OUR 63RD YEAR

MARCH 2016

TRUE WEST

HISTORY OF THE AMERICAN FRONTIER

Did a Buffalo Bill Wannabe Shoot Vincent van Gogh?

New evidence confirms weird Wild West show connection.

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Buffalo Bill Conquers Paris

THE WILD WEST OUTSHINES THE EIFFEL TOWER

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John Clymer (1907 - 1989). *Free Trapper*, 1967. Oil on board. Buffalo Bill Center of the West, Cody, Wyoming, USA. Gift of H. Peter Kriendler in honor of Jack, Mac and Bob Kriendler. 6.74 (detail)

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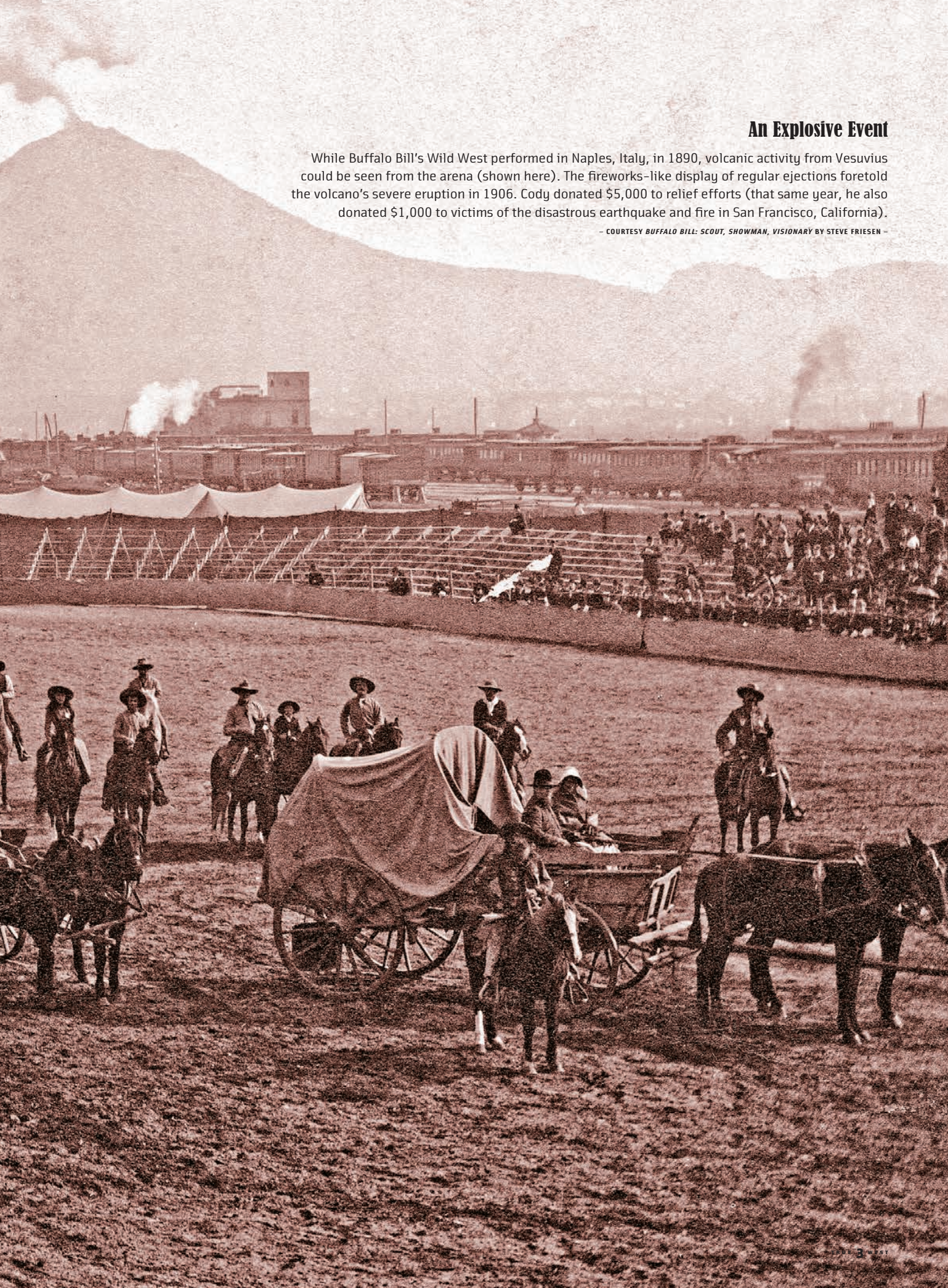

An Explosive Event

While Buffalo Bill's Wild West performed in Naples, Italy, in 1890, volcanic activity from Vesuvius could be seen from the arena (shown here). The fireworks-like display of regular ejections foretold the volcano's severe eruption in 1906. Cody donated $5,000 to relief efforts (that same year, he also donated $1,000 to victims of the disastrous earthquake and fire in San Francisco, California).

– COURTESY *BUFFALO BILL: SCOUT, SHOWMAN, VISIONARY* BY STEVE FRIESEN –

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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– COURTESY DICKINSON RESEARCH CENTER, NATIONAL COWBOY & WESTERN HERITAGE MUSEUM, 2004.045 –

With her standard-grade Winchester Model 1892 lever-action, repeating magazine rifle in hand, this latter-day huntress in wide-brimmed hat, middy blouse and skirt strikes a rather risqué pose for the time. Find this and more historical photography on our "Firearms" board.

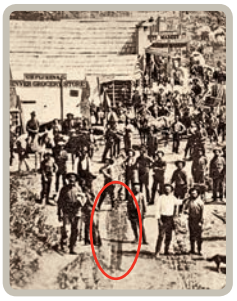
Pinterest.com/TrueWestMag

What would the Secrétan brothers look like if Vincent van Gogh had painted them fishing? Go behind the scenes of *True West* with Bob Boze Bell to see this and more of his Daily Whipouts (Search for "January 10, 2016").

Blog.TrueWestMagazine.com

Join the Conversation

"Does anyone else see the man, ghost, or spirit there in the front?" asked Linda Abston-Tucker of Glenmora, Louisiana, when *True West* posted this circa 1876 photo of Deadwood, Dakota Territory. Dave Patterson of Fernley, Nevada, solved the mystery: "This photo was a tintype shot: that man moved, during the exposure time, resulting in that 'ghost' image."



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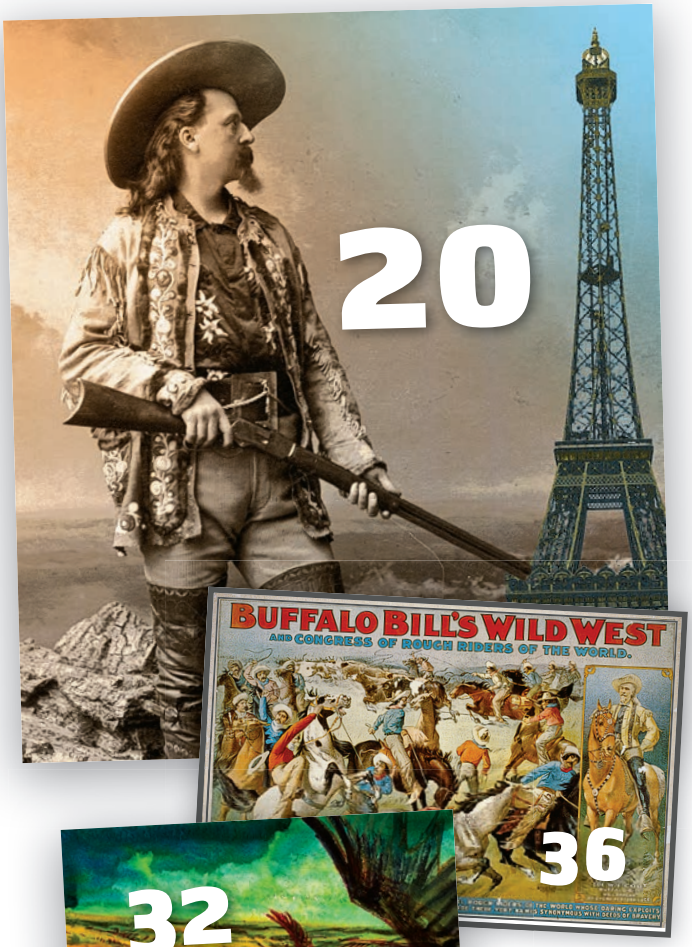

Cover design by Dan Harshberger

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Buffalo Bill's Wild West nearly eclipsed the 1889 exposition that boasted the brand-new Eiffel Tower.

—By Steve Friesen

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Two Denver businessmen set out to ruin Buffalo Bill Cody so they could beat out the Ringling Brothers.

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Unknown to scholars and buffs for nearly 130 years, the interviews shed light on the Northfield Raid.

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One of the Old West's worst robbers left behind an eerie legacy.

—By Cameron Douglas

56 DID BUTCH CASSIDY WANT OUT?

An amnesty legend has left some wondering if the Wild Bunch outlaw tried to leave his life of crime.

—By Mark Boardman

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Stagecoach travel was no place for sissies.

—By Marshall Trimble

72 EXPLORE! DISCOVER! GET AWAY!

Across all seasons, escapades, adventures and retreats await the Western traveler.

—By Stuart Rosebrook

RUSSELL REPLICATION

In regards to Mark Boardman's article in January 2016, "The Great Die-Up," the photo of the "sketch" by Charles M. Russell (above) is not the one drawn by Russell and sent to L.E. Kaufman.

This is actually the larger version of the original painted in 1903, and it is the only known "replication" of the scene, although it differs in composition and content to some degree. This painting is located in the Whitney Gallery of Western Art at the Buffalo Bill Center of the West in Cody, Wyoming.

The 1886 original sketch was about the size of a postcard, which was sent to Kaufman, and is located at the Montana Historical Society in Helena, Montana.

Richard Gruber
Wapiti, Wyoming

TASCOSA COUSINS

You have made my day! The Tascosa Shoot-Out [*Classic Gunfights*, January 2016] is a part of my family's lore and our connection to the Old West. My grandfather Bill Chilton, born in 1869, was a first cousin to Fred Chilton, who was described in your wonderful piece. While Fred's actions are a bit dubious, as you point out, that was a dark night and emotions and lead were both flying. I always devour the magazine when it arrives, and this edition was such a wonderful surprise and treat.

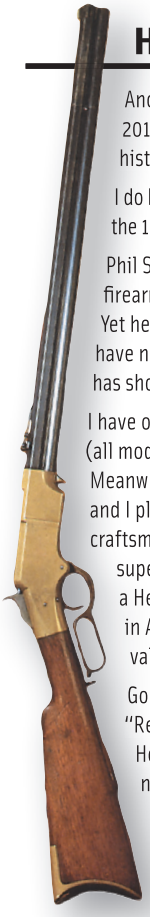
Nick Chilton
Marion, Ohio

Bob Boze Bell responds: *Thanks. We worked hard on that one. Glad you liked it.*

Oops!

The circle identifying the supposed Billy the Kid in *To the Point,* February 2016, should have been on the man second from left, not on the man third from left.

HENRY IS PREFERRED



Another enjoyable issue of *True West* [January 2016]. I don't know which I liked more—the historical photos or the "Best" assortment.

I do have to disagree, however, with your selection of the 1873 Winchester as the "Best Cowboy Action Rifle."

Phil Spangenberger knows more about Old West firearms and their current ilk than I could ever forget. Yet he does tend to favor Winchesters and Colts, or so I have noticed. In this particular case, I fear that his bent has shortchanged the Henry.

I have owned three Winchester lever-action rifles (all modern). I'm now down to one, and it is for sale. Meanwhile, I own two Henry rifles (again, modern), and I plan to buy more. The action, accuracy, precision, craftsmanship and authenticity of Henry rifles are far superior to that of today's Winchesters. Additionally, a Henry Repeating Arms rifle is 100 percent made in America, and for me, that carries considerable valuable weight.

Good for you for giving Henry Repeating Arms a "Readers' Choice" mention. But in all honesty, the Henry lever gun (left) deserved to be the bride, not the bridesmaid.

Tom McKey
Clarkdale, Arizona

MIX IN THE PIX

In your January 2016 issue, p. 100, I noticed that number 11 in the picture was identified as T.E. Mix. I take that man to be Tom Mix, who went by the middle name Edwin [his father's first name], while his real middle name was Hezikiah. The man looks like him, and the year of the photo puts his age at 25. Great pictures, and I always enjoy the magazine. I also enjoyed Phil Spangenberger's *Shooting from the Hip* article on the Bisley Vaquero revolver, as I bought one a few months ago.

Loren R. Horn
Nashua, Iowa

BY BOB BOZE BELL

Vincent van Gunfighter?

On the trail of a Wild West mystery in France. Yes, France!

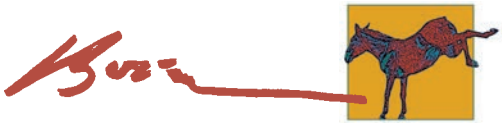
Buffalo Bill got around. This much everyone knows. But to the degree his influence affected—and infected—the world is nothing short of amazing.

In this issue, you will witness Cody's meteoric rise and fall, from the dizzying heights of being the darling of Paris (p. 20), to the depths of bankruptcy and a pauper's death (p. 36). It's a sobering journey, but the weirdest angle of all is: did a Buffalo Bill wannabe end the life of Vincent van Gogh?

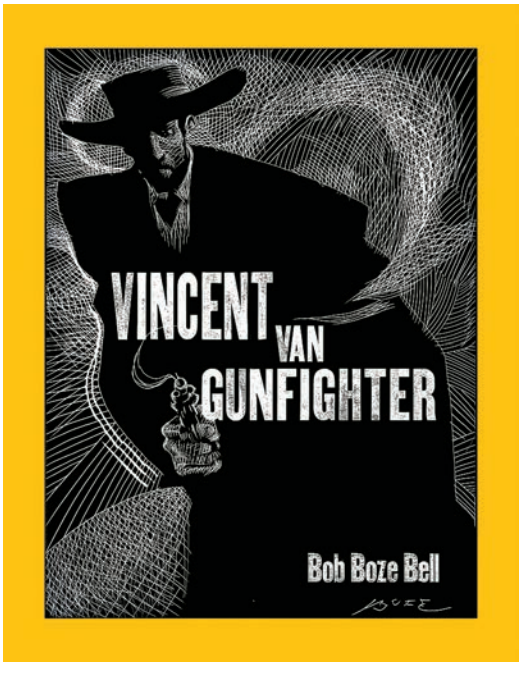
I first read about this crazy possibility in the pages of *Vanity Fair*, which featured a profile on the homicide by Steven Naifeh and Gregory White Smith. I quickly bought their epic book, *Van Gogh: The Life*, and became obsessed with tracking down the truth of the matter.

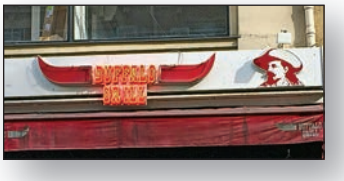
Last September, my art director, Dan "The Man" Harshberger, me and our wives—Darlene and Kathy—spent 18 days on the trail of van Gogh, from Amsterdam and Nuenen in the Netherlands, to Antwerp and Brussels in Belgium, and ending in France: Paris, Arles and, finally, the death site in Auvers-sur-Oise. The trip was a total blast, as I got to apply all of my history passion to investigate this possible Wild West homicide. The coverage starts in our cover story (p. 23) and concludes in *Classic Gunfights* (p. 32).

Cattle Track Art Compound in Scottsdale, Arizona, will host an art exhibition featuring my van Gogh-inspired artwork—some shared in this issue—that will also be published in a letterpress limited edition book forthcoming from Santos Press.



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





We don't normally think of Buffalo Bill Cody and Vincent van Gogh connected in any way, shape or form, but new evidence points toward a lethal combination (story starts on p. 23). (Top) Me sketching in Arles. (Above) The Buffalo Grill in Montmartre, paying homage to the showman. (Left) The proposed cover for the limited edition book featuring my van Gogh-inspired artwork.

– PHOTOGRAPHS BY DARLENE HARSHBERGER; COVER DESIGN BY DAN HARSHBERGER AND COVER ART BY BOB BOZE BELL –

TRUTH BE KNOWN

COMPILED BY ROBERT RAY

Quotes

"Brian Lebel, Wes Cowan, Bill Koch and I have been receiving 'authentic' outlaw photos by the truckload since the auction."

– Robert G. McCubbin, responding to a request from one of our readers on an alleged Sam Bass photo. The auction he refers to is Brian Lebel's Old West Auction, which, in June 2011, sold the Billy the Kid tintype for $2.3 Million

"The lack of a sense of history is the damnation of the modern world."

– Robert Penn Warren, Pulitzer Prize-winning American novelist and poet

"It is always easier to fight for one's principles than to live up to them."

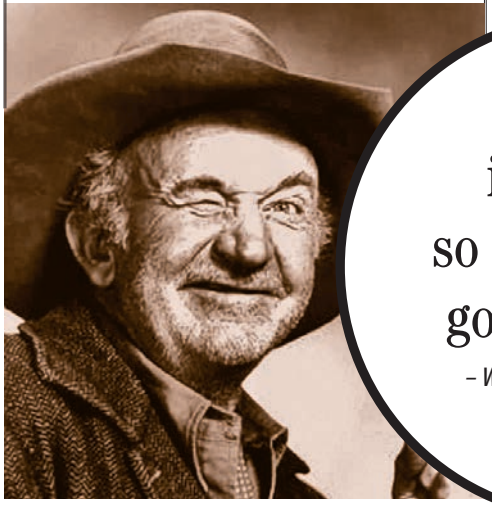
– Alfred Adler, Austrian psychologist

"Human beings have a demonstrated talent for self-deception when their emotions are stirred...."

– Carl Sagan, American astronomer

"I am, really, a great writer; my only difficulty is in finding great readers."

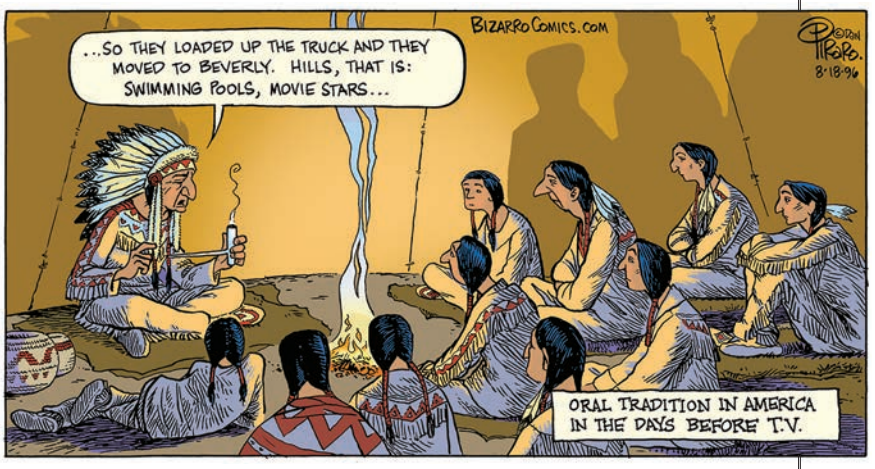
– Frank Harris, controversial British journalist, biographer and novelist



"No man is useless so long as he's got a friend."

– Walter Brennan, in 1955's
Bad Day at Black Rock

Bizarro BY DAN PIRARO



"It is useless for the sheep to pass resolutions in favour of vegetarianism while the wolf remains of a different opinion."

–William Ralph Inge, English author, professor of divinity at Cambridge and dean of St. Paul's Cathedral

"The problem of our age is the proper administration of wealth, so that the ties of brotherhood may still bind together the rich and poor in harmonious relationship."

–Andrew Carnegie, American steel entrepreneur

"You who live your lives in cities or among peaceful ways cannot always tell whether your friends are the kind who would go through fire for you. But on the Plains one's friends have an opportunity to prove their mettle."

–William F. "Buffalo Bill" Cody, American scout and showman

– COURTESY BUFFALO BILL MUSEUM AND GRAVE, GOLDEN, COLORADO –

Old Vaquero Saying

"Five out of four people have problems with fractions."

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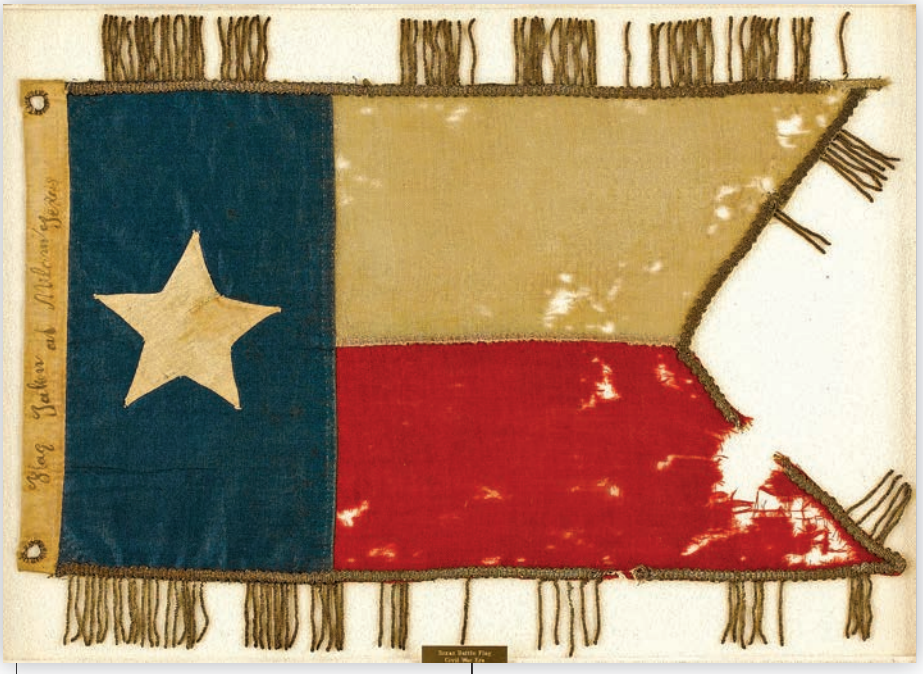
BY MARK BOARDMAN

The Vásquez Incursion

In March 1842, Mexico tried to retake Texas.



The Republic of Texas adopted its first national flag in 1839, which was flown until Texas joined the United States. This flag is one of only five known and verified Confederate Texas flags in the "Lone Star" pattern, identical to the modern state flag.

– COURTESY HERITAGE AUCTIONS, JUNE 2007 –

Nearly six years after the Battle of San Jacinto seemed to solidify Texas independence, Mexico reconsidered—with force.

The Treaties of Velasco, signed in May 1836, gave official Mexican sanction to the new Republic of Texas—President Antonio López de Santa Anna signed it himself. But the rest of the Mexican government refused to ratify it, and Santa Anna later repudiated it. Mexicans and Texians skirmished over the next few years.

At the start of 1842, Gen. Mariano Arista proclaimed Texas could submit to Mexico or face the "persuasion of war." Republic of Texas President Sam Houston took the threat seriously and sent spies to inform on Mexican troop movements. San Antonio citizens asked Texas Ranger John Coffee Hays to defend the city. He had about 120 men and a handful of cannon by early March.

Even so, citizens, fearing the worst, began abandoning San Antonio. The Mexican army captured Goliad and Refugio with nary a shot fired. The main force of 700 soldiers under Gen. Ráfael Vásquez reached San Antonio and demanded Texians surrender.

On March 5, Hays, ignoring the option of surrendering, took a vote of the men—should they fight or retreat? The vote was 54-53 in favor of leaving. After destroying some buildings and powder and arms they could not carry, the ragtag group headed 35 miles east to Seguin. The Mexicans entered San Antonio and found a ghost town.

They looted the city for a couple of days. Vásquez and Santa Anna had made their point: nobody could stop Mexico from invading Texas. Or so they thought, as they headed back into Mexico.

> Nobody could stop Mexico from invading Texas.

The Vásquez incursion was just a start. Santa Anna was determined to get the lost land back and to avenge his humiliation at San Jacinto. His forces undertook hit-and-run raids into south Texas in June 1842.

On September 11, some 1,500 Mexicans and Indians under the direction of Gen. Adrián Woll retook San Antonio. Six days later, Woll and his men chased a group of Texians to a site near Salado Creek, where more than 200 militia, led by Capt. Mathew Caldwell, met them head on. Although vastly outnumbered, the Texians won that day.

But a tragedy spoiled their glory. Captain Nicholas Dawson was leading 53 reinforcements near San Antonio when several hundred Mexican cavalry attacked. The Texians surrendered; the Mexicans opened fire, killing 36. Fifteen others were taken to Mexico, while two men escaped.

Some Texians followed the Mexicans south, attempting their own counter-invasion. The Mier Expedition ended up a dismal failure, capped by the "Black Bean Incident," where Texians were executed.

The Mexican threat to Texas independence was not solved until the battles of the Mexican-American War ended in the fall of 1847—and by that time, Texas had been a state for nearly two years.

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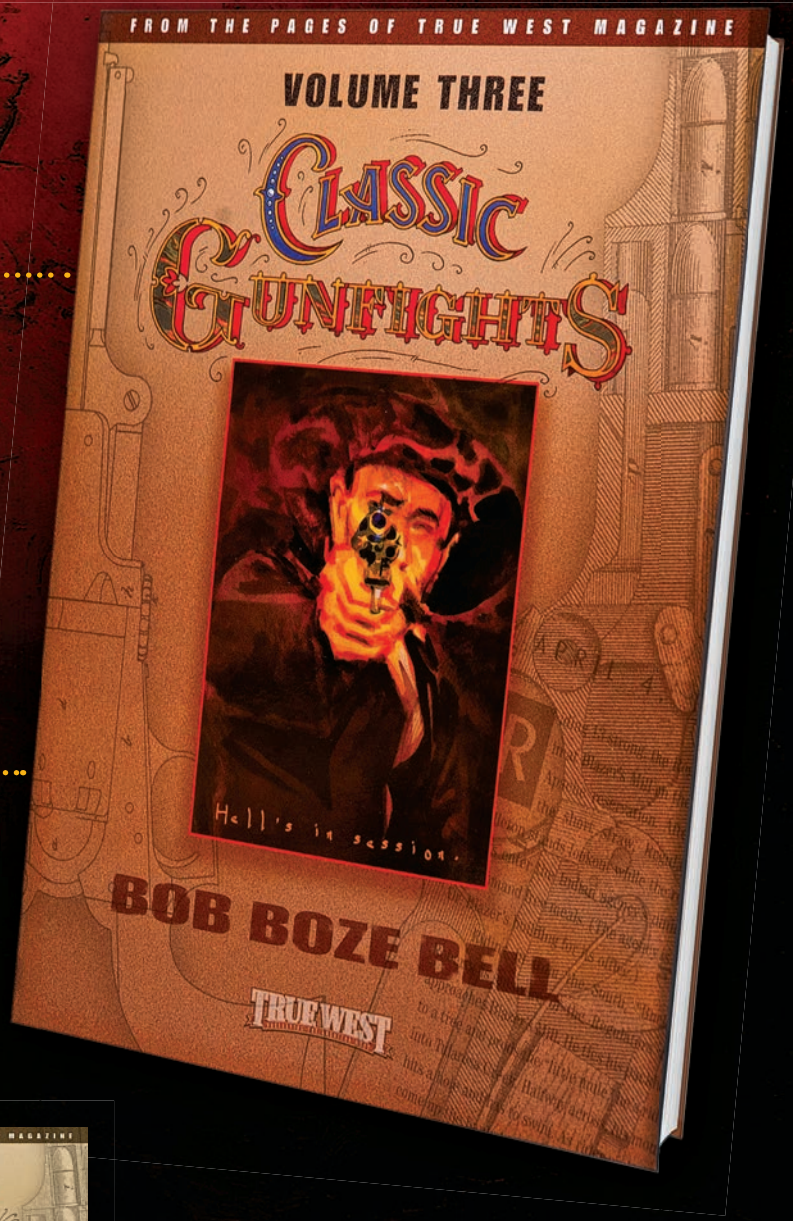

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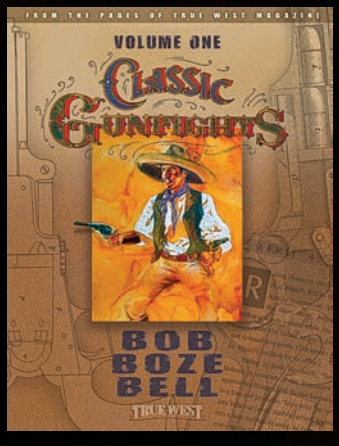

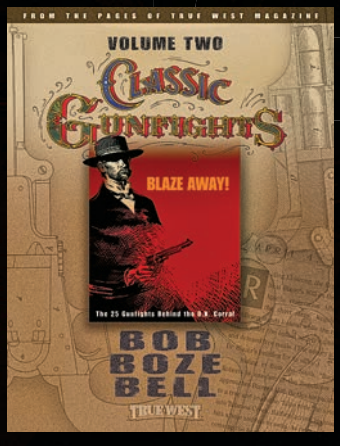

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TRUE WEST
HISTORY OF THE AMERICAN FRONTIER

BY JANA BOMMERSBACH

The Fort Nobody Forgot

Nearly since statehood, North Dakota has preserved an important frontier military site.

PAUL NELSON

The first settlers of what became Dakota Territory relied on Fort Abercrombie for protection and supplies. (Inset) Interpreter Paul Nelson, who walks visitors through the fort's history, points to a photo of the original officer's quarters.

– BY JANA BOMMERSBACH –

Before Dakota Territory formed on March 2, 1861, the land was home to Fort Abercrombie—the first permanent U.S. military fort in what became North Dakota.

A fort in name only, Fort Abercrombie, built along the Red River in 1858, served as a guard for fur traders traveling the oxcart trails and for traffic from steamboats, stagecoaches and gold-seeking expeditions. German settlers bought farm supplies from the post.

The original fort was not protected by fortifications, but by 28 buildings and some 180 soldiers in a "farm setting" amidst peaceful Dakota tribes, the Wahpetons and Sissetons.

"It was felt that nothing ever happens here," says Paul Nelson, the fort interpreter.

But something did happen when Fort Abercrombie was attacked three times during Minnesota's Dakota War of 1862.

> "It was felt that nothing ever happens here." But something did happen.

For the first attacks, which came on September 3 and 6, Nelson says, "The troops erected earthen breastworks using barrels of pork, corned beef and flour, mingled with earth and cord wood."

During a quiet spell, soldiers quickly built wooden fortifications that were in place by the time of the third attack on September 26, he says. When the fight was over, four soldiers and one civilian had been killed.

"The Wahpeton and the Sisseton were not involved in the war—they saved white people," Nelson says. As proof, a nearby town was named Wahpeton in 1869, and one farther south, Sisseton, in 1892.

In 1877, the military abandoned Fort Abercrombie. Its buildings were sold off or carted off (a guardhouse was later brought back to the property). Dakota Territory's boundaries shrank and, in 1889, became the states of North Dakota and South Dakota.

The state was 13 years old in 1902 when the Red River Valley Old Settlers' Association first sought to preserve the fort. The next year, Fort Abercrombie became North Dakota's first state historic site.

Nelson says the Wahpeton Rotary Club convinced the Works Project Administration, in 1939, to reconstruct three blockhouses and the stockade. But weather and vandals plagued the site. North Dakota's state historical society renovated the buildings in the 1950s and built an interpretive center in 2008. Four years later, a National Battlefield grant paid for a site survey.

Today's visitors may walk the parade ground to see a reclaimed guardhouse, replica buildings and other original buildings "ghosted" by grass footprints. The fort is open year round, while the center is open from May 16 to September 15. The center offers tours—on foot or by golf cart—in which Nelson recites chapter and verse about the fort's happenings and habits.

"It's all about the story for me—it's part of the history of the state," Nelson says.

Site Supervisor Lenny Krueger agrees: "You can read about it, but when you hear the stories, that's when life in this fort comes alive."

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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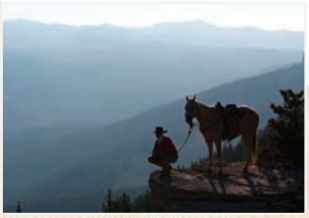

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BY MEGHAN SAAR

Swashbuckler to Scam Artist

A mysterious poster featuring Pancho Villa sells at vintage movie poster auction.

A man first deemed to be a swashbuckler quickly spiraled into a scam artist. That man, Dr. Charles A. Pryor, stands next to rebel leader Pancho Villa in a mysterious poster, titled *The Great Mexican War*, indicating this "Mexican War" was likely the Mexican Revolution.

The poster credits Pryor as an Associated Press reporter and the president of El Paso Feature Film Company. When Robert Sharpe's son found it in the basement of his new home in San Francisco, California, Sharpe called on Wes Cowan, auctioneer of Cowan's Auctions, to help him learn its story, which unspooled nationwide on PBS's *History Detectives* on January 5, 2007.

A collector purchased the gigantic—81 inches by 83 inches—six-sheet chromolithograph of *The Great Mexican War* at Heritage Auctions on November 22, 2015, for a winning bid of $5,500. A broadside promoting "Mexico at War and Peace Moving Pictures" accompanied the poster.

Cowan's investigation revealed that the film was never copyrighted, and it was likely four reels of miscellaneous war footage. When Pryor showed his film in El Paso, Texas, in 1914, the Alhambra movie theater was brand new, and El Pasoans were spending more on movie tickets than on bread.

Turns out Pryor, though, was not an upstanding movie distributor, nor an Associated Press agent, although he did leave behind footage he shot of the Mexican Revolution that can still be seen today. The same year he toured the country with *The Great Mexican War*, he was arrested for grand larceny; he swindled theater owners and never delivered the movie.

The movie poster for *The Great Mexican War,* released in 1914, was featured in an episode of PBS's *History Detectives* about Pancho Villa and the Mexican Revolution before a collector successfully bid $5,500 for the poster, and a war broadside (below), at Heritage Auctions.

The nation was hungry for Villa films, as Americans celebrated the general as a hero...until the U.S. began supporting Villa's rival. A century ago, on March 9, the betrayed leader raided Columbus, New Mexico, and killed innocent civilians and soldiers. Villa changed his identity as quickly as Pryor had—from hero to villain.

Along with this missing link to the Mexican Revolution, other Western movie posters found new homes. Collectors earned nearly $1.75 million for their vintage movie posters.

Notable Vintage Movie Poster Lots Included

(All images courtesy Heritage Auctions)

(Clockwise, from top left): Italian poster for 1965's *For a Few Dollars More*, $7,500; last of John Wayne's Lone Star Westerns for Monogram, 1935's *Paradise Canyon*, $7,000; Hopalong Cassidy poster for 1938's *Bar 20 Justice*, $7,000; 1932's Zane Grey's *The Golden West*, $5,500; 1946's *My Darling Clementine*, $4,500; 1912's *The Life of Buffalo Bill,* $4,200; 1932's *The Rider of Death Valley,* $3,600. (Below) Starring real-life bank robber Henry Starr, 1919's *A Debtor to the Law,* $4,800; 1918's *Arizona*, $4,600.

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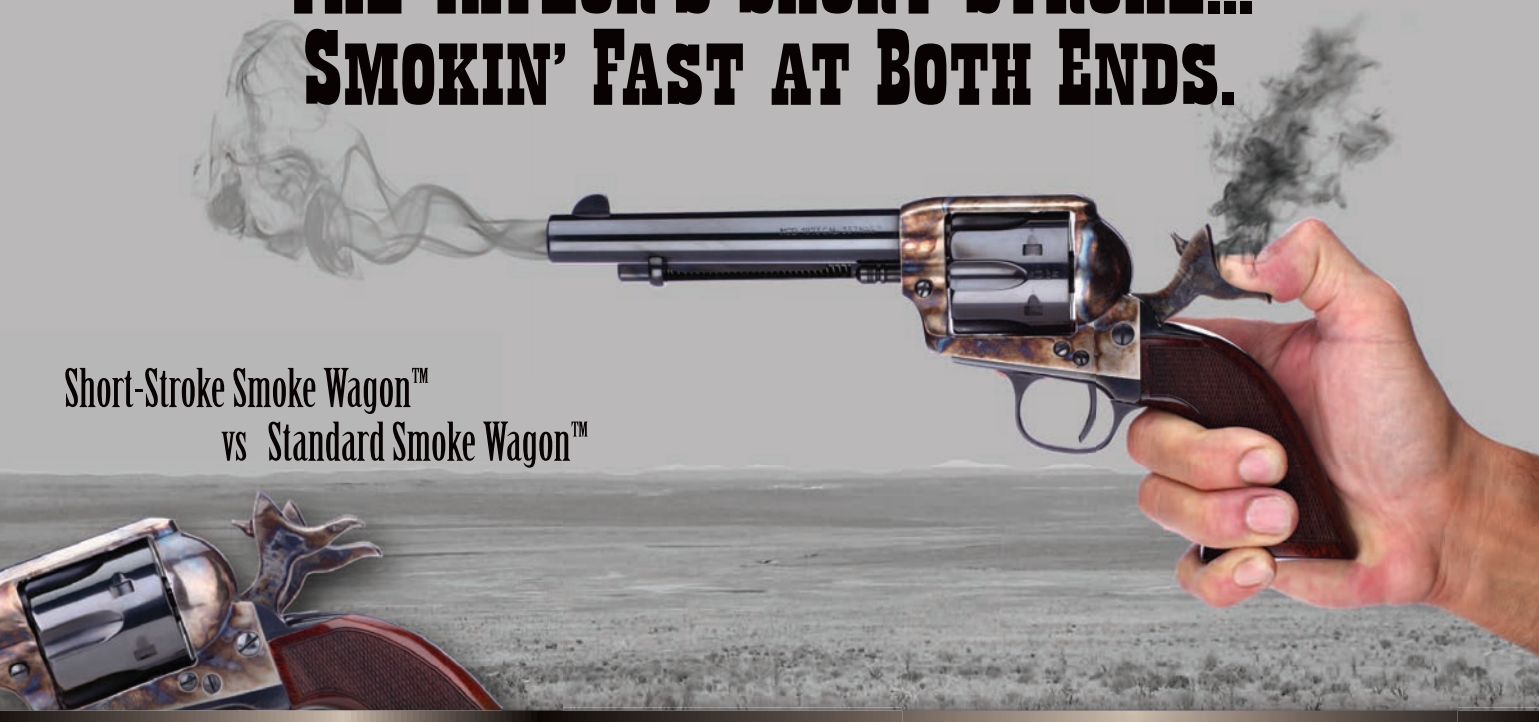

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BY PHIL SPANGENBERGER

A Smokin' Good Time

Shooters using black powder ammo had a blast at the Autry Museum's Old West firearms days.

How many times have you heard someone looking at an antique firearm on display in a museum say, "I wonder how that works?" or "I wonder what it would be like to shoot one of those things." Well, thanks to Ben Fitzsimmons and Robyn Hetrick of the Programs and Public Events Department at the Autry Museum of the American West in Los Angeles, members of the general public enjoyed a couple of unique opportunities to find out just how the weaponry of the Old West functioned—and actually shoot them!

To offer a better understanding of the firearms on display at the Autry, as well as to encourage more people to visit and enjoy the Autry's vast collection of frontier Americana, the museum hosted black powder shoots last June and September. Held at a private shooting range, guests enjoyed a day of hands-on experience in shooting authentic replica firearms of the Old West.

This writer was brought in to help develop and coordinate these shoots, supply guns and ammo and serve as a

Holding a representative collection of the Old West guns used at the Autry Museum's black powder shoots are the posse that put these events together. They are (left to right) retired law-enforcement officers John Rives and Al Frisch; *True West's* Phil Spangenberger; along with the Autry's Senior Manager of Programs and Public Events Ben Fitzsimmons; and Chief Conservator Richard Moll.

– ALL PHOTOS COURTESY JACK AQUINO UNLESS OTHERWISE NOTED–

firearms loader/instructor for the guest shooters. To assist me in these tasks, I enlisted the aid of retired law enforcement officers and antique arms experts Al Frisch, who owns Hollywood Guns and Props (movie gun rentals), and John Rives and his lovely wife, Pat, of Sentinel Services (security firearms training). Chief Conservator Richard Moll, who is also an avid black powder shooter, jumped in as well to assist. At the range, several members of the Panorama Sportsmens Club served as volunteer safety/range instructors.

A passel of replica Old West hardware was available for the guests of all ages (minimum age 13 with adult supervision) to shoot—all with black powder ammo (no smokeless ammunition was used). Guns available included flintlock Kentucky rifles and pistols, Hawken-type plains rifles and handguns, 1860 Colt and 1861 Remington-style caplock revolvers, an 1861 Springfield rifle/musket, Henry rifles, 1866 and 1873 Winchesters, 1873 trapdoor carbines, '73 Peacemaker Colts, 1875 Remington replicas and 1874 Sharps buffalo guns.

> "I wonder what it would be like to shoot one of those things."

In order to keep the firing line running safely and smoothly, each shoot was limited to 30 guests per day. Several stations were set up, each designed to handle specific types of guns. One table was set aside for flintlock muzzle loaders, another for caplock long guns, one for percussion revolvers and two for metallic cartridge firearms. This allowed for each guest to fire a few rounds from any one gun of their choice of a particular era,

This little lady is smoking up the firing line with her first-ever shot with a .45 Colt caliber, Uberti replica Peacemaker sixgun. The Autry's black powder shoots offered hands-on experiences in handling and firing authentic replica handguns and rifles from the Old West, giving participants firsthand knowledge of the original firearms on display in the Autry's vast collection.

The photographer caught the action the moment the Autry's Director of Programs and Public Events Robyn Hetrick touched off a replica of a circa 1740, French fuzil-fin smoothbore trade flintlock, as her coach, John Rives, stands behind her. After her first shot was fired, Robyn, like other new shooters, came back again and again to try her newly found skills with a variety of period weaponry.

The Autry's Richard Moll gives instruction to a youngster on how to safely handle this replica New Model 1861 Remington cap-and-ball revolver. Thanks to supporters Goex Powder, Inc., Ten-X Ammunition and Dixie Gun Works, there was plenty of black powder, metallic cartridges and muzzle-loading supplies for everyone to enjoy lots of shooting.

then move on to another station to try their hand with other types of guns from other periods.

After everyone had a chance to shoot at each station, we allowed them to return as often as they wished to try different arms at each firing table. Generous support came from Goex Powder, Inc., which supplied the black powder; Ten-X Ammunition, which loaded thousands of rounds of .44-40, .45 Colt and .45-70 black powder cartridges; and Dixie Gun Works, who provided Minie Balls, Ox-Yoke Wonder Wads and other muzzle-loading shooting supplies.

While each type of firearm was well received by the guest shooters, the hands-down favorites were the flintlock rifles, the Peacemaker Colts, lever-action Winchesters and, surprisingly, the big heavy Sharps buffalo rifles—even with the women folk. By the end of each day, everyone had had plenty of trigger time, and a smokin' good time was had by all. A tip of the old sombrero to the Autry Museum for coming up with this hand-on idea to better educate and entertain the public.

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.

– BY PHIL SPANGENBERGER –

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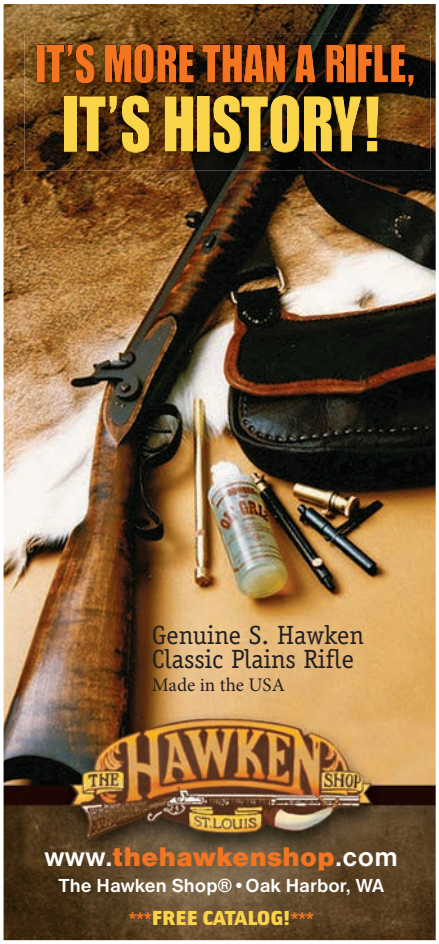

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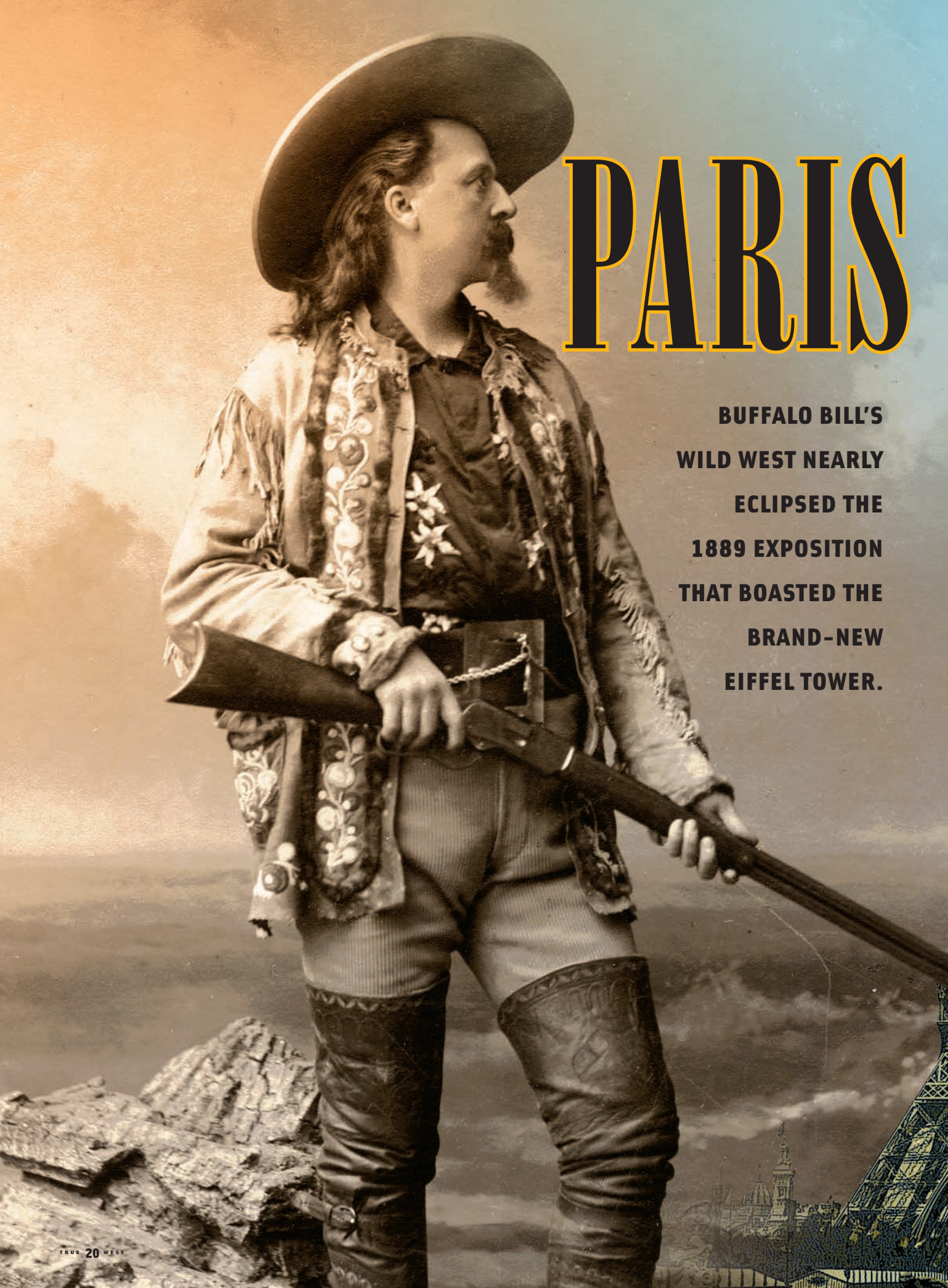
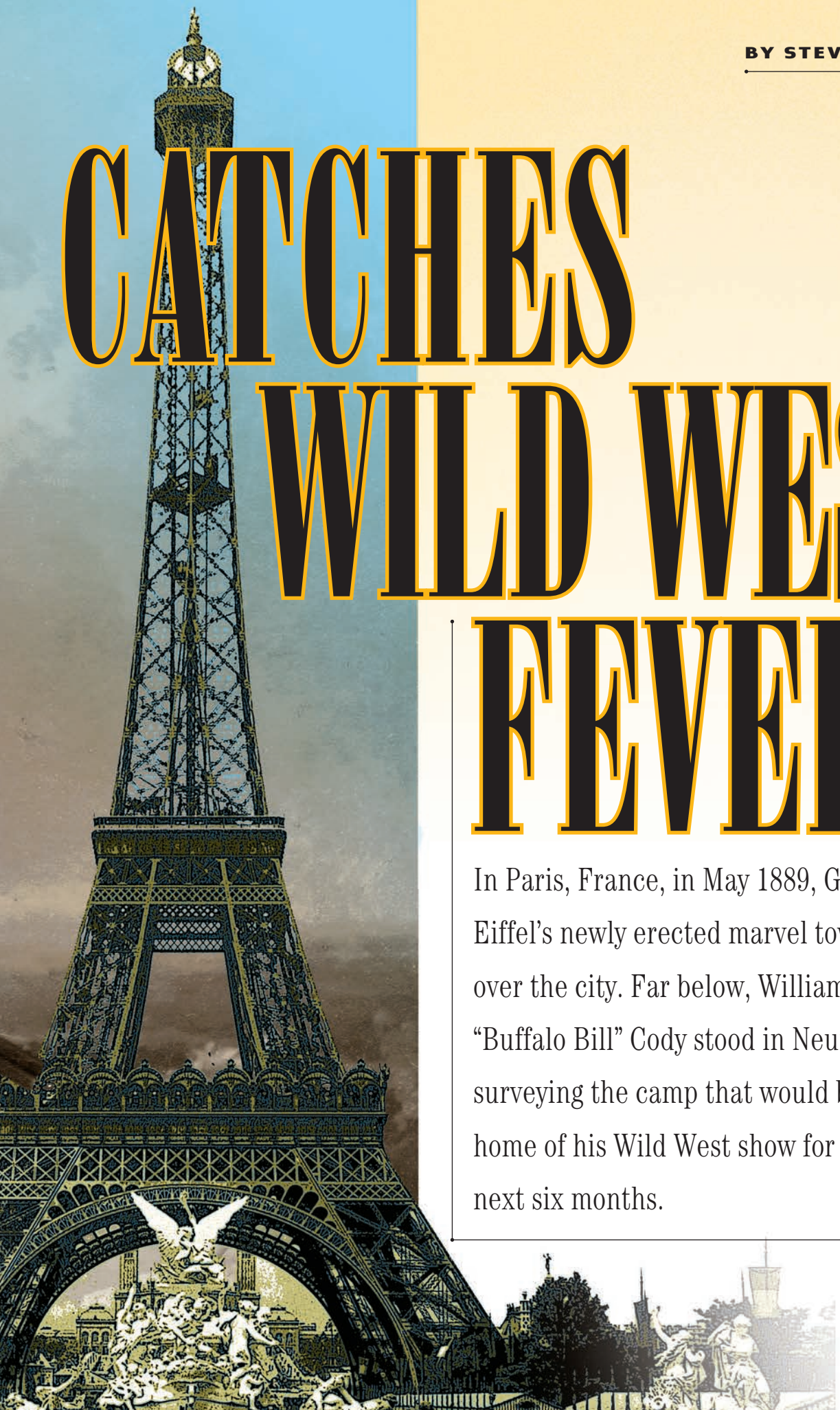


PARIS

BUFFALO BILL'S WILD WEST NEARLY ECLIPSED THE 1889 EXPOSITION THAT BOASTED THE BRAND-NEW EIFFEL TOWER.

BY STEVE FRIESEN

CATCHES WILD WEST FEVER



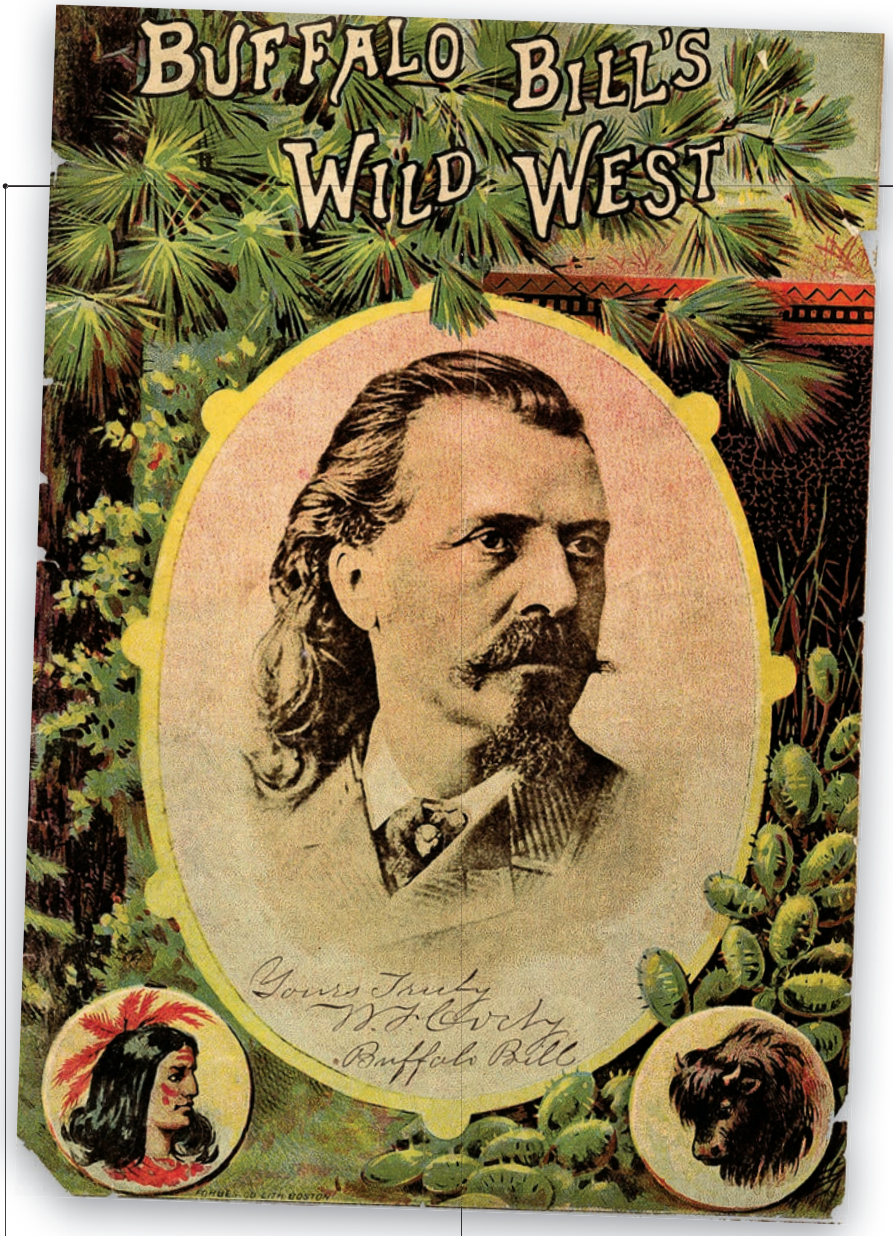
In Paris, France, in May 1889, Gustave Eiffel's newly erected marvel towered over the city. Far below, William F. "Buffalo Bill" Cody stood in Neuilly, surveying the camp that would be home of his Wild West show for the next six months.

Paris was a city Buffalo Bill's Wild West hoped to conquer. Cody's show proved a sensation. Parisians flocked to Neuilly to see the Wild West extravaganza over the next several months. Stetson cowboy hats became the rage, and the "Buffalo Bill Galop" was the best-selling sheet music in town. Excitement about Buffalo Bill's Wild West swept through Paris like a fever. By the end of the summer, the newspapers likened Cody's capture of Paris to the taking of the Bastille.

One could blame the success on journalist and author Mark Twain. Twain wrote Cody in 1885, "I have now seen your Wild West show two days in succession, and have enjoyed it thoroughly. It brought back vividly the breezy, wild life of the great plains and the Rocky Mountains and stirred me like a war song."

Praising the show for being genuine, his letter went on to remark, "It is often said on the other side of the water that none of the exhibitions which we send to England are purely and distinctively American. If you take the Wild West show over there you can remove that reproach."

Cody, who had already been considering transporting the show to Europe, took this advice to heart. The next year, when he was invited to be part of the American Exhibition at Queen Victoria's 50th Jubilee celebration in 1887, he jumped at the opportunity.



Buffalo Bill Cody was depicted in a suit, rather than buckskins, on the cover of the Wild West's French souvenir program from 1889.

– ALL IMAGES COURTESY BUFFALO BILL MUSEUM & GRAVE IN GOLDEN, COLORADO, UNLESS OTHERWISE NOTED –

Journey to Paris

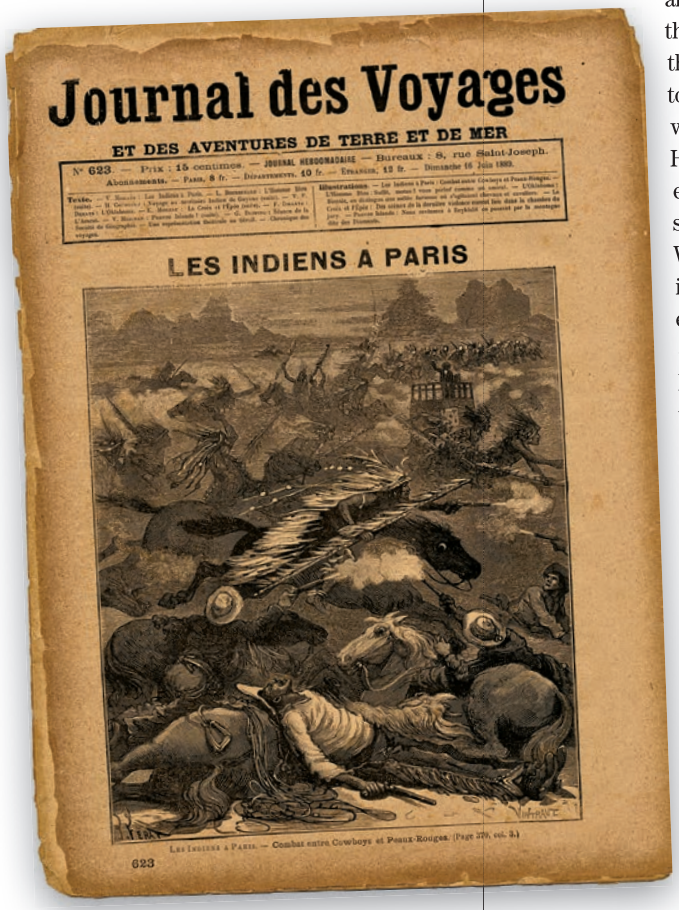
Cody was the right person at the right time, and, as it turned out, at the right place to promote the American West in Europe. Born in Iowa Territory on February 26, 1846, he had grown up in the West, experiencing the strife in Kansas Territory prior to the Civil War. He made his first journey across the Great Plains at age 11. He traveled to what became Colorado Territory in 1859 during the Pike's Peak Gold Rush, delivered mail for Alexander Majors's firm (although not for the Pony Express route Cody would make famous through his shows), hunted buffalo and scouted for the U.S. Army. He learned one of the most important scouting skills, how to feel comfortable around and communicate with American Indians, who knew more about the Plains than the newcomers. Charismatic and likable, Cody soon became the focus of newspaper articles and dime novels about the American frontier.

In 1872, Cody began appearing on-stage in plays about the West. The plays were successful, but Cody had even greater ambitions. After 10 years touring the country with his acting troupe, he moved outdoors. The arena provided an opportunity to stage re-creations of life in the West with a cast of hundreds and for an audience of thousands. That year, 1883, proved to be pivotal for Cody. With the inception of Buffalo Bill's Wild West, Cody took a leap from the small stage to the world stage.

Four years after its creation, Buffalo Bill's Wild West became a runaway success in London, England, eclipsing every other American offering at the exhibition honoring Queen Victoria's golden jubilee. Attendees were eager to observe, in person, an America that they had read about in James Fenimore Cooper's novels, in news dispatches and in dime novels. Cody was the toast of the town, meeting everyone from Queen Victoria herself to author Oscar Wilde. Author Bram Stoker later based one of the characters in his novel *Dracula* on Cody. James McNeill Whistler vowed to paint Cody's portrait,

although he never did get around to it, as he instead turned his attention to matronly figures. Cody returned to the United States in late 1887, with the sweet taste of European success in his mouth.

The Wild West toured the northeastern U.S. during the 1888 season, but Cody could not shake Europe from his mind. His interest in the European continent had been whetted by a brief vacation there with his daughter during the London sojourn. When the opportunity arose to visit Paris for the 1889 Exposition Universelle, he jumped at it.


Journal des Voyages

ET DES AVENTURES DE TERRE ET DE MER

LES INDIENS A PARIS

623

A fight between the cowboys and Indians performed by Buffalo Bill's Wild West was gloriously illustrated in a Paris magazine in 1889.

Nearly Eclipsing the Exposition

Buffalo Bill's Wild West was not set up within the exposition grounds, which were adjacent to Eiffel's tower. The extravaganza was situated in Neuilly, just a few kilometers away, and near the Bois de Boulogne, a park popular with Parisians and easily accessible from all parts of the city. Almost immediately, the Wild West became the most popular show in town, nearly eclipsing the exposition itself.

Critics observed of Cody's first appearance on the American stage that he was no actor, but they also noted his ability to charm the audiences. He was clearly a showman. He brought not only his experiences and a personal flamboyance to the Wild West, but also an innate sense of what audiences wanted. His show did not re-create endless hours on the trail or weeks huddled in a cabin during the winter, but instead distilled out the exciting aspects of Westward Expansion.

The Wild West didn't just re-create exciting events; it also offered visitors the opportunity to learn about the peoples of the West, who exhibited their skills and cultures. More than 100 American Indians, including women and children, participated in the show. The Indian village, populated mainly by the Lakota Sioux, was as huge a draw as the mock battles. Entering the show grounds just off Boulevard Victor Hugo, visitors walked past the tents of Cody, Annie Oakley

WILD WEST FEVER PROVES DEADLY

BY BOB BOZE BELL

The Narrow Path

As Custer lay dying, in June 1876, in the greasy grass along the Little Bighorn River in Montana Territory, some 4,600 miles east of him, the "odd and annoying" son of a Dutch minister stumbled along on his own path to immortality.

For eight years, from 1869 to 1876, Vincent van Gogh had worked mainly as an art dealer, moving from the Hague in the Netherlands to London, England, to Paris, France. He then moved to Ramsgate, England, for a two-month stint as a teacher. He returned to London to work as an assistant to a minister, then he moved to Dordrecht, Netherlands, to work as a bookseller for a little more than three months before deciding he wanted to be a pastor, like his father and grandfather before him.

Failing at the ministry as well, on September 24, 1880, he wrote to his younger brother Theo that he had settled on a new career path: "Wait, perhaps someday you will see that I too am an artist. I don't know what I can do, but I hope I shall be able to make some drawings with something human in them.... The path is narrow, the door is narrow, and there are few who find it."

Vincent van Gogh's pious parents denied him the reading of American pulps flooding into Europe, deeming them "too rousing" for a proper upbringing.

– ALL ILLUSTRATIONS BY BOB BOZE BELL UNLESS OTHERWISE NOTED –

and the cowboys to a large plaza filled with the Indians' tipis, revealing how the tribes lived back on the Plains.

After passing through this area, visitors entered the arena where the show was staged. A map provided in the 1889 program shows that the arena took up less than 50 percent of the grounds, which also offered opportunities to visit a buffalo enclosure and extensive horse stables. Buffalo Bill's Wild West was much more than a "show," a word publicist John Burke avoided in all marketing and even threatened employees with dismissal if they used the word.

Cody was the most popular attraction, taking part in battle re-enactments, demonstrating buffalo hunts and chatting with visitors to his tent.

Sharpshooter Annie Oakley was a close second in popularity. The French were fascinated by this petite young lady who could outshoot any man alive at the time. Oakley arrived in France with a secret. French law forbade the import of gunpowder, so she smuggled in her favorite British gunpowder, hidden in hot water bottles under her bustle.

More than six feet tall, Buck Taylor, nicknamed the "King of the Cowboys," towered over his fellow performers as well as most of the European visitors. The skill of this cowboy, sitting so tall in the saddle, greatly impressed an audience still dependent upon horsemanship for everything from transportation to recreation.

Taylor contrasted with young Johnny Baker who, at age 19, was billed as the "Cowboy Kid." Baker, who learned shooting from Cody and Oakley, had become a crack shot, coming near to rivaling them in marksmanship.

The Paris Performance

The Wild West opened with the "Star Spangled Banner," followed by a grand procession of all of its participants. The first act was a pony race, pitting an Indian, a Mexican vaquero and a cowboy against each other. Unlike the battles, which had a predictable conclusion (Cody's side always won), any of the three could win the race.

Promoting the American Indians featured among Buffalo Bill's Wild West troupe, this advertising poster was printed and distributed in Paris, France, in 1889.

The first shots were provided by Oakley, whose ladylike demeanor helped ease any Victorian anxieties caused by the gunfire.

Following a demonstration of a Pony Express ride, the first battle was fought, an attack on an emigrant family in a wagon by "marauding Indians." The Indian contingent was led by Lakota Chief Red Shirt. Lakota holy man Sitting Bull had been part of the Wild West in 1885, but he was no longer with the show. Red Shirt, who was well-spoken and comfortable in cross-cultural contexts, was probably a better representative than the gruff Sitting Bull. He had even visited Parliament during the show's stay in London.

The gunfire in the show was broken up by quieter activities. Following the attack on the emigrant family, cowboys and cowgirls danced the Virginia Reel on horseback. The Cowboy Kid's marksmanship was followed by "Cowboy Fun," which featured ranch skills that included bronco riding and lassoing. This portion of the Wild West is considered a forerunner of modern professional rodeo.

As the show reached its climax, the Deadwood Stage entered the arena at breakneck speed, pursued by whooping Indians. Driven off by Cody and the cowboys, the Indians returned to demonstrate bareback racing and their tribal dances. Following presentations of sharpshooting and buffalo hunting by Cody, the grand finale was an Indian attack on a settler's cabin. Once again, the Indians were driven off by the show's star and "Le Roi des Hommes de la Frontière," Cody.

Buffalo Bill's Wild West was unlike anything the French had seen before. Among the thousands who flocked to the show were royalty and dignitaries from the continents of Europe, Asia, Africa and North America. Even the English, who had seen it two years before in London, came to France for a second viewing. The opening on May 18 was attended by French President Marie François Sadi Carnot and the American ambassador, as well as former Queen Isabella II of Spain. Powerful, famous and everyday people caught "Wild West fever" and converged on the show until its close six months later.

Lasting Impressions

The exposition not only catapulted Cody into the spotlight, making him the toast of Paris and adding to his credibility back home in America, but also gave him a chance to interact with the movers and shakers of his day. In Paris, Cody made his first acquaintance with inventor Thomas Edison, while throwing a Western breakfast of buffalo in his honor. Edison later recorded both the Wild West and Cody himself on Edison's new moving picture and sound recording inventions.

The Wild West was not without its influences upon the many artists who visited Paris for the exposition. While American artist Whistler never got around to painting

Buffalo Bill Cody sits on the knee of France while Gen. Georges Boulanger, displaced as the darling of Paris, shakes his fist in anger.

– ILLUSTRATED IN THE JUNE 19, 1889, EDITION OF THE SATIRICAL *PUCK* MAGAZINE –

his portrait of Cody in London, renowned French artist Rosa Bonheur created what has become one of her most famous works, a portrait of Cody on his horse Tucker. Edvard Munch, who had left his native Norway to study art in Paris, was much impressed by Cody and his Wild West. Who knows how that singular experience may have influenced Munch's work, including his most famous painting, *The Scream*, created just a few years later.

French painter Paul Gauguin, friend to Vincent Van Gogh, was probably the most deeply impressed among the artists who visited the Wild West. After his first visit, he wrote another artist friend, urging him to join him in a second visit, remarking that the show was "hugely interesting." His enthusiasm led him to purchase a Stetson. A self portrait, done on the French Polynesian island of Tahiti four years later, shows Gauguin wearing a hat that looks remarkably like Stetson's "Boss of the Plains."

Van Gogh Strikes Out

His own family described Vincent, the eldest van Gogh child, as "obstinate," "unruly," "hard to deal with," "a queer one" and having "a difficult temper" and "strange manners." Even the family maid weighed in: she criticized him as "troublesome" and "contrary," and branded him as the "least pleasant" of the six van Gogh children.

As Wyatt Earp searched for government mules and dealt faro in the Oriental Saloon in Tombstone, Arizona Territory, during the fall of 1880, the 27-year-old Dutchman decided to become an artist. By the spring of 1881, while Earp had a showdown coming in the fall and outlaw Billy the Kid had mere weeks to live, Vincent, who himself had a mere nine years left to live, launched himself on a fiery and ultimately fatal march into the history books and immortality.

Vincent would eclipse Earp, the Kid and Custer in international fame, but what most do not know is the crazy story of how the Wild West connected them all.

French post-Impressionist artist Paul Gauguin's self-portrait, which some believe shows him wearing a "Boss of the Plains" Stetson cowboy hat.

– EXHIBITED AT MUSÉE D'ORSAY IN PARIS, FRANCE –

Shot in the Heart

On November 14, 1889, Buffalo Bill's Wild West closed its attraction in Paris, France, and moved on to other European destinations. During its run, the residents of Paris had certainly fallen in love with the Wild West. Perhaps their hearts had been struck by the "Attack on the Settler's Cabin," a concluding shoot-out between the Indians and the cowboys, led by Cody, that had the greatest impact on audiences.

Months later, a shoot-out inspired by the Wild West might very well have become responsible for the death of one of Europe's greatest artists, Vincent van Gogh (see sidebars, starting on p. 23).

But during the Buffalo Bill's Wild West, that final shoot-out scene promoted a victory of America's pioneer experience that Parisians could share with Cody. In the arena, they witnessed the danger and excitement that Parisians had only read about. History leaped from the pages.

Buffalo Bill's Wild West returned to the U.S. in 1893 and resumed tours with this poster, which contrasted Napoleon, the slouching man on horse of the Old World, versus Cody, the alert man on horse of the New World. The center shows Rosa Bonheur creating her portrait of Cody in Paris in 1899.

A major attraction at the Paris premiere, Annie Oakley took aim in this studio photograph, possibly photographed in 1886 or 1887, before the trips to London and Paris.

Steve Friesen is the director of the Buffalo Bill Museum & Grave in Golden, Colorado. Research for this article informed, "From Prairie to Palace: Buffalo Bill in Europe," on exhibit until January 20, 2017.

Buffalo Bill Cody (center) poses with Buck Taylor (far right), Johnny Baker (far left) and other members of the Wild West by the Deadwood Stage, which was featured in both London and Paris.

John Y. Nelson, a frontiersman and star of Buffalo Bill's Wild West, is shown here returning to his cabin shortly before Indians ambush him. The attack concluded the show both in London in 1887 and in Paris in 1889.

In this caricature, an American Indian relaxes in front of his tepee in the village on the show grounds at Neuilly.

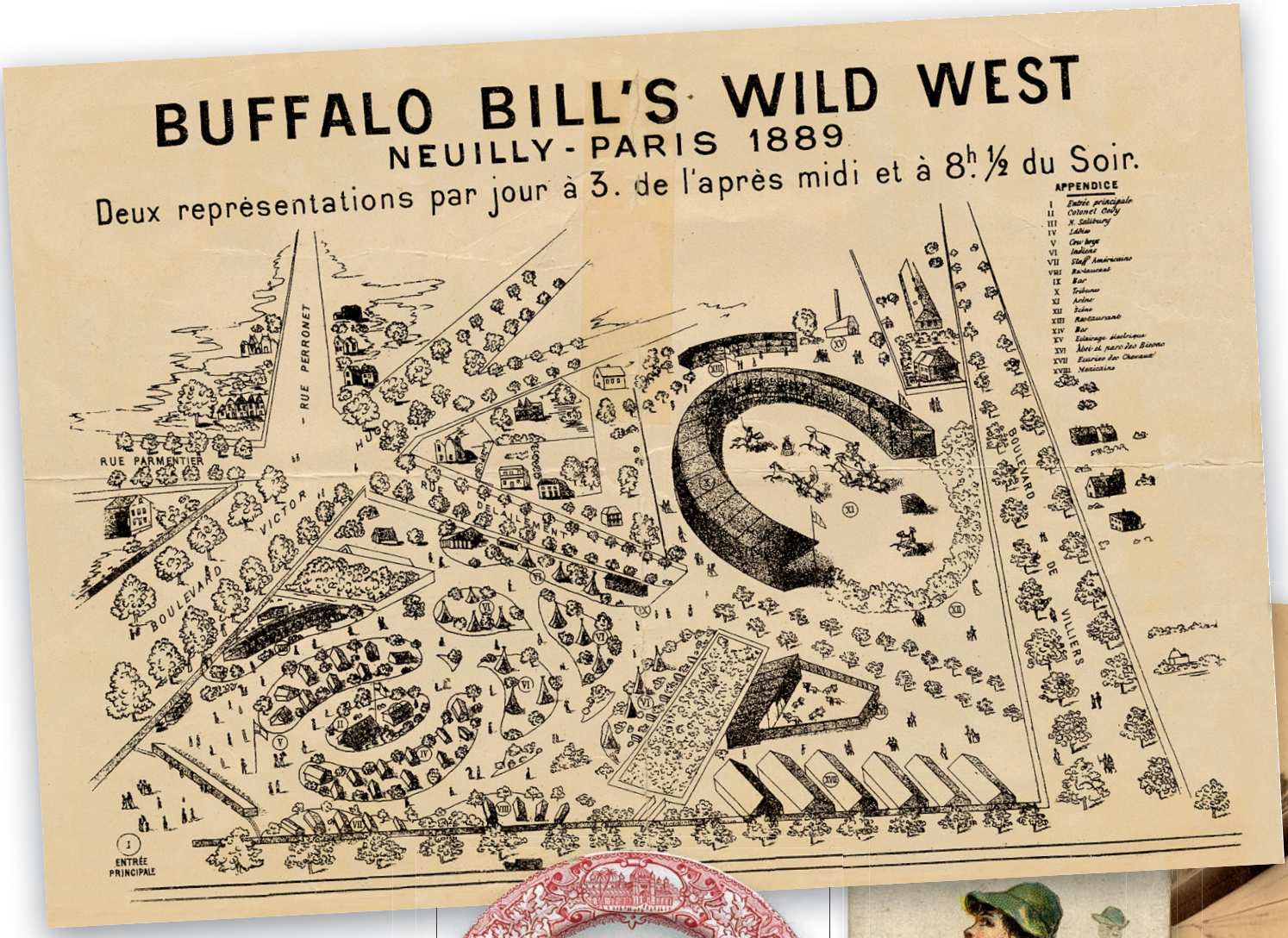
Cuts Off Own Ear

Vincent got off the train in Arles, France, in February 1888. He had left Paris, where he was living with his brother Theo in Montmartre, and was seeking a new place to paint. Vincent, like so many artists of that era, was in love with Japanese prints, and he wanted to find a landscape that matched the snow-capped scenes in Oriental woodcuts. After a stay in the Hotel Carrel, he found a dilapidated house just south of the train station and set about refurbishing it, painting the exterior yellow.

Vincent envisioned Arles as an art mecca for the Impressionists and tried to talk several artists into joining him. Paul Gauguin was not his first choice, but he was the only of the artists who accepted Vincent's invitation. In the several months before Gauguin's arrival, Vincent created many of the iconic paintings that have brought him fame, including *Sunflowers*, *Starry Night Over the Rhone*, *The Bedroom* and *The Night Café*.

Gauguin came, the two artists fought over everything and Gauguin left shortly before Christmas. Vincent experienced a meltdown and cut off his own ear. After a stay in the hospital, he had a relapse and 30 neighbors signed a petition to have the artist arrested for his crazy behavior. The locals called him *"fou roux"*—Mad Redhead. Kids threw rocks at him. Authorities closed his house and impounded his things. Vincent was moved to an insane asylum near Saint-Rémy-de-Provence.

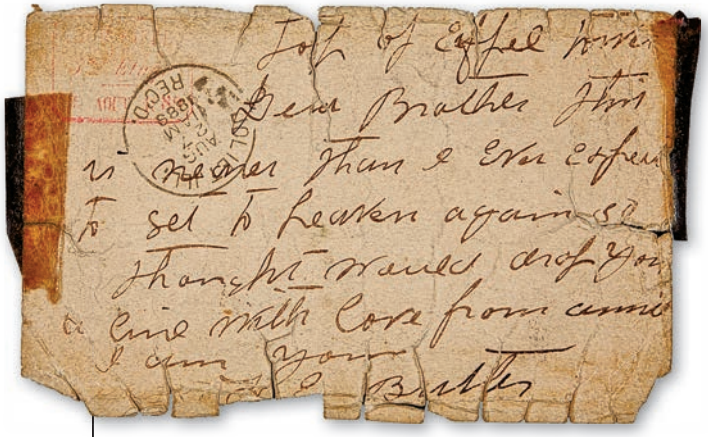
The Mad Redhead sliced off half of his left ear and tried to give it as a gift to a bordello prostitute.



A map of Buffalo Bill's Wild West was included in the souvenir program available at the show. Note the main entrance in the lower left, the arena in the upper right and the Indian village dominating the center of the grounds.

Parisians bought souvenirs to remember their experience watching Buffalo Bill's Wild West at the Exposition Universelle in 1889. These included a cookie tin (left) and a souvenir plate (above).

Wild West attendees arrived home with a desire to play "Buffalo Bill," taking horses for joy rides, brandishing toy guns and even lassoing people, as shown in this cigarette trading card from the series "Terrors of America."



Annie Oakley's sharpshooter husband, Frank Butler, performed with her at the show. He mailed this postcard to his brother, Will, postmarked from the Eiffel Tower on August 1889. The postcard hammered down for $220 at Heritage Auctions on June 10, 2012.

– COURTESY HERITAGE AUCTIONS, JUNE 10, 2012 –

Appearing in a photography album that is labeled on the first page, "Mrs. Salsbury with Henry G. Wynne's Compliments—Paris 1889," this photograph of Annie Oakley while touring Europe with Buffalo Bill's Wild West in 1889 was possibly taken in Paris. Nate Salsbury was one of the majority owners and the manager of Buffalo Bill's Wild West.

– COURTESY DENVER PUBLIC LIBRARY –

Gunfight at the XX Corral?

After 10 years of rejection, Theo finally got a painting by his long-suffering brother into an exhibition called "Les XX" in Brussels, Belgium.

Two days before the January 18, 1890, opening, Symbolist artist Henry de Groux announced that his works would not be seen side by side with the "abominable Pot of Sunflowers by Monsieur Vincent or any other agent provocateur."

At the exhibit's opening dinner, de Groux once again attacked Van Gogh's paintings and called him an ignoramus and a charlatan. At the other end of the table, Henri de Toulouse-Lautrec leaped to his feet (he probably had to stand on his chair), waved his arms in the air and shouted that criticizing so great an artist as Vincent was an outrage. He challenged de Groux to a duel. Paul Signac announced bravely that if Lautrec were killed, he would be his second and shoot the Symbolist dead himself (a nice bit of symbolism in itself). The two artists put their lives on the line for Vincent.

The combat between fraternal artists never took place. The group expelled de Groux that evening. The next day, he apologized and officially resigned from the Les XX society of international artists.

Gunfighting artist Henri de Toulouse-Lautrec threatened to slap gunleather to defend his friend Vincent van Gogh.

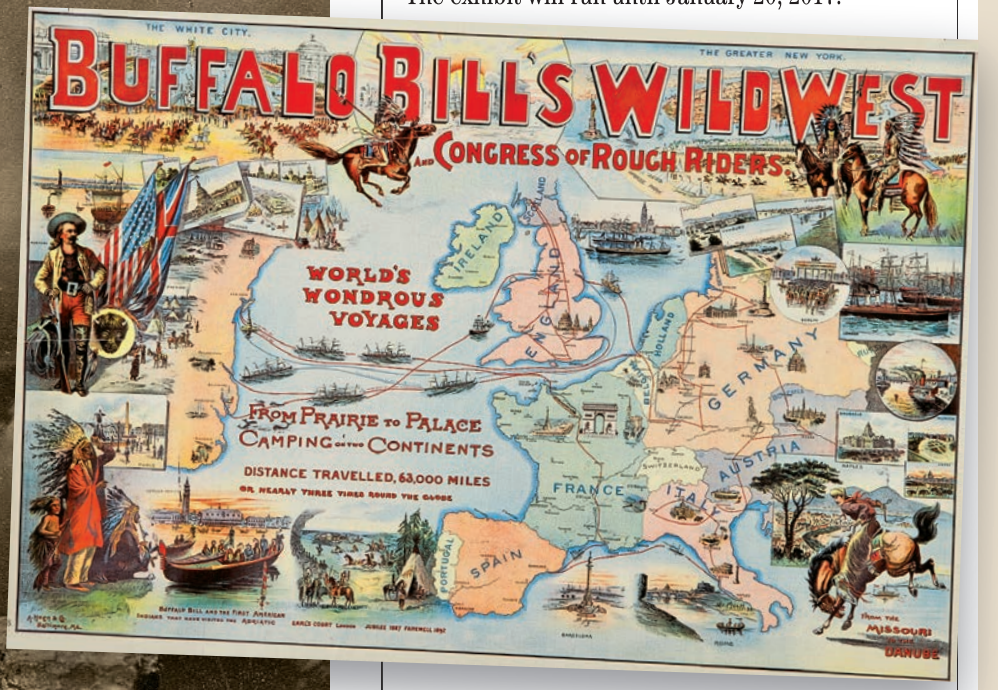
After Buffalo Bill Cody took Paris by storm in 1889, the Wild West showman posed for a French photographer during a return visit to Paris the following year.

From Prairie to Palace

William F. "Buffalo Bill" Cody grew up on the Kansas prairies, experienced the Old West and then turned it into a show. Buffalo Bill's Wild West traveled Europe from 1887 to 1892, and again from 1902 to 1907, making an indelible impression on Europeans' understanding of the American West.

That impression is the subject of "From Prairie to Palace: Buffalo Bill in Europe," a newly opened exhibit at the Buffalo Bill Museum and Grave outside of Denver, Colorado. Artifacts used by performers in the show, advertising posters and souvenirs sold in Europe help tell the story of the Wild West confronting the sedate East.

The exhibit will run until January 20, 2017.



The red lines demarcate the route of Buffalo Bill's Wild West through western Europe, with the poster boasting the show had traveled "63,000 miles, or nearly three times around the globe."

WILD WEST FEVER PROVES DEADLY

A Dangerous Buffalo Bill Wannabe

Paris was besotted with Buffalo Bill Cody and all things Wild West. Vincent's ex-roommate Gauguin saw Cody's Wild West show more than once, as did many other artists. Teenagers began to emulate the frontier showman, including René Secrétan, who bought a fringed coat and swaggered around town, acting like an American cowboy. He wasn't alone.

Vincent missed all this hoopla because he was suffering from a complete mental breakdown. He tried to bathe in a coal shuttle, followed people into their homes and refused to leave, groped women in stores and got into another patient's bed and refused to get out.

Vincent recovered, but then he had a relapse in February 1889 and was sent for treatment at the asylum in Saint-Rémy-de-Provence. After several more fits, he was declared "cured." In the spring of 1890, he moved to a village north of Paris called Auvers-sur-Oise. He flourished there, producing dozens of paintings, but clouds hovered on the horizon.

Another problem loomed, and his name was René Secrétan.

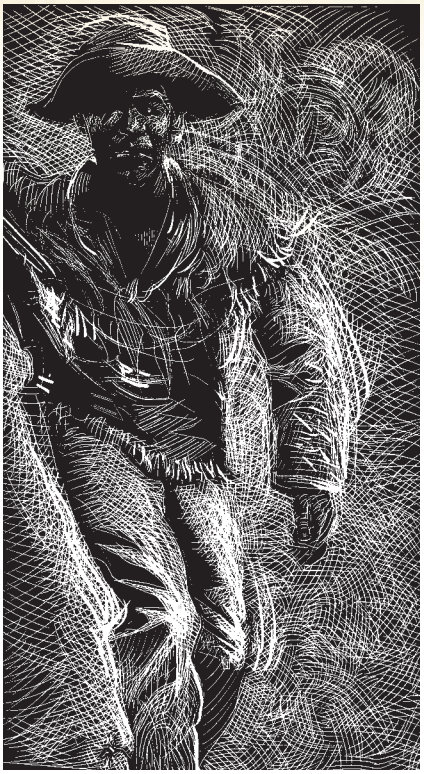
A Paris punk and a Buffalo Bill Cody wannabe, René Secrétan spelled disaster for the artist Vincent van Gogh.

True West Exclusive

Classic Gunfights

A Murder of Crows

Vincent van Gogh vs René Secrétan



René Secrétan, the son of a rich pharmacist from Paris, torments Vincent van Gogh.

– ALL ILLUSTRATIONS BY BOB BOZE BELL UNLESS OTHERWISE NOTED –

BY BOB BOZE BELL

Maps & Graphics by Bob Boze Bell
Based on the research of Steven Naifeh, Gregory White Smith and Gay Mathis

JULY 27, 1890

Vincent van Gogh finishes his noontime meal at the Ravoux Inn, and heads for the wheatfields northeast of the tiny hamlet of Auvers-sur-Oise, 20 miles north of Paris, France.

He is carrying an easel, canvas, paints, brushes and sketchbooks, along with a pistol he has borrowed from innkeeper Arthur Ravoux, supposedly to ward off a murder of crows that have been bothering the artist. With a history of mental instability, Vincent is especially distraught today, over the news of his younger brother Theo's ill health and financial setbacks.

Unable to paint, Vincent lays his easel against a haystack. He retrieves the pistol and shoots himself under the heart.

The blow knocks out Vincent, but doesn't kill him. He awakens in the evening darkness. When he can't find the gun to finish himself off, he stumbles down the hillside and returns to the Ravoux Inn, where he goes to his room and lingers, dying 30 hours later.

This has been the standard narrative for nearly 130 years, but recent scholarship has cast doubts upon this version of the artist's death. A more likely version is this:

After his noontime meal at Ravoux Inn, Vincent heads west on the main road toward the Chaponval train station. Somewhere on this road, Vincent encounters the Secrétan brothers, René and Gaston. René taunts the Dutch painter with his pistol and the gun goes off, striking Vincent in the side. Vincent stumbles back to the inn and tells everyone he bungled his suicide.

When Theo arrives the next day from Paris, he finds Vincent sitting up in bed, smoking his pipe. Incredibly, Vincent survives the gunshot wound for two days before he dies.

"...a rush of blackbirds suddenly came out of the sky. They filled the air, darkened the sun, covered Vincent in a thick blanket of night, flew into his hair, his eyes, his nose, his mouth, buried him in a black cloud of tight, airless, flapping wings."

—*Irving Stone,* Lust for Life, *1934*

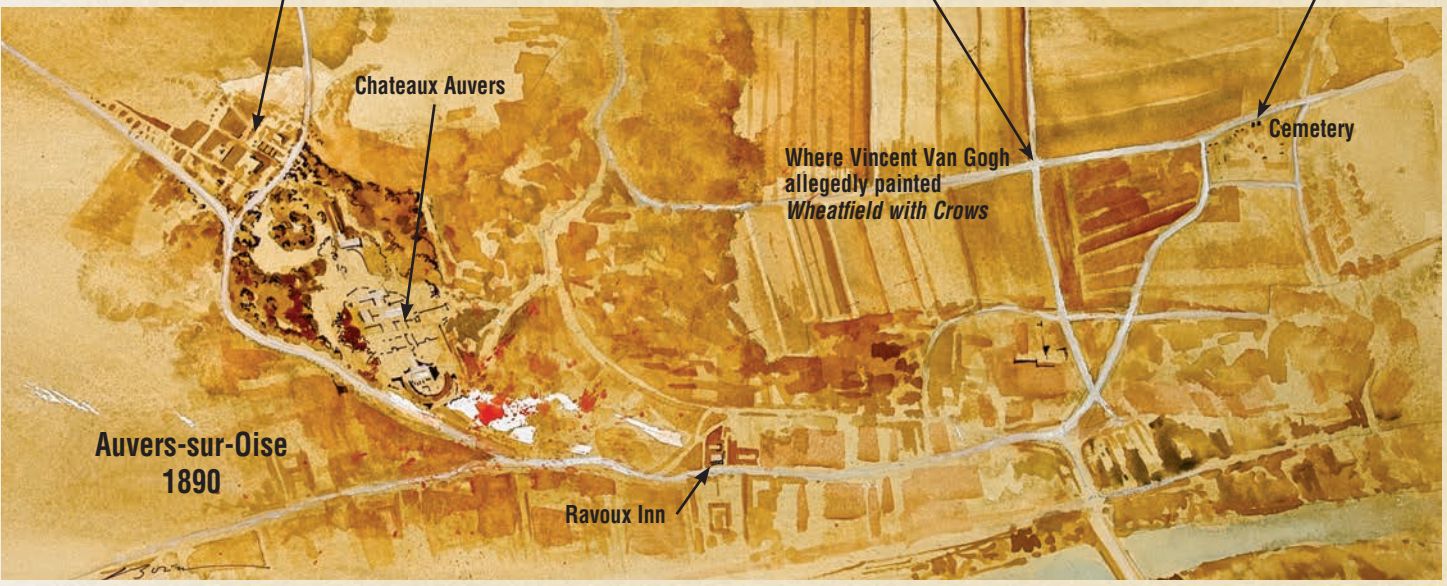
After a short ceremony at the Ravoux Inn, Vincent is buried in the hillside cemetery (see map). The local curate will not permit a funeral service at the church in Auvers because of the specter of suicide. The abbot even forbids the use of the parish hearse.

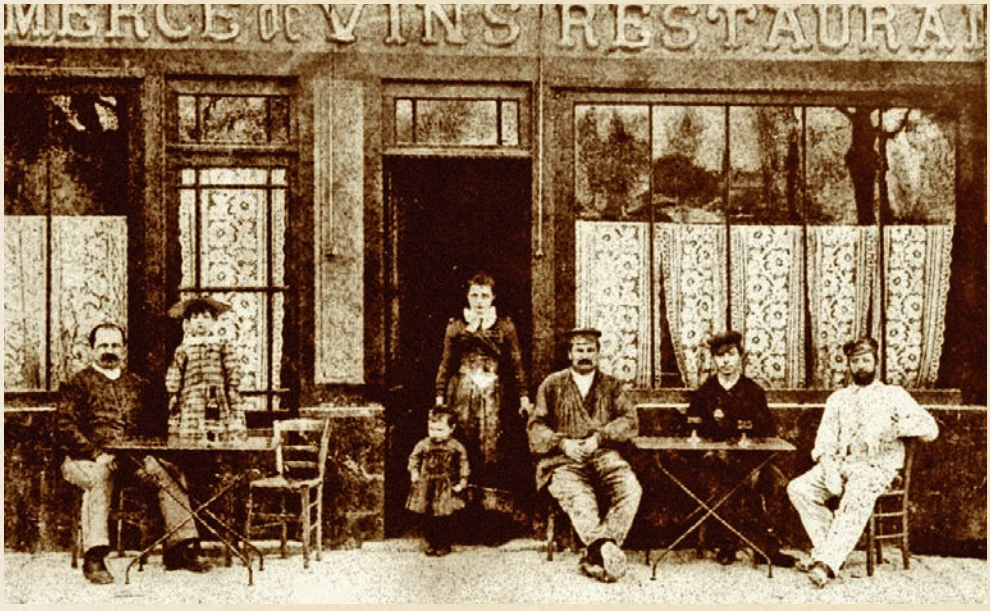
Blood On the Canvas

Vincent van Gogh is shot west of Auvers-sur-Oise, somewhere on the road to Chaponval, by René Secrétan, a Buffalo Bill Cody wannabe who brandishes a pistol that goes off, probably by accident. Many now believe Vincent literally took the bullet for the boys and martyred himself. He says a telling thing to his brother Theo before he dies, "Do not cry. I did it for the good of everybody."

– EXHIBITED AT VAN GOGH MUSEUM IN AMSTERDAM, NETHERLANDS –

– BY DARLENE HARSHBERGER –





After a hot day, the evening diners are sitting outside the Ravoux Inn when Vincent van Gogh stumbles toward them from the west. He has his coat buttoned up, which they think is odd, and he says nothing as he heads directly to his room upstairs. In this photo of the inn, looking as it appeared at the time of the shooting, innkeeper Arthur Ravoux is seated at far left. Arthur's daughter Adeline, standing in the doorway, was responsible for many of the later stories about van Gogh and his death. Vincent painted the 12-year-old girl three times.

– TRUE WEST ARCHIVES –

Dueling Death Sites

After Vincent's death, most reports have the shooting taking place west of town near the Château d'Auvers. This is where author Irving Stone places the event in his classic novelization of the artist's life, *Lust for Life*. But somewhere along the line, the location of the death site shifted to the wheatfields northeast of the village, perhaps due, in part, because modern-day tour guides can kill two crows with one stone: show tourists the alleged location of *Wheatfield with Crows* (the inference being that the artist shot himself after painting his obituary) and walk another 50 yards to the cemetery where Vincent and Theo are buried. Saves on shoe leather.

The Paris Punk

René Secrétan is the 16-year-old son of a prominent pharmacist from Paris, France. His wealthy father owns a holiday house in the Auvers-sur-Oise area, and every June, the family decamps to the estate for the fishing season. René's older brother, Gaston, an aspiring 19-year-old artist, strikes up an acquaintance with Vincent to discuss art. René cannot stand the *"fou roux"* (red-headed madman). He fully expects the authorities to come at any moment to haul the Dutchman away "because of his hare-brained ideas and the way he lived," René later recounts.

Vincent nicknames René "Buffalo Bill" because of the costume he began wearing after seeing William "Buffalo Bill" Cody's Wild West show at the 1889 Exposition Universelle in Paris. Going all out, René wore boots, a fringed coat and a cowboy hat, with the front pushed up, to emulate his new hero. Vincent mispronounces René's nickname as "Puffalo Pill," which only infuriates the Paris punk to greater efforts of abuse.

René "Puffalo Pill" Secrétan

Armed with sketchbooks, canvases and other art supplies, 37-year-old Vincent has a strong work ethic that often gets him on the road by five a.m., painting all day until dark. After he is fatally shot, his art supplies are never found.

René and his gang—Summer Boys—love to torment Vincent by putting salt in his coffee. They also hide a grass snake in his paint box, and when the Dutchman discovers it, he almost blacks out. René notices Vincent sometimes sucks on a dry paintbrush while he thinks, so the gang rubs the brush with chili pepper and watches with glee when the artist hops around in pain from their trick.

Being the wealthy son of a Paris businessman provides high-end perks: the Secrétan boys often import showgirls—*cantiniéres*—from the Moulin Rouge. When the boys kiss and fondle the girls, Vincent "modestly [looks] the other way," René recalls, a reaction that "seemed madly funny to our little chicks." René encourages the girls to "provoke [Vincent] with their amorous attentions," but the artist remains firm in his resolve.

None of this would have been known if not for Kirk Douglas. The Academy Award-winning movie *Lust for Life*, starring Douglas, is released in 1956. When 82-year-old René sees the movie, he is furious. He gives two interviews, attempting to discredit Douglas's flattering portrayal of Vincent. In the process, he gives historians a reasonable suspicion that René, in fact, fired the fatal bullet that took Vincent's life.

The Come-On: René Secrétan (inset) brags in his old age that he used to sic his "chicks" on Vincent van Gogh, who never responded, speculating the Dutchman had lost more than his ear.

"Too Far Out"

More than one version of the Vincent van Gogh shooting states the artist shot himself "in the chest," but Dr. Paul Gachet reported the bullet entered the abdomen just "below the ribs." That is not a chest wound, and the finding supports the theory that Vincent was shot in an accidental way by someone else. Who shoots themselves in the side?

The police report stated that the shot was fired "too far out" for Vincent to have pulled the trigger.

With those two reports, historians have a strong case—at least anecdotally—that the Buffalo Bill wannabe shot Vincent.

Vincent did feel trapped. His brother Theo was suffering from reversals at work, and Theo's newborn son (named for Vincent) was sickly. Concerned that he, too, was a drain on his brother, who helped fund his artist lifestyle, Vincent must have thought to himself, "What can I do to help?"

Exactly a year before, in July 1889, a painting by Vincent's hero Jean-François Millet had sold for a record amount—a half-million francs—nearly 15 years after Millet's death. It's an old saw, but a fact of life in the art world: dead artists sell better than live ones.

Armed with this knowledge, Vincent hiked up the hill west of town, along the perimeter fence of the Château d'Auvers. Someone fired a pistol that hit him in the side.

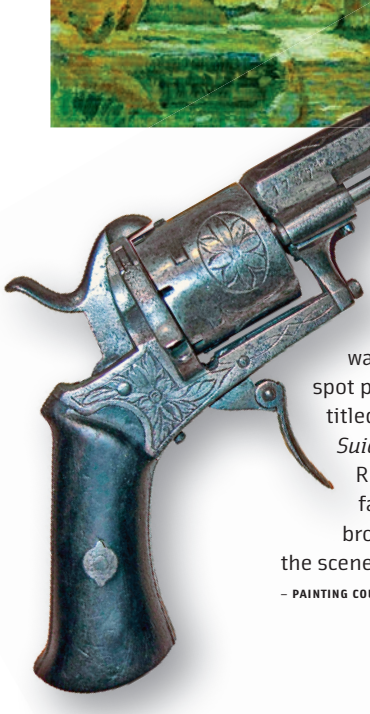
In our collective dreams, Vincent must commit suicide. After all, his suicide gave him his place in the world.

Or, as art critic John Perreault put it, "We need closure. We need the myth of the crazy, tormented, self-destructive artist to convince us that painters, poets, and musicians are all nuts, so their larger-than-life lives can continue to offer escapism from the bourgeois armchair of our own lack of freedom. And also, paradoxically, make us feel relieved we are not artists. In our dreams, van Gogh *must* commit suicide, otherwise the story doesn't have legs."

Still, the most compelling quote we have about Vincent's final hours is his own: "Do not cry. I did it for the good of everybody." Vincent said these words, knowing his death would relieve his brother Theo of the strain of financial support and also that his statement would save two boys from a charge of manslaughter.

"[The gun] went off when it felt like it."

–René Secrétan, describing the functionality of his .380-caliber "pea-shooter"



Pistol Provenance

In the 1950s, a rusty revolver was discovered buried in a field just behind the Château d'Auvers, where Vincent reportedly shot himself. An examination suggested the pistol had been in the soil for 60 to 80 years. The gun was discovered close to the Chemin des Berthelées, the spot painted by Dr. Gachet's son in 1904 (see above picture), titled *Auvers, from the Spot Where Vincent Committed Suicide.* Gachet painted under the pseudonym Louis van Ryssel. The revolver was found just beyond the low farmhouses in the center of the painting. The Secrétan brothers probably buried the pistol there before fleeing the scene. Nobody knows what happened to Vincent's art supplies.

– PAINTING COURTESY MUSÉE TAVET-DELACOUR IN PONTOISE, FRANCE ; PISTOL TRUE WEST ARCHIVES –

Aftermath: Odds & Ends

Dr. Jean Mazery, the first physician attending to Vincent, commented on the wound just below the ribs as being "about the size of a large pea" and bleeding only a trickle. The police came the next day. When the artist was advised suicide is a crime, he replied, "Do not accuse anyone. It is I who wanted to kill myself."

Theo Van Gogh

Theo van Gogh, 33, died six months after Vincent, in 1891. First buried in Utrecht, Netherlands, his body was dug up in 1914 under orders from his wife, Johanna, and moved to Auvers-sur-Oise, France, to rest beside his brother.

Renowned art historian John Rewald interviewed locals in the 1930s who told him that "young boys shot Vincent accidentally." The boys "were reluctant to speak up for fear of being accused of murder and that Van Gogh decided to protect them and to be a martyr."

Based on Irving Stone's best-selling novelization of Vincent's life, the movie version of *Lust for Life* was released in 1956 and cemented the artist's growing celebrity. This upset 82-year-old René Secrétan, who gave a series of interviews to Victor Doiteau, a French writer. Seen by many as a deathbed confession, René admitted the gun was his. In the 1950s, a farmer discovered the pistol while plowing in the vicinity of the Château d'Auvers.

– COURTESY MGM –

Recommended: *Van Gogh: The Life* by Steven Naifeh and Gregory White Smith, published by Random House.

BY JULIA BRICKLIN

HOW TO STEAL A WILD WEST SHOW

Two Denver businessmen set out to ruin Buffalo Bill Cody to beat out the Ringling Brothers.

William "Buffalo Bill" Cody's showmanship was virtually unchallenged throughout his lifetime, yet he did not possess a strong business acumen. At the end of his 1912 season with Buffalo Bill's Wild West and Pawnee Bill's Great Far East, Cody realized that profits from his Arizona mine were not enough to finance his retirement. Gordon "Pawnee Bill" Lillie had advanced Cody thousands of dollars for his share in their show business endeavor—often called the "Two Bills Show." But in 1913, Lillie asked Cody to come up with half of $40,000—enough to winter the show's animals and finance the next season.

By chance or by design, Harry Heye Tammen, an owner of *The Denver Post* and a rival circus, met with Cody while the latter was in Denver, Colorado, in January 1913, trying to work up the nerve to ask his sister for money. Tammen seemed to be the answer to Cody's prayers, because he offered him a loan of $20,000 at six percent interest, to be repaid at the end of six months. On February 5, Tammen's newspaper publicized the deal he struck with the showman: "Colonel W.F. Cody (Buffalo Bill) put his name to a contract with the proprietors of the Sells–Floto Circus, the gist of which is that these two big shows consolidate for the season of 1914 and thereafter."

Tammen had taken advantage of the aging Cody's declining health and financial difficulties. Tammen and partner Frederick Gilmer Bonfils roped Cody into a scheme to effectively steal the Two Bills Show and merge it with their Sells-Floto Circus in order to knock their Ringling Brothers rivals out of the marketplace.

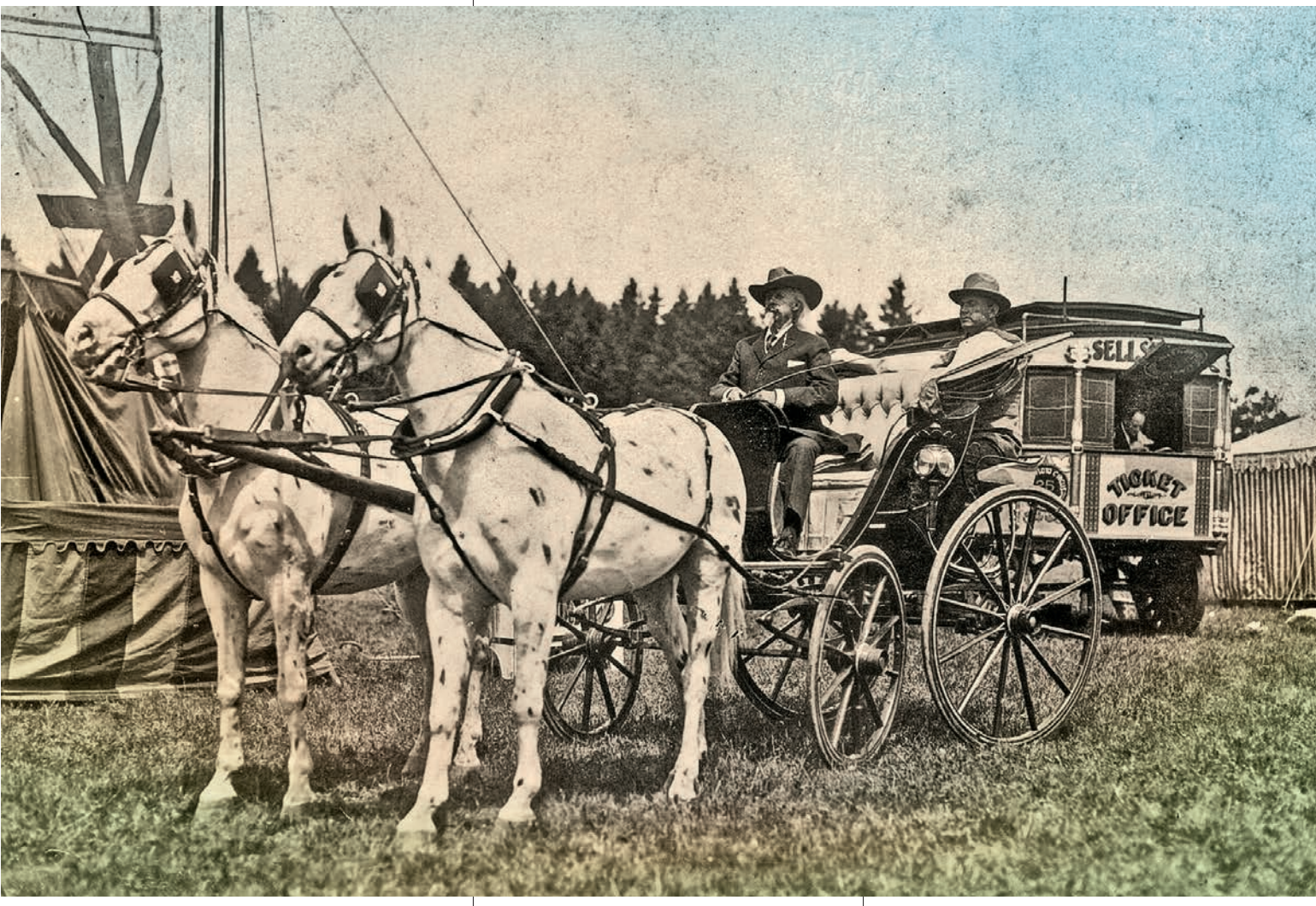
Tammen, who had made his first fortune in the curio business, and Bonfils, who had made his first fortune promoting fake lotteries, performed no task without an ulterior motive. The pair had purchased the failing *Denver Evening Standard* in 1895

A pair of Denver newspapermen capitalized on the success of two Wild West shows formed by the Sells Brothers (see bottom 1899 poster) and Buffalo Bill Cody (see top 1899 poster).

– COURTESY LIBRARY OF CONGRESS –

Buffalo Bill Cody must have despised driving past the Sells-Floto Circus ticket office, as he did in this 1915 photograph. A debt he owed forced him into working for the circus, and the world-famous showman ended up dying, penniless, two years later.

– ALL IMAGES TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED –



and changed the title to *The Denver Post*. They founded an empire rooted in Yellow Journalism, building the newspaper into the largest and most powerful of six Denver dailies by the turn of the 20th century.

After Tammen announced that Cody would join Sells–Floto, Lillie called his partner to task. Cody reassured Lillie: "Pay no attention to press reports," he telegraphed, "I have done nothing that will interfere with our show."

Lillie was convinced that Cody had double-crossed him and intended to leave at the end of the season.

As for Cody, he likely thought he would be able to pay Tammen back. He was wrong. For 100 successive exhibitions, the Two Bills Show lost money. The year 1913 saw flooding; plus, poor scheduling put the show into freezing rains in a South impoverished by cheap cotton and not turning out in droves to buy tickets. But Lillie and Cody's biggest blunder was scheduling their show to appear in Denver.

When the Two Bills Show opened for business at Union Park on July 21, deputies led by Sheriff Frank Tammen—Harry's brother—showed Lillie a writ of attachment for the show. They collected the previous day's ticket receipts on behalf of the United States Lithographing & Printing Company, which had allegedly provided the circus with $66,000 worth of printed bills, advertisements and signs. Of course, Tammen's friend owned this company and took direction from him.

"The attorney for the Chicago concern agreed to allow the show to continue upon payment of $25,000, but William Cody would not accept the proposal," reported *The New York Times*—most certainly because neither Cody nor Lillie had that money to give.

The circus's elephants, tigers, horses and dogs were fed at Union Park, while lawmen seized the non-living assets and guarded them in Overland Park. "I haven't the slightest idea when we will get on the road again, if we ever do," Lillie told a local paper on July 22. "I am doing my best to settle matters. I mean to stick with my employees, and am doing all I can do to see they do not suffer."

"...I have got evidence enough to land him in the Penitentiary...."

But suffer they did, because many were stranded as they were unable to pay for rail service home. The "freaks" of the program—the "fat woman," the "armless wonder," the "bearded lady"—tried to perform on their own, on the streets of Denver, but the mayor would not give them licenses for the main streets—thus they could not make enough money to pay for hotels or food.

A few months earlier, Lillie had taken the precaution of incorporating the show in New Jersey. He thought that would make him not liable for Cody's money troubles. Now, after the lithograph company's bold seizure, Lillie rushed back East to file bankruptcy. But he was forestalled when attorneys in Denver, Colorado, filed a lien for two creditors claiming that they had not been paid for merchandise and stock feed.

Before Lillie could act, a Denver court allowed the assets to be put up for auction in order to satisfy creditors. Cody sobbed as his iconic white horse Isham was advertised for bidding; friends who felt sorry for Cody bought the horse for him so the pair wouldn't be parted.

While Cody later called Tammen a crook, at this time, he blamed Lillie for their current woes. He wrote his attorney Clarence Rowley on July 25: "The old show went out of business on the 22d— It nearly broke my heart. And could have been avoided if Lillie had not been like a dog in the manger."

For his part, Tammen played to Cody's ego—noting in his newspaper that he had tried every way possible to work out a deal with Lillie, and that he did not hold Cody responsible: "And I want to say finally that nothing would please me or my company more than to see Colonel Cody relieved of his embarrassments and on the road again with the show which he has spent his life in building up."

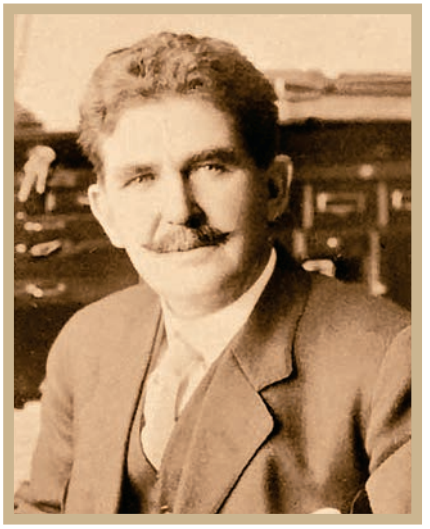
Since Cody had burned his bridges with Lillie, he had no choice but to perform for Tammen and Bonfils, whose traveling extravaganza became the "Sells-Floto & Buffalo Bill's Combined Shows." Cody toured with the show for two seasons, exhausted most of the time. Tammen had promised him large percentages of ticket sales above $3,000 per day, but this almost never happened due to bad weather and accidents. Cody tried to leave, but Tammen held him to the remainder of his debt.

Cody wrote a friend about his anger and anxiety: "Of course I have got to see Tammen and I have got evidence enough to land him in the Penitentiary...I am in such bad luck that [I] might fall down—I am very tired nervous and discouraged."

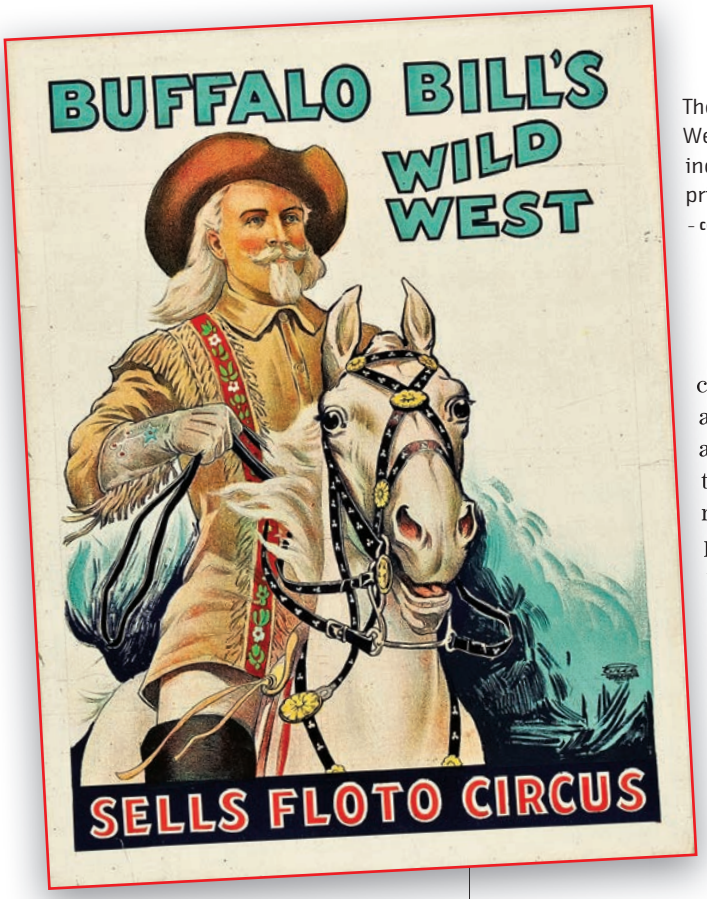
At the close of the 1915 season, Cody figured he was due some $18,000 in profit from the venture, although he did not expect to collect from Tammen. The two were glad to be rid of each other. Yet Tammen could not resist one final extortion attempt: when Cody announced he was going to revive his Buffalo Bill's Wild West circus, the businessman warned that he owned the name, and he would charge Cody $5,000 every time he used it.

In early 1916, the Supreme Court announced it would not reverse a lower

The bandwagon for the Sells-Floto Circus was always the most ornate and the first to appear in a circus parade.



In 1899, prior to their circus days, *The Denver Post* owners Harry Tammen (top) and Frederick Bonfils (above) were shot in their office by W.W. Anderson, after an article accused the attorney of taking man-eater Alferd Packer's life savings as a retainer. Anderson was never convicted, while Tammen and Bonfils were...for jury tampering.



The Sells-Floto Circus promoted Buffalo Bill's Wild West long after the showman's death in 1917, including in this postmortem souvenir poster printed in 1926.

– COURTESY HERITAGE AUCTIONS, NOVEMBER 2010 –

court ruling that the Denver businessmen had conspired to "steal a circus in broad daylight." When Tammen and Bonfils did not pay Lillie's trust the $45,000 they owed, the court ordered their accounts examined and found out that these millionaires had not paid corporate or personal income taxes since 1911. Their rival *Rocky Mountain News* and other newspapers seized upon this information, and the headlines helped to hand the men's political nemesis another term as Denver mayor.

Still, the businessmen's stranglehold on Denver administrators was so tight that when the circus was once again put up for auction, in December 1916, they were able to purchase it through an intermediary for pennies on the dollar.

Cody found work in other Old West shows, but he never again owned his own. Years after Cody's death on January 10, 1917, Lillie reminisced about the end of their show: "Time smooths everything. Buffalo Bill died my friend. He was just an irresponsible boy. As for Bonfils and Tammen, well, you can't say very many good things for men who hounded you and broke you just for the fun of it."

Strangely, though, one of those men, Tammen, had paid for Cody's elaborate funeral in Denver.

Julia Bricklin is a frequent contributor to history publications and a member of Western Writers of America. She is the author of a forthcoming book from University of Oklahoma Press about sharpshooter Lillian Frances Smith.

When Buffalo Bill Cody died in 1917, Harry Tammen paid for the showman's elaborate funeral in Denver, Colorado.

– COURTESY LIBRARY OF CONGRESS –

BY MARK LEE GARDNER

YOUNGER BROTHERS: THE LOST INTERVIEWS

Unknown to scholars and buffs for the past 127 years.

JIM YOUNGER

COLE YOUNGER

BOB YOUNGER

– YOUNGER BROTHERS PHOTOS COURTESY ROBERT G. MCCUBBIN COLLECTION –

Late in the day on September 21, 1876, hordes of newspaper reporters converged on the little burg of Madelia, Minnesota—three of the Northfield bank robbers had been captured alive after two weeks on the run. The robbers admitted that they were the Younger Brothers, part of the notorious James-Younger Gang, but they were cagey in their interviews with the newsmen. They would not name their cohorts in the botched robbery, nor would they identify the two men who had reportedly escaped to Missouri, except to strongly deny that they were brothers Frank and Jesse James. The Youngers also refused to identify the robber who killed the First National Bank's acting cashier.

Bob Younger did explain why they had come to Minnesota ("for pleasure"), why they had decided to rob a bank there ("to pay expenses") and why they had settled on Northfield ("one of the boys had a spite against" radical Republican Adelbert Ames, an investor in the bank). But the brothers were evasive about where they had been and exactly what they had done in Minnesota prior to the robbery. Even after they were incarcerated for life in Stillwater Penitentiary, they declined to elaborate on the Minnesota venture. However, they never failed to refute their participation in previous holdups, and they remained steadfast in denying that the James brothers had journeyed with them to Northfield.

Then, in June 1889, an unnamed reporter for Ohio's *Cincinnati Enquirer* visited Stillwater and spent several hours interviewing brothers Cole and Jim. Cole was especially forthcoming, perhaps because his brother Bob was dying of tuberculosis and a favorable interview might build sentiment for a pardon. The lucky reporter ended up with what must have been the biggest scoop of his career, for contained within the article's three long columns in the June 30 edition was the story of the Northfield Raid—told by Cole himself. Never before had he given such a detailed accounting.

Somehow, even though the *Cincinnati Enquirer's* piece was picked up by a few other papers, that account has remained unknown to scholars and buffs for the past 127 years.

In his interview, Cole remained as cagey as ever. "Outside of the Northfield affair," Cole asserted, "no man can charge me with a single crime." He claimed the two bandits who famously got away were now dead, and he said that Frank James was not in Minnesota at the time of the crime; he was running a ranch in California.

Cole Younger finally talked about the Northfield Raid...in 1889. Ohio's *Cincinnati Enquirer* broke the news of his groundbreaking interview, which other newspapers, including *The Butler Weekly Times* in Butler, Missouri (right), republished.

– COURTESY MARK LEE GARDNER –

While Cole's account must be read with a dose of skepticism, he does share significant revelations, some of which support what we know or previously suspected about the gang's thinking and activities. Other details, if true, force us to reconsider the commonly accepted "facts" of the Northfield Raid. Highlights include:

1 The gang went to Minnesota "for a few weeks of pleasure among the lake resorts of the northwest." Cole's comment is in agreement with Bob's statement to *The Minneapolis Tribune* shortly after authorities captured the brothers. Additionally, the gang traveled to Minnesota by rail. In subsequent interviews and in his 1903 autobiography, Cole was fairly consistent in giving the gang's mode of transportation as the railroad. We also have several documented reports of gang members purchasing horses in Minnesota. Yet numerous authors and filmmakers insist on portraying the boys riding horseback to Minnesota.

2 They were flush with cash, Cole says, from $500 to $600 per man. A few weeks before their Minnesota trip, the gang had robbed a Missouri Pacific train of approximately $10,000 in cash near Otterville, Missouri. This bold train robbery provided strong incentive to leave Missouri temporarily, especially after the capture of a gang member, who provided identifications and other useful information about his accomplices.

3 The gang decided to rob a bank while in Minnesota because they became "comparatively broke" from gambling and drinking. Bob had told *The Minneapolis Tribune* the same thing, that they had planned the bank robbery to "pay expenses." Documentation proves some gang members visited the St. Paul gambling house of Chinn and Morgan.

4 They did not decide on the First National Bank until after arriving in Minnesota. In fact, Cole says they "looked around at some of the adjacent towns and finally the choice fell on Northfield...." This, too, is in agreement with Bob's statement, as well as coincides with the sightings of gang members casing the banks in Mankato.

For Cole's 1903 autobiography, he composed a different tune. He claimed that radical Republican Adelbert Ames and his father-in-law, former Union Gen. Benjamin Butler, whom they learned had "a lot of money invested" in the First National Bank, was their primary reason for making the Minnesota trip. Cole even titled that chapter in his book, "Ben Butler's Money," although Butler was not one of the bank's investors. Providing this motive for the Minnesota venture was a calculated effort by Cole to put him and his cohorts in a sympathetic light: they had been fighting the Civil War, not committing bloody robbery because they had frittered away their cash gambling and drinking.

5 Here is, by far, the most intriguing revelation from the *Cincinnati Enquirer* interview: Jim did not leave with the gang from Missouri, but bumped into them accidentally on the train in Council Bluffs, Iowa. One could dismiss this as another of Cole's fabrications, except Jim had said the same thing in a separate interview with the journalist. Jim told the newspaper:

"My being at Northfield was a matter of chance. I had been out in California with my uncle. While returning home and walking through the sleeping-car at Council Bluffs, I felt some one kick me on the ankle. Turning around, I recognized my brother Cole and his friends. They were bound for the Northern lakes, and it took very little urging to induce me to go with them. It has cost me any amount of suffering and thirteen years imprisonment so far."

The reporter also paid a visit to Bob for his comments, but the youngest sibling was too ill to say much. (He died in prison that year, on September 16.) Cole, the oldest of the brothers, was the only one who would talk about the Northfield Raid. "When Northfield was mentioned," wrote the newsman, "Jim, like Bob, referred the questioner to Cole, the spokesman of the brothers."

Cole and Jim Younger got released early from prison in 1901. Jim committed suicide the next year. The last of his brothers alive, Cole published his autobiography in 1903.

– TRUE WEST ARCHIVES –

A native of Missouri's Jesse James Country, **Mark Lee Gardner** is the author of the Spur award-winning *Shot All to Hell: Jesse James, the Northfield Raid and the Wild West's Greatest Escape.*

BY CAMERON DOUGLAS

The Bandit Who Wouldn't Give Up

One of the Old West's worst robbers left behind an eerie legacy.

Elmer J. McCurdy was killed at the age of 31; his corpse traveled around the country for just over 65 years before the bandit's body was finally laid to rest.

– ALL IMAGES TRUE WEST ARCHIVES –

William J. Boag of Pawhuska, Oklahoma, captured this image of McCurdy in his early years of mummification.

Elmer J. McCurdy was one of the worst safe men the Old West ever saw.

In March 1911, he and his gang tried to rob the Iron Mountain-Missouri Pacific train in Oklahoma that was reportedly transporting $4,000. After stopping the train and locating the safe, McCurdy used so much nitroglycerin—which he had been trained to use in the U.S. Army—the majority of the money was destroyed. The crew escaped with roughly $450 in silver coins, most of which was fused together.

Six months later, McCurdy and his crew tried to rob the Citizens State Bank in Chautauqua, Kansas. This time, McCurdy blew the vault door clear through the bank. When McCurdy tried to crack the interior safe, however, he couldn't light the charge. The bandits grabbed $150 in loose coins and made a run for it.

His final robbery was probably the worst. On October 4, 1911, McCurdy and his men set out to rob a Katy train that was carrying $400,000 to the Osage Nation in Oklahoma. Even if McCurdy blew up the majority of the loot, he would still be left with a fair haul.

Of course, this being McCurdy, something was bound to go wrong. Imagine his surprise when he climbed aboard the train, only to realize his mistake. He had stopped the wrong train.

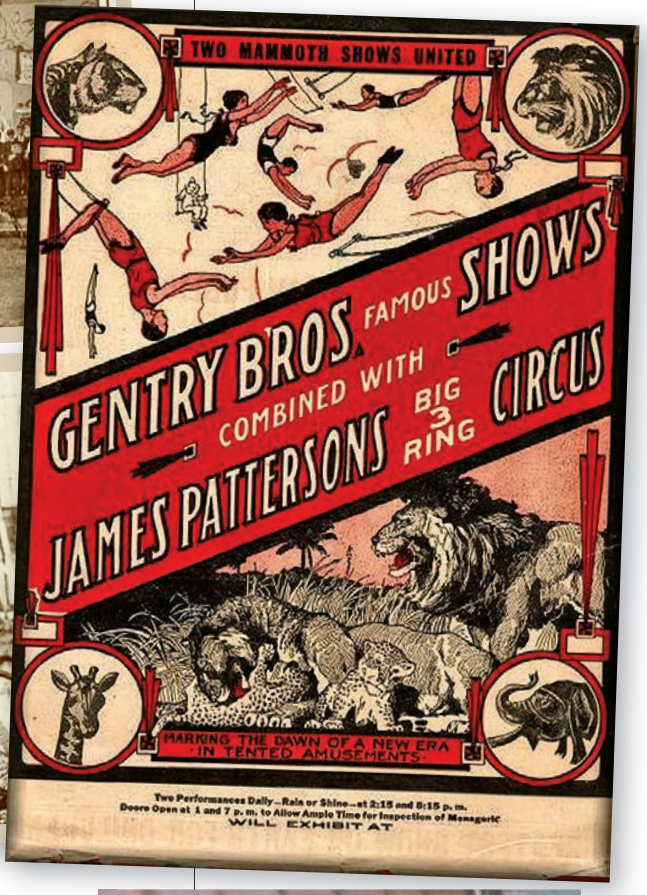
Unwilling to leave empty-handed, McCurdy and pals snatched $46, a pistol, jugs of whiskey, the train conductor's coat and the mail clerk's watch. Three days later, a posse surrounded McCurdy, drunk on whiskey, and shot him dead, putting an end to his reign of mediocre terror.

Now this is where McCurdy's story gets interesting.

After his body was taken to the Johnson Funeral Home in Pawhuska, Oklahoma, it went unclaimed. Owner Joseph L. Johnson embalmed the body using an arsenic preservative to halt decomposition. Hoping to make a dollar off the unclaimed cadaver, Johnson gave McCurdy a shave, dressed him in street clothes and put him on display. For a nickel, visitors could see the "Bandit Who Wouldn't Give Up." The embalmed bandit was so popular, sideshow and carnival promoters offered to buy him, but Johnson refused to sell.

Five years later, out of the blue, McCurdy's long-lost brother Aver claimed the body. After he paid the Johnson Funeral Home for expenses, the body was

Carnivals and circuses of the time featured a wide array of sideshow attractions, like Elmer McCurdy's corpse to lion tamers.



James Patterson went from owning a merry-go-round to opening up a carnival and then buying out big-time circuses, such as the one owned by the Gentry Bros., to expand his attractions. Unlike his popular cadaver bandit, Patterson lived to the ripe age of 88.

released into his care and was supposed to be shipped to California for burial.

Instead, the body was sent to Arkansas City, Kansas. Aver had pulled a fast one; his real name was James Patterson, owner of the Great Patterson Carnival Show. Renamed "The Outlaw Who Would Never Be Captured Alive," McCurdy's corpse traveled with the carnival until 1922. Following a series of owners, the body ended up in a warehouse in Los Angeles, California, until 1968, when it was sold to the Hollywood Wax Museum. In 1972, the body appeared in the "Laff in the Dark" funhouse exhibit at the Pike in Long Beach.

On December 7, 1976, the crew for *The Six Million Dollar Man* was filming an episode in the funhouse where McCurdy's body was part of the set. When one of the prop men tried to rearrange the "wax mannequin," the arm broke off, revealing human bone and tissue. The crew called the police, and an investigation ensued. After a slew of forensic tests and detective footwork, McCurdy was identified.

On April 22, 1977, a funeral procession transported McCurdy to Boot Hill at Summit View Cemetery in Guthrie, Oklahoma. The bandit cadaver was buried next to the body of famous outlaw robber Bill Doolin, pretty good company considering McCurdy never managed to successfully complete a single robbery.

Cameron Douglas is *True West's* content curator. In addition to being an Arizona native and musician, he is currently pursuing a M.A. in rhetoric and writing at San Diego State University in southern California.

When the above mannequin was discovered to be a mummified human in 1976, forensic experts found a ticket stub to Louis Sonney's Museum of Crime; investigators contacted Dan Sonney, who identified the body as Elmer McCurdy. His father, Louis, had purchased the cadaver from the Patterson carnival in 1922.

BY MARK LEE GARDNER

LITTLE KNOWN CHARACTERS OF THE OLD WEST

Rough Rider Artist

Pawnee Pollock was always in front of the charge.

From Santiago, Cuba, Theodore Roosevelt sent his daughter Ethel a letter that included this drawing (far left) by William Pollock, "of the little dog, which runs everywhere round the ship, and now and then howls a little when the band plays."

–PUBLISHED IN 1919'S *THEODORE ROOSEVELT'S LETTERS TO HIS CHILDREN* –

College student William Pollock stands next to his stepfather, Big Eagle, for support as his father had passed away by then.

– COURTESY COWAN'S AUCTIONS, MAY 20-21, 2004 –

"Well, I have learned a little of the soldier's life; I have learned how to make a charge when the command is given, and how to stand my ground and stay with the boys during the battle, and also that some of the boys had to fall."

—William Pollock, Troop D

Cuba, July 1, 1898. That afternoon was a footrace to the top of San Juan Hill. United States Army Lt. Col. Theodore Roosevelt and some 300 men—a mix of Rough Riders and white and black Regulars—ran through the tall grass, Mauser bullets cutting the air around them. Suddenly, over the gunfire, Rough Rider William Pollock let loose an "ungodly war-whoop." A huffing and puffing Roosevelt turned to his orderly and shouted, "Holy Godfrey, what fun!"

Roosevelt would later describe the charge up San Juan Hill as the most joyous experience of his life, and Pollock's uncanny war whoop, timed to perfection, would forever echo in his memory.

Pollock was a Pawnee Indian. When he was born in 1871, not far from the banks of Nebraska's Loup River, his parents named him Taloowayahwho. He got his white man name at the agency school. At the age of 13, he enrolled at the newly opened industrial training school for Indians located in Lawrence, Kansas, soon known as the Haskell Institute.

The young Pollock immediately demonstrated a natural talent as an artist. In the school's wagon shop, he ornamented wagon side panels and end-gates with Indian portraits and eagles with outstretched wings.

Following graduation from Haskell, Pollock studied art for two years at the University of Kansas, but an unknown illness led to his return to his family in Oklahoma Territory, where the Pawnees had been relocated. There, he ably served as an Indian policeman, a deputy sheriff and as a member of the militia.

With the outbreak of the Spanish-American War in 1898, a call came for volunteers for a regiment of Westerners "possessing special qualifications as horsemen and marksmen." Pollock speedily enlisted.

"A braver man never wore the American uniform."

The mustering officer recorded Pollock's height as 5' 8" and his occupation as "artist."

The 27-year-old artist's comrades nicknamed him "Pawnee Pollock." He wasn't much of a talker, but he was a fighter, distinguishing himself in the battles of Las Guasimas and San Juan Heights. Roosevelt wrote that Pollock was always among those at the front of a charge.

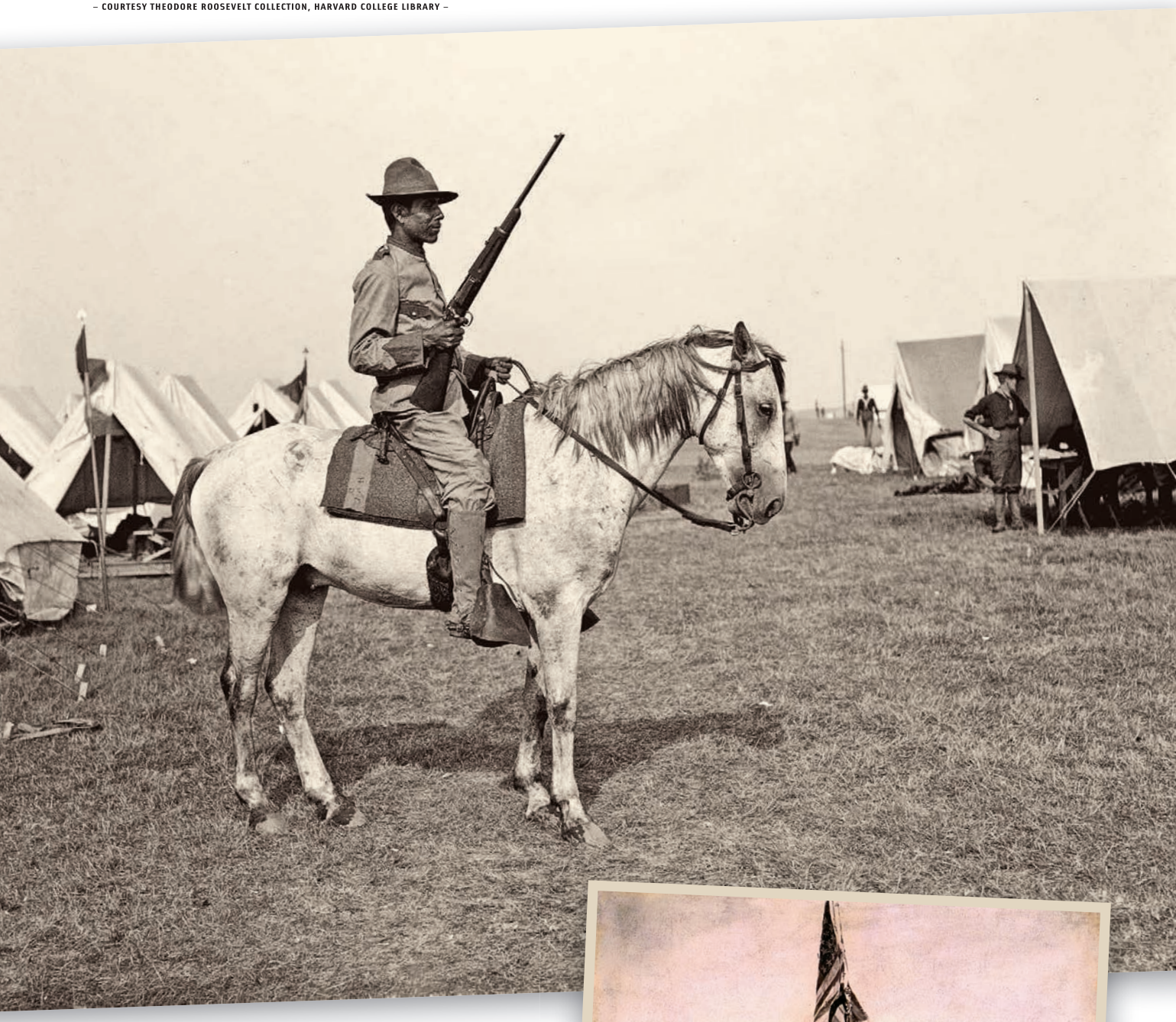
Pollock planned to write a history of the Rough Riders and illustrate it with his own drawings. But the Pawnee warrior died of pneumonia at his Oklahoma home on March 2, 1899, his body weakened by malaria contracted in Cuba. He had just signed a contract to appear with other Rough Riders in Buffalo Bill's Wild West.

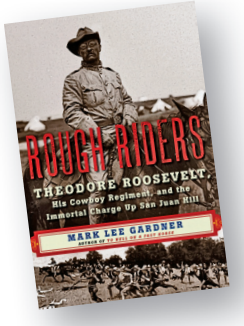
"Bill Pollock was a fine fellow," comrade Billy McGinty remembered, adding, "A braver man never wore the American uniform."

Mark Lee Gardner is the author of *Rough Riders: Theodore Roosevelt, His Cowboy Regiment, and the Immortal Charge Up San Juan Hill,* due out this May from William Morrow/HarperCollins.

After the Rough Riders returned from Cuba, William Pollock was photographed in his Rough Rider uniform at Camp Wikoff at Montauk Point in New York.

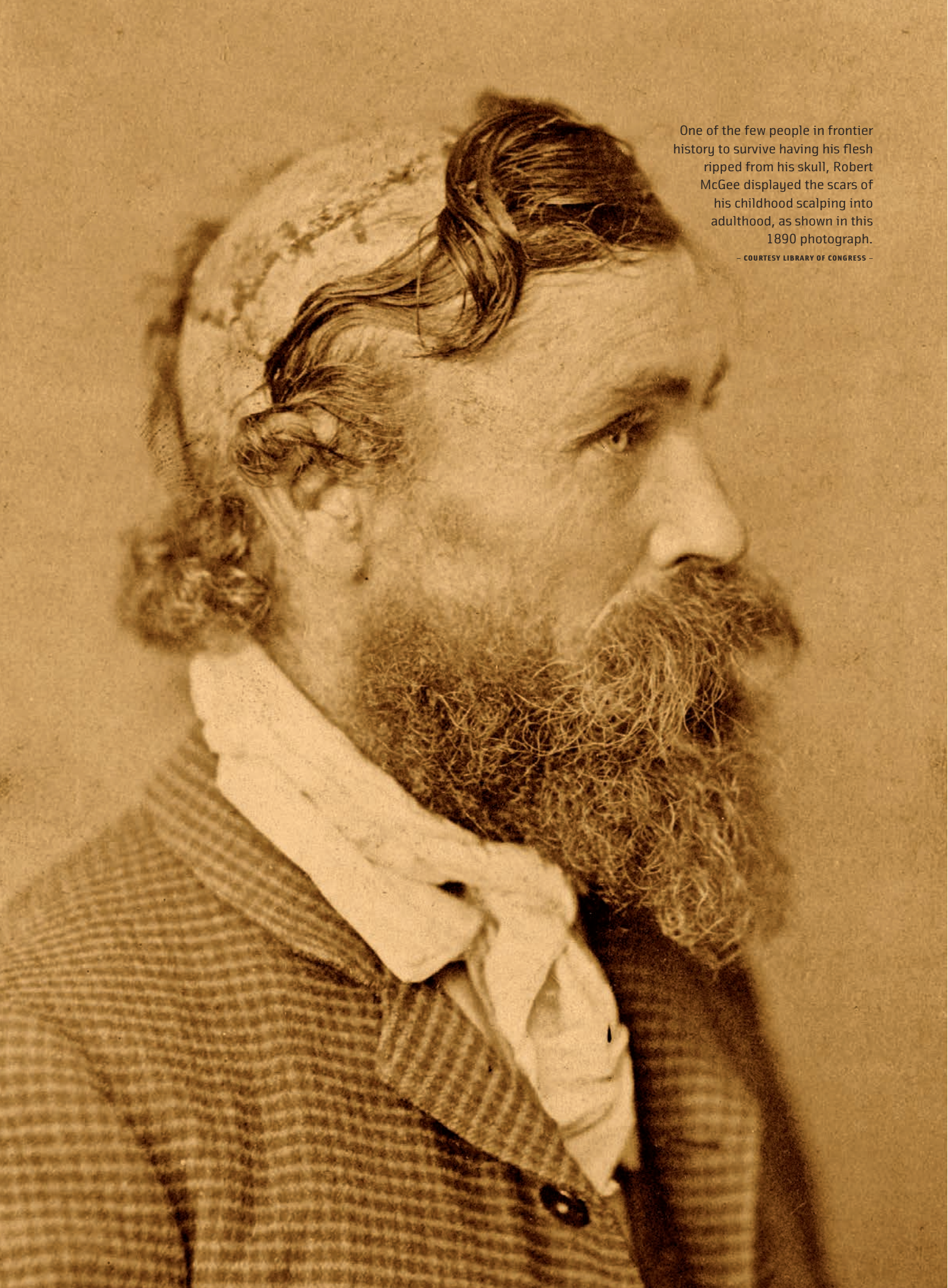
– COURTESY THEODORE ROOSEVELT COLLECTION, HARVARD COLLEGE LIBRARY –





William "Pawnee" Pollock was among the 1st Volunteer Cavalry unit, popularly known as the Rough Riders, standing with Theodore Roosevelt at the top of the hill they captured during the Battle of San Juan in July 1898. The cowboy regiment is the focus of Mark Lee Gardner's book (left), due out this May.

– COURTESY LIBRARY OF CONGRESS –



One of the few people in frontier history to survive having his flesh ripped from his skull, Robert McGee displayed the scars of his childhood scalping into adulthood, as shown in this 1890 photograph.

– COURTESY LIBRARY OF CONGRESS –

BY TERRY A. DEL BENE

A Lively Corpse

How a 14-year-old boy survived a scalping and earned notoriety as the "man with 14 lives."

In the summer of 1864, Robert McGee, a tall, slender orphan of 14 years, attempted enlistment at Fort Leavenworth in Kansas. He was rejected. Undeterred, McGee signed on as a teamster with H.C. Barret to transport a caravan of flour to Fort Union in New Mexico Territory.

The Barret train started its dangerous journey along the Santa Fe Trail on July 1. Despite several skirmishes with Indians, the wagons traveled roughly 16 miles per day. On July 18, flagging from the heat, the pioneers made camp near Walnut Creek, not far from Fort Zarah near present-day Great Bend, Kansas. With a fort so close, the teamsters and their escort became lax about security.

Shots and war cries from warriors led by Brulé Sioux leader Little Turtle stunned the teamsters. The warriors rode in, shooting arrows and firearms, and mowed down the teamsters within minutes, spattering the grass around the wagons with blood.

The specifics of the fight are confused, being embellished through time to spice up the tale. McGee called his attacker a chief (the chief was Little Thunder, so perhaps Little Turtle was a sub-chief). Some credit other tribes than the Brulé as the assailants: Kiowas, Arapahos or Comanches.

The military watched the slaughter at some distance from the teamsters and apparently made a half-hearted attempt at rescue; the commanding officer was court-martialed. The teamsters had been left to defend themselves with a single firearm and bullwhips. Between eight and 14 of them perished that day.

The Indians dumped the flour on the plains, burned the wagons and stole the mules. Some reports indicated two survived being scalped alive. McGee, however, was the only one who survived long enough to catch public attention.

The events clearly were horrific, but the embellishments made by McGee and the press created a legend rather than a history. Bearing this in mind, McGee claimed he was scalped personally by Little Turtle. While face down in the dirt, McGee suffered multiple arrow wounds, a pistol shot to the back (perhaps by his own pistol) and a tomahawk wound. Many warriors counted coup on him by stabbing him repeatedly with spears and knives. McGee supposedly was conscious when the war leader lifted his patch of scalp an estimated eight inches by 10 inches. As the tale grew in the telling, McGee suffered as many as 18 bullet wounds, although he probably was shot only once or twice.

The burial party was shocked to find the boy alive. "When they undertook to put McGee underground, however, they found a lively corpse, despite the fact that he was scalped and had fourteen wounds, any one of which would have terminated the life of the average man, besides four minor injuries," *The San Francisco Chronicle* reported on April 24, 1892.

McGee was taken to the post surgeon who apparently worked a medical miracle to save McGee's life. Barret, who was absent from the carnage, filed a government claim for damages, a settlement that apparently set him up for life. He abandoned McGee to deal with his disfigurement and recovery alone.

In October 1864, McGee's case was brought before President Abraham Lincoln, who authorized McGee to draw rations and clothing at any military facility.

While defending the November 1864 Sand Creek Massacre in a speech years later, Col. John M. Chivington further confused the facts by including the "Walnut Creek Massacre" and its 13-year-old scalping survivor among the litany of depredations he felt justified the atrocities of his troops against Indians.

McGee's story takes on a fantastic aspect in the aftermath, becoming a classic example of printing the legend rather than the truth. His rich uncle supposedly tried to ransom the scalp back from Little Turtle. Newspapers reported a madly insane McGee spending years hunting down Sioux and becoming an Indian scout. The legend depicts the frontiersman cutting notches in his gunstock, each commemorating attainment of vengeance. By 1892, he had taken bloody vengeance on 10 of his tormentors. The largest notch was carved when Little Turtle was "mysteriously wiped out." With that carving, McGee's mental health miraculously returned.

The press helped McGee (the "man with 14 lives") use his disfigurement to establish a career in public appearances. Eminent surgeons experimented on McGee, failing to restore any hair. The legend promoted the fiction that McGee was the only person to ever survive a scalping. Congress introduced a bill to pay McGee as much as $10,000 for his suffering, from Sioux annuities.

In an 1889 visit to Topeka, McGee visited with one of the officers at Walnut Creek, Capt. Oscar F. Dunlap; the *Wichita Eagle* reported that McGee was sickly and his scalp wound still oozed. The following year, McGee was in "robust health" as seen in a startling photographic image of his wound that was widely reproduced.

By 1893, the "greatest living Indian scout" was appearing in Pittsburgh, Pennsylvania, with a "large collection of Indian curiosities" for an admission of 10 cents. Step right up and meet the legend, but consider the young man who, left for dead on the battlefield, rose up and gained celebrity as America's most famous scalping survivor.

Terry A. Del Bene is a former Bureau of Land Management archaeologist and the author of *Donner Party Cookbook* and the novel *'Dem Bon'z*.

BY JOHNNY D. BOGGS

150 Years on the Goodnight-Loving Trail

A Western adventure awaits the traveler in search of the roots of Lonesome Dove.

Oliver Loving (left) and Charles Goodnight's (far left) historic partnership in the cattle business and trail-driving longhorns from Newcastle, Texas, to Cheyenne, Wyoming, included a more direct route around "Uncle Dick" Richens Lacey Wootton's (above) toll station at Raton Pass, Colorado.

– TRUE WEST ARCHIVES –

What better adventure than to follow the trail blazed by Woodrow Call and Gus McRae—plus Dish, Deets, Newt and my personal favorite, Pea Eye Parker?

Oh, wait. Larry McMurtry won a Pulitzer Prize for his 1985 novel, *Lonesome Dove*, but that's fiction. The real trail, and the real history, belonged to Charles Goodnight and Oliver Loving. It didn't lead to Montana, but first to New Mexico, then Colorado, and eventually Wyoming. And now, 150 years after that first cattle drive along the trail, it's time to retrace the route.

"The trace that led from Texas to Fort Sumner is generally known as the Goodnight Trail," J. Evetts Haley wrote in his monumental biography *Charles Goodnight: Cowman and Plainsman*, "while that which Goodnight later blazed direct to Cheyenne is called the Goodnight and Loving Trail, though sometimes the terms are used interchangeably."

Like with many trails, the route changed over the years, depending on water, grass and the fact that Goodnight didn't like paying "Uncle Dick" Wootton a dime a head at Wootton's toll station at Raton Pass on the Colorado-New Mexico border.

The trail begins in Young County, Texas, in Newcastle. Now Newcastle did not come about until the early 1900s when settlers came to work for the Merrill and Clark Strip Mining Company. Before that, however, Fort Belknap stood guard along the Brazos River. Founded in 1851, the fort bustled with activity because nearby roads—including John Butterfield's Overland Mail route—led out in all directions.

...the Pecos River, or as Goodnight called it, "the graveyard of the cowman's hopes."

The fort was permanently abandoned in 1867, and could have just disappeared. In 1936, however, Senator Benjamin Oneal and a bunch of locals decided to restore and rebuild some of the buildings as a state centennial project. Still a county park, the old grounds include restored buildings, while the Fort Belknap Cemetery includes the grave of Major Robert Neighbors—who fought for the rights of Comanches, and paid the ultimate price when a white settler murdered him for his support of the Indians in 1859.

But this story isn't about Neighbors. It's about two other intriguing figures who teamed up in 1866 to make history and legend.

Partners: Oliver Loving and Charles Goodnight

Kentucky-born Oliver Loving arrived in Texas in 1843 when he was 30. Loving drove cattle to Denver in 1860, and the Confederacy commissioned him to drive cattle to Rebel forces on the Mississippi River. The government was said to have owed him between $100,000 and $250,000 when the war ended.

Born in Illinois, Goodnight had to grow up fast when his father died of pneumonia in 1841. Goodnight was just five years old. The family moved to Texas four years later, and by the time Goodnight was 11, he was working on farms. As a young man, he entered the cattle business.

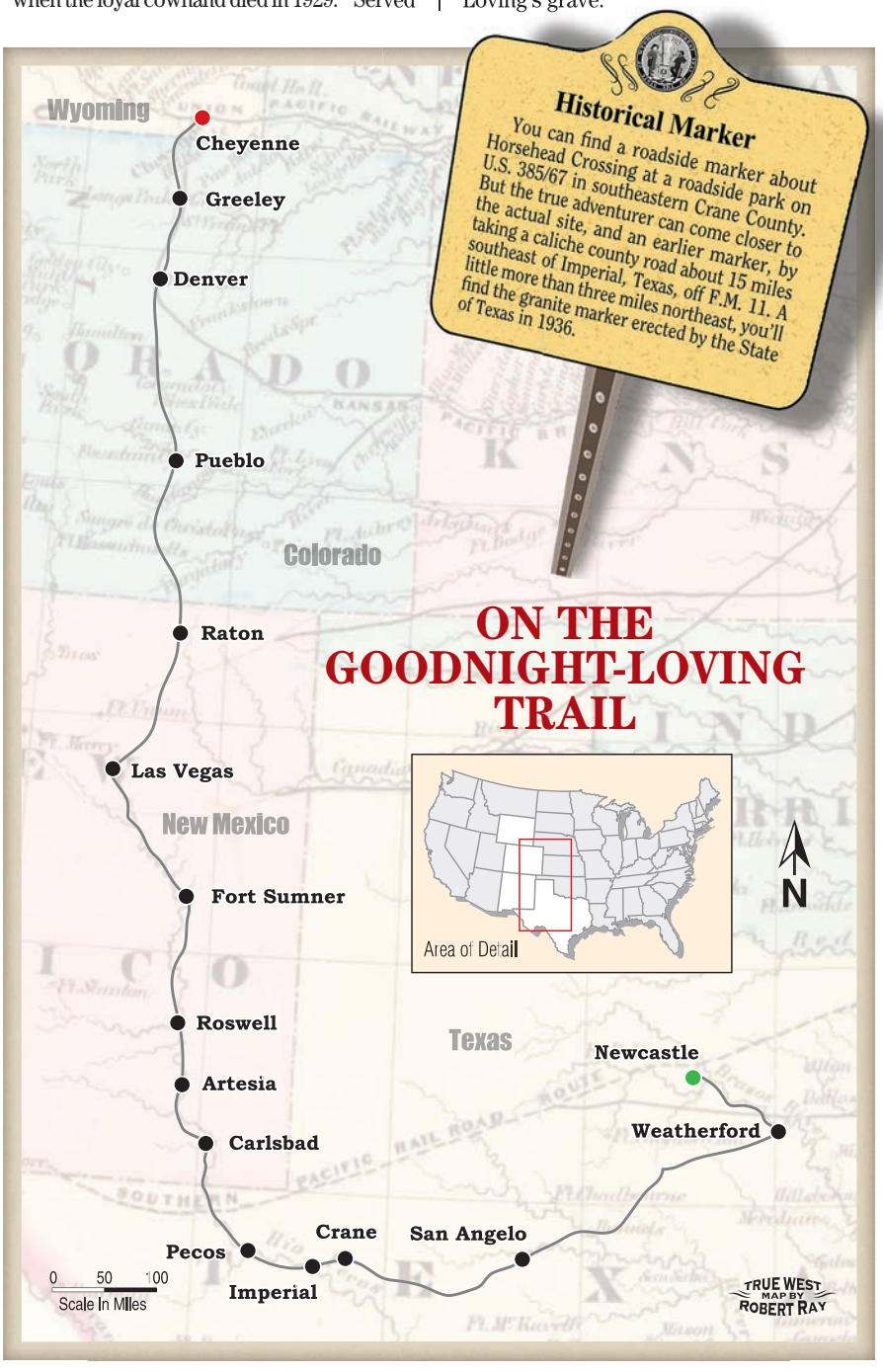
In 1866, Navajos and Mescalero Apaches were at the Bosque Redondo reservation—a concentration camp, Indians would say—near Fort Sumner, New Mexico Territory. Goodnight figured he had found a new market for beef.

When Goodnight approached Loving with the idea, the elder man warned him of the dangers. Goodnight remained undeterred, so Loving told him, "If you will let me, I will go with you."

They joined forces, and on June 6, 1866, 18 men and 2,000 longhorns started the drive about 25 miles west of Belknap.

Talk about an all-star cast. "One-Armed" Bill Wilson, who would survive a harrowing escape from Indians in 1867. Cross-eyed Nath Brauner, who made a habit of killing rattlesnakes. A black cowboy named Jim Fowler, who drew the grim chore of killing newborn calves that would be unable to finish the drive. And former slave Bose Ikard, whose epitaph was written by Goodnight when the loyal cowhand died in 1929: "Served with me four years on the Goodnight-Loving Trail, never shirked a duty or disobeyed an order, rode with me in many stampedes, participated in three engagements with Comanches, splendid behavior."

Ikard's grave can be found in the Greenwood Cemetery in Weatherford, near Loving's grave.



Founded in 1867, Fort Concho was an important frontier outpost that protected the growing frontier town of San Angelo—and more importantly—the water along the Concho River, necessary for the cattle drives west along the Goodnight-Loving Trail.

– TRUE WEST ARCHIVES –

The herd followed the Overland Route from Belknap through Castle Gap in Upton County, to the Pecos River, then along the Pecos to Fort Sumner.

West Texas

West Texas remains tough country, but you'll find an oasis in San Angelo, home of the excellent Fort Concho National Historic Landmark; shops and galleries (but no overnight accommodations) at The Cactus Hotel, Conrad Hilton's fourth hotel; murals throughout town; Miss Hattie's Bordello Museum; and plenty of Elmer Kelton novels for sale, which you would expect in the late, great Western novelist's hometown.

After their grueling journey, the Goodnight-Loving drive reached the Pecos River. For days, the cattle crew moved along the east side of the Pecos, "the most desolate country that I had ever explored," Goodnight observed.

It hasn't changed much. Which makes the town of Pecos a welcome reprieve.

First established as a cow camp, the town of Pecos wouldn't boom until the 1880s, but it's worth a stop today to visit the grave of gunfighter Clay Allison and the West of the Pecos Museum, housed in an 1896 saloon and a 1904 hotel.

At the Pecos, the trail crew left Butterfield's road and moved north along the Pecos River. The best-known crossing was Horsehead Crossing, one of the few places where people could safely ford the river in present-day Pecos and Crane counties, south of the town of Pecos. Farther northwest, however, Pope's Crossing was

John Butterfield's Overland Mail route served Oliver Loving and Charles Goodnight's entrepreneurial cattle trail from Fort Belknap, Texas, to Pecos, Texas, where they crossed at Horsehead Crossing and followed the river north to Fort Sumner.

– TRUE WEST ARCHIVES –

on the Loving-Reeves county line just south of New Mexico, was Goodnight and Loving's choice. Used by Spanish explorers and California gold-chasers, Pope's Crossing was named for Captain John Pope, who led a survey crew in 1854. The crossing disappeared in 1936 with completion of Red Bluff Dam and Reservoir.

The Land of Enchantment

Following U.S. 285 near the Pecos River takes you into New Mexico. To Loving (we'll talk about it later). To Carlsbad (consider a deviation from the route to Carlsbad Caverns National Park).

Travel through the bleak countryside to Artesia, once home to Sallie Chisum, the niece of another famed cattleman, John S. Chisum. At a gas station on First and Main stands Vic Payne's 2007 monumental sculpture *Trail Boss*, which honors Goodnight and his legacy to the area.

Then, proceed to Roswell, known more for crashed alien spaceships and the International UFO Museum and Research Center. And finally to Fort Sumner, best known as the end of trail for Billy the Kid. The town has two Billy museums and the graves of Billy and a couple of his pals—not to mention a marker for Joe Grant, shot and killed by the Kid in a local saloon in 1880.

Loving and Goodnight came here for the fort and reservation, now excellently

BLOOD ON THE MARIAS
The Baker Massacre
By Paul R. Wylie
$29.95 HARDCOVER
336 PAGES · 40 B&W ILLUS.

On January 23, 1870, troops of the 2nd U.S. Cavalry attacked a Piegan Indian village on the Marias River killing more than 173. It was the wrong encampment. Intended as a retaliation against Mountain Chief's renegade band, the massacre sparked public outrage. Remembered as one of the most heinous incidents of the Indian Wars, the Baker Massacre has never received full treatment until now.

THE TRIAL OF TOM HORN
By John W. Davis
$29.95 HARDCOVER
376 PAGES · 23 B&W ILLUS.

For weeks in 1902 it commanded headlines. All of Wyoming and much of the West followed the trial of Tom Horn for the murder of a fourteen-year-old boy. John W. Davis's book, the only full-length account of the trial, places it in perspective as part of a larger struggle for control of Wyoming's grazing land.

PHOTOGRAPHING CUSTER'S BATTLEFIELD
The Images of Kenneth F. Roahen
By Sandy Barnard
$39.95 HARDCOVER
288 PAGES · 343 B&W ILLUS.,12 MAPS

In *Photographing Custer's Battlefield*, Sandy Barnard, an expert on Custer and the Little Big Horn, presents the work of the site's most dedicated photographer, U.S. Fish and Game agent Kenneth F. Roahen (1888–1976), revealing further mysteries of the battlefield and showing how it has changed.

TOURING THE WEST WITH LEAPING LENA, 1925
By W. C. Clark
Edited by David Dary
$19.95 PAPERBACK
248 PAGES · 32 B&W ILLUS

Driving across the country in the early twentieth century was high adventure. In 1925 Willie Chester Clark and his family piled into a modified Chevrolet touring car, affectionately named Leaping Lena, and took off for the West. Clark's account of the journey will acquaint readers with cross-country travel at a time when Americans were just inventing the road trip

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The murals inside the Fort Sumner Courthouse depict the area's history and were painted as a 1930s WPA project by artist Russell Vernon Hunter from Texico, New Mexico.

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

preserved at Fort Sumner Historic Site and the Bosque Redondo Memorial. But government contractors and subcontractors wouldn't buy the stock cattle. They paid eight cents a pound for the steers, netting $12,000, which left the cattlemen with 700 to 800 cattle. Goodnight returned to Texas, and Loving pushed the cattle on for Colorado, past Las Vegas and Raton, and to Denver, where Loving sold the cattle to John W. Iliff.

The next year, Goodnight and Loving organized another drive. Indians and rains slowed the cowboys in 1867. Along the Pecos, Loving and "One-Armed" Bill Wilson rode out ahead. Indians attacked… and since everyone has either read and/or seen *Lonesome Dove*, you know how the story ends.

That brings us back to the New Mexico village of Loving, which went through a number of names (Vaud, Florence) before the name was changed to honor Loving. No one knows for certain where Loving

The Trail Boss, Vic Payne's larger-than-life-size sculpture (left), is one of the three bronzes in Artesia, New Mexico, that depict the cattle drive era.

After the Army abandoned Fort Sumner, residents continued to use the post cemetery. Among its most notable residents: Billy the Kid (right) and pals Tom O'Folliard and Charles Bowdre.

JOHN W. ILIFF

One of Colorado's earliest entrepreneurs in retail and cattle, Denver cattle baron John W. Iliff bought the first herd brought by Oliver Loving to the mile-high boomtown in 1866.

– TRUE WEST ARCHIVES –

was wounded. Wild Cat Bluff? Loving's Bend? Just like no one knows why this place was once Florence (a city in Italy, or after Loving's daughter).

End of the Trail

Back to the Indian fight: Loving, seriously wounded, sent Wilson back to the herd. Wilson's escape was epic, but overshadowed by Loving's story. Mexican traders found Loving and got him to Fort Sumner, where he died of gangrene on September 25. Goodnight took the cattle north to Trinidad—where today the A.R. Mitchell Museum of Western Art and the Trinidad History Museum are musts. Goodnight established a ranch and cattle-relay station 40 miles northeast of town. In February 1868, Goodnight loaded Loving's coffin into a wagon and brought him back to Texas for burial, "the strangest," Haley wrote, "and most touching funeral cavalcade in the history of the cow country."

Later that year, Goodnight contracted with Iliff to bring cattle to Cheyenne, Wyoming, and the Union Pacific Railroad. So the trail got longer, moving from Pueblo, east of Denver, to the South Platte River. Past Greeley—check out Greeley Hat Works, making great hats since 1909—and then following Crow Creek to Cheyenne, among the West's most Western burgs.

The restored Union Pacific depot in Cheyenne, Wyoming, houses the Cheyenne Depot Museum, which tells the story of the town's early history.

After his death in New Mexico, Oliver Loving was reinterred—with Masonic honors—on March 4, 1868 at Greenwood Cemetery in Weatherford, Texas.

"By 1870," Haley wrote, "the trade along the Goodnight and Loving Trail was well established, and the amount of money handled by its Western bankers was noted as enormous."

Johnny D. Boggs re-creates another trail drive in *Return to Red River*. His book, a sequel to the novel by Borden Chase that became the classic John Wayne movie *Red River*, is due out later this year from Kensington.

– COURTESY PECOS CVB –

West-of-the-Pecos Museum & Park Pecos Saloon, Pecos, TX

PLACES TO VISIT, CELEBRATIONS AND EVENTS

Texas Proud in Pecos, March 13, *Pecos, TX*; **134th West of the Pecos Rodeo**, June 22-25, Pecos, TX; **Cheyenne Frontier Days**, July 22-31, *Cheyenne, WY*; **Museum of the Americas** *Weatherford, TX*; **Cactus Book Shop**, *San Angelo, TX*; **History Colorado Center**, *Denver, CO*; **Greeley Hat Works**, *Greeley, CO*; **Wyoming State Museum**, *Cheyenne, WY*; **Nelson Museum of the West**, *Cheyenne, WY*.

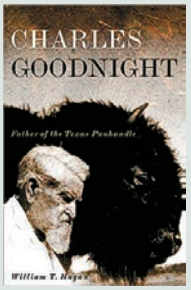
– COURTESY LARKBURGER.COM –

Larkburger, Denver, CO

GOOD EATS & SLEEPS

Good Grub: Hole in the Wall Café, *Newcastle, TX*; **Mejor Que Nada**, *San Angelo, TX*; **Obie's Fillin' Station**, *Colorado City, CO*; **Larkburger**, *Denver, CO*; **Steamboat's Steak & Smoke House**, *Cheyenne, WY*.

Good Lodging: Angel's Nest, *Weatherford, TX*; **Inn at the Art Center**, *San Angelo, TX*; **Burnt Well Guest Ranch**, *Roswell, NM*; **Brown Palace Hotel**, *Denver, CO*; **The Plains Hotel**, *Cheyenne, WY*.



GOOD BOOKS/ FILM & TV

GOOD BOOKS: ***Charles Goodnight: Cowman and Plainsman*** by J. Evetts Haley; ***Lonesome Dove*** by Larry McMurtry; ***The Trampling Herd*** by Paul L. Wellman; ***The Cattlemen: From the Rio Grande Across the Far Missouri*** by Mari Sandoz.

GOOD FILMS & TV: ***Red River*** (United Artists, 1948); ***Rawhide: Season 5*** (1962-63, CBS); ***Centennial*** (1978-79, NBC); ***The West*** (1986, PBS); ***Lonesome Dove*** (1989, CBS).

BY SHERRY MONAHAN

Beating Up the Grocer

Most pioneers respected their grocers, but one Kansas City grocer got on the wrong side of the law.

Around 1885, "Cigars & Cider" were advertised at F. Williams's General Merchandise, which was also the post office, in Nicodemus, Kansas, founded by blacks in 1877.

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One 1895 headline reads like the opening to a bad joke: "A Grocer, a Woman [and] an Officer of the Law...."

In March 1895, in Kansas City, Missouri, Constable Ashton went to Henrietta Woods's home to claim a patron's trunk she was holding until room rent was paid.

Woods greeted Ashton warmly, possibly to disarm the lawman, but before he could remove the trunk she was holding hostage, she had called over grocer J. Goodrich.

"Between the grocer and Mrs. Woods the monotony of Constable Ashton's weary existence was startlingly livened up," *The Kansas City Times* reported on March 13.

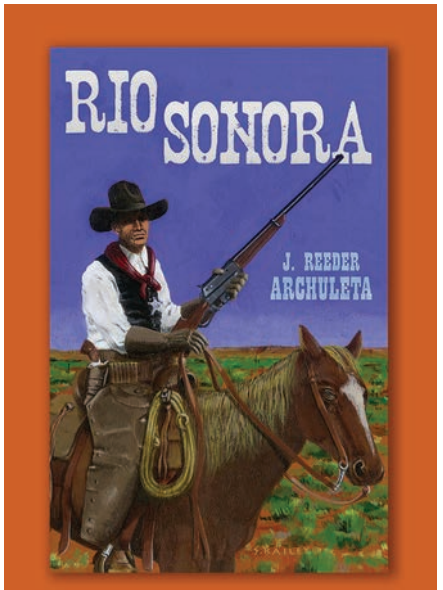
"While the grocer tried to upper-cut the constable, Mrs. Woods pulled at his hair and scratched furrows into his face. In the meantime the constable [waved] his arms and beat a tattoo on the grocer's face, occasionally landing one on Mrs. Woods."

At some point, the paper reported, "The triangular mill was decided a draw and Ashton took the trunk."

Ashton charged warrants against the pair for assault. The court found Woods and the grocer guilty; each was fined $1, plus court costs, which amounted to $17—equal to nearly $500 today.

> "The triangular mill was decided a draw...."

Most pioneers, though, were not beating a tattoo into their grocer's face. They were happy to have this slice of civilization. Frontier mercantilers sold groceries along with other products, such as candles, fabrics and nails. The only food "specialty stores" were the butcher shop, for meat and lard, or the bakery, for prepared foods, like breads and cakes.



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When he learns that a Rancher's wife and daughter are kidnapped and taken to Mexico, Captain Wheeler, the Ranger Commander, sends one of his best men to work with Colonel Kosterlitsky and the Mexican Rurales.

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Grocers sold dry goods, meaning nothing that could spoil, like flour, sugar, rice and oats. When available, butter, eggs or other farm goods were sold.

They sold fresh vegetables and fruit when in season. Grocers called fresh fruit "green" to distinguish it from dried fruit. Most folks detested the dried version in pies and cobblers. But for settlers living in a snowy mountain town, one either ate a dried fruit pie or no pie at all.

Pioneers living on farms or in remote places made monthly trips into town to purchase flour, sugar, tea, coffee, yeast and other staples in barrels or sacks. Or shoppers got their goods in funnel-shaped papers when grocers didn't have sacks, recalled J.P. Scofield, who lived in Kansas and Nebraska during the 1890s.

Housewives did their own canning, but bachelors across the West and cooks who lived in bigger towns bought canned goods, especially those preserving specialty items, like oysters, and seasonal items, like tomatoes.

The cost of goods varied by location and the economy across the West. To get an idea of prices: residents in Junction City, Kansas, in 1879, could spend $1 each for 16 lbs. of dried apples, 14 lbs. of brown sugar, 1 lb. of Oolong tea and 5 lbs. of Arbuckles' Coffee. The daily average wage for most workers was $3-$5.

Since, unlike the pioneers, we have access to fresh fruit year round, try an 1898 dish pioneers made in Dallas, Texas—yummy "green" baked peaches.

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.

BAKED PEACHES

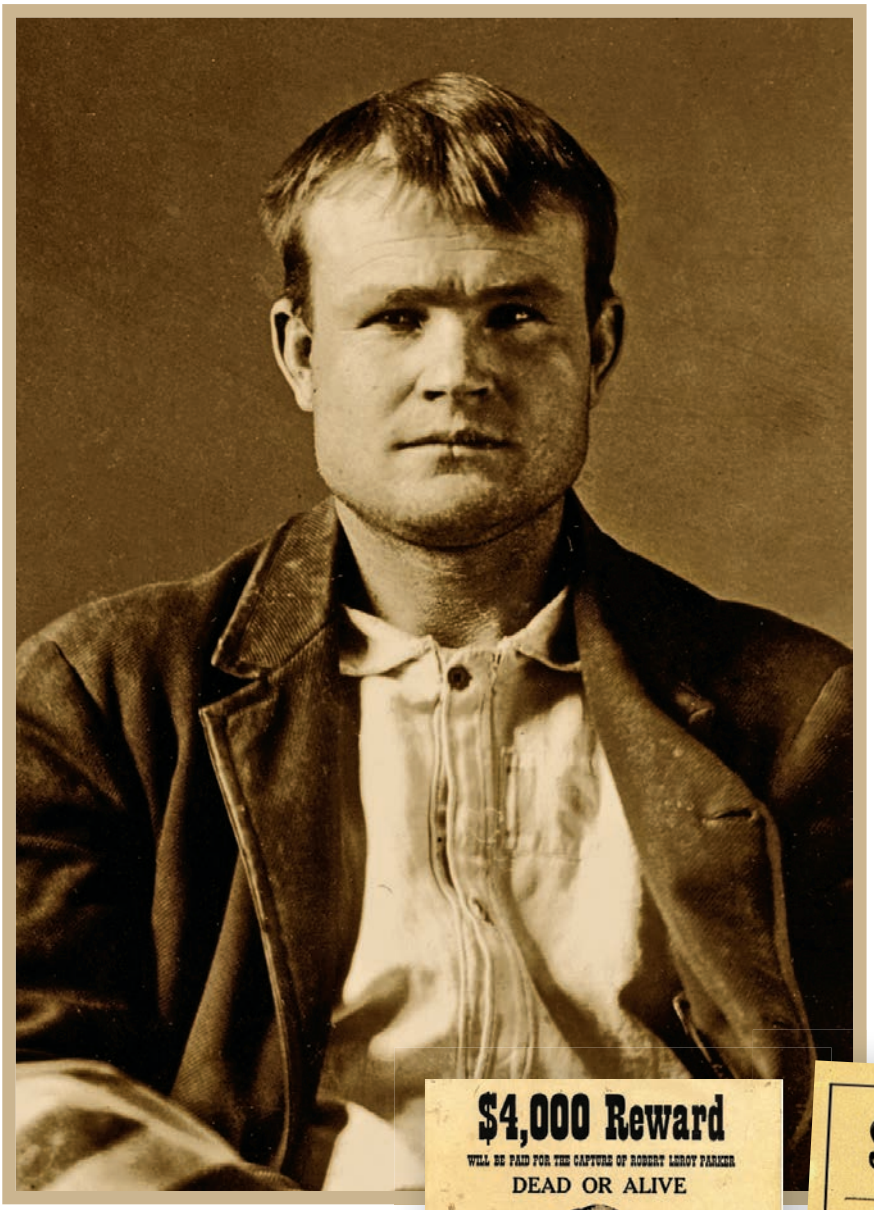
6 peaches
½ cup sugar
12 teaspoons butter

Peel the peaches, cut them in half and remove the pits. Place peaches into a buttered, ovenproof dish so they all touch. Completely cover with sugar, and place a teaspoon of butter on each peach half. Bake at 325°F for about 30 minutes or until tender. Serve warm or cold.

Recipe adapted from August 14, 1898, *The Dallas Morning News* in Texas

BY MARK BOARDMAN

Did Butch Cassidy Want Out?



Robert Leroy Parker, alias Butch Cassidy, is shown here in an 1894 mug shot taken during his tenure at Wyoming Territorial Prison in Laramie.

– ALL IMAGES TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED –

Robert "Butch Cassidy" Parker was supposedly so tired of the outlaw trail that, in 1899, he tried to cut a deal with Utah Gov. Heber Wells to secure amnesty for all his misdeeds.

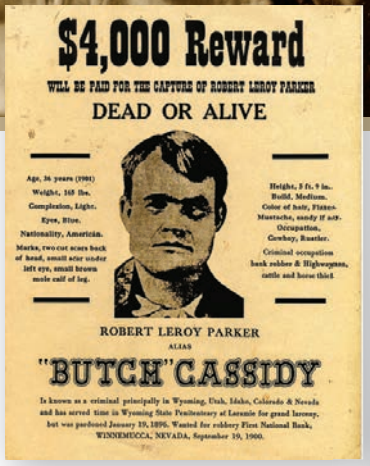
Wild Bunch writer Dan Buck says the amnesty story is a fiction. Angus M. Cannon Jr. concocted it in 1900 as a prank on a deputy. *The Deseret Evening News* in Salt Lake City reported the deal; competitor publications doubted the news. Even so, various authors in the 1920s and 1930s wrote about Cassidy's amnesty deal, notably Charles Kelly. He claimed Cassidy called off the deal after railroad officials showed up too late for a meeting about the agreement. The legend became accepted as fact.

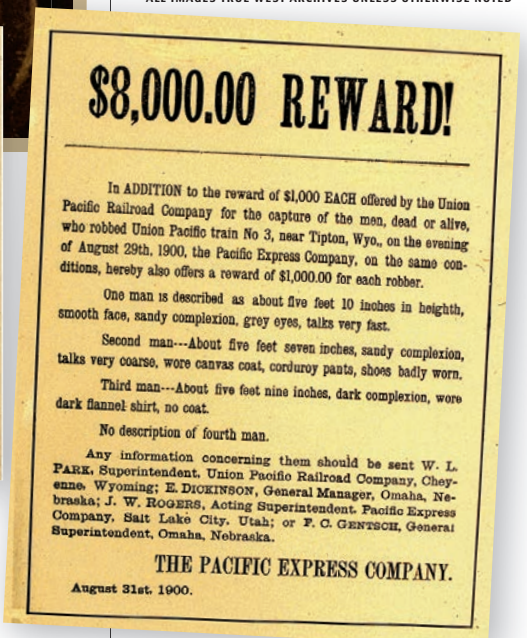
The story has a twist, Buck says. Cassidy pal Matt Warner—who told the amnesty story in his memoirs—set his own 1900 meeting with the Utah governor, offering to turn in some bad guys in exchange for a job. Buck believes Warner intended to betray Cassidy, but the double-cross failed.

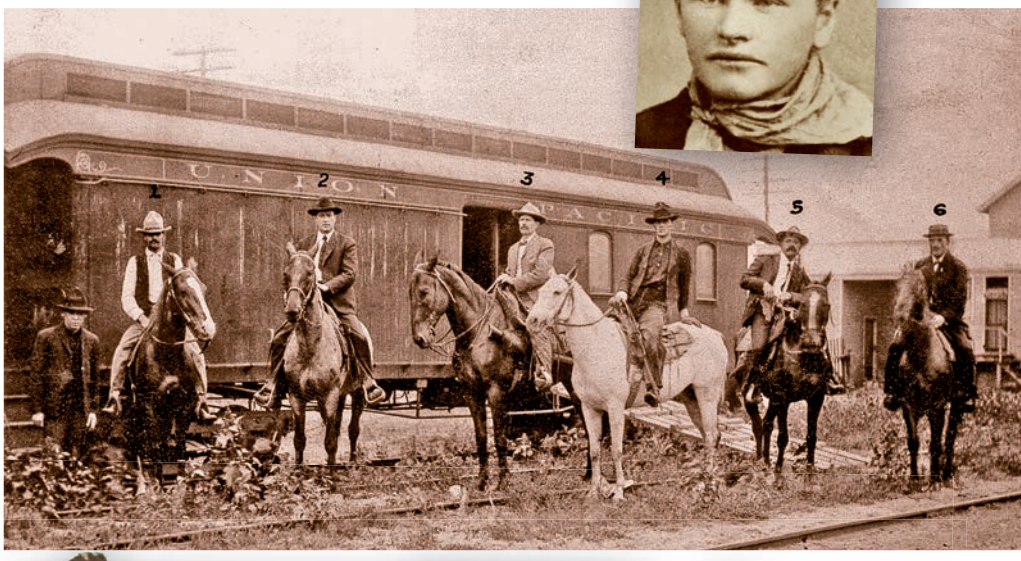
At the end of the day, the "surrender-for-amnesty" tale is nothing more than a Cassidy fable.

The Deed that Killed the "Deal"

In the fictional amnesty story, the 1900 train holdup in Tipton, Wyoming, ruined Butch Cassidy's chance for amnesty. Beware of the fraudulent wanted poster, at right, regularly found for sale on the Internet. The actual Pacific Express Company reward flyer regarding the Tipton robbery is shown at far right.







Matt Warner (inset) was in prison when this famous posse trailed the Wild Bunch after the Wilcox train robbery. In Warner's memoirs, serialized in *Cosmopolitan* months before his death and then published as a book two years later, he claimed that Utah Gov. Heber M. Wells assigned him to offer amnesty to Cassidy. But before Warner could locate his friend, the gang had robbed the Union Pacific in Tipton, Wyoming, and the governor called off the agreement.

This Colt .45 Single Action revolver was purportedly handed over to Juab County Sheriff Parley Christison in October 1899 as a show of goodwill by Cassidy in hopes of gaining amnesty. Known as the "Amnesty Colt," this gun sold at California Auctioneers in 2012 for $175,000. Wild Bunch historian Dan Buck debunked the Colt's link to Cassidy.

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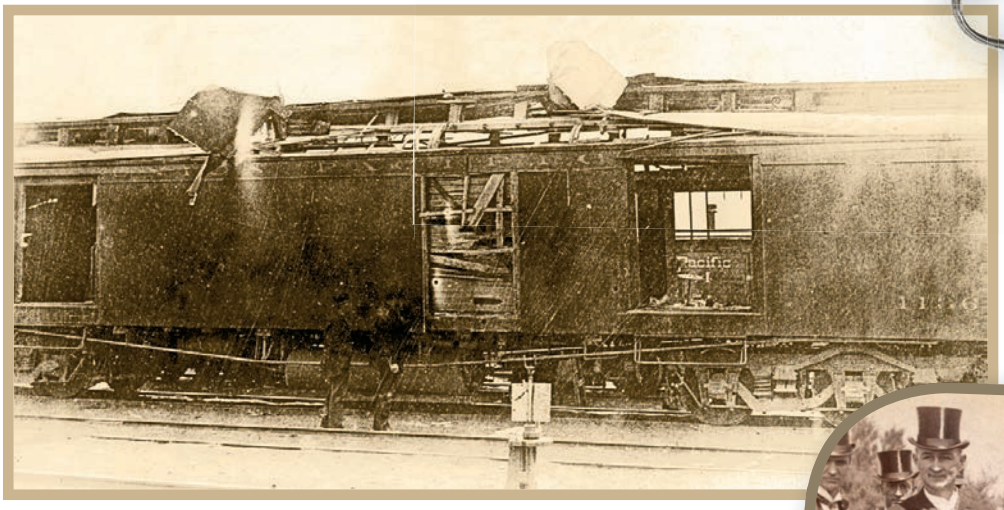

The tale claimed that Butch Cassidy met with the Utah governor to secure amnesty sometime after the Wild Bunch's robbery and destruction of a Union Pacific express car (above) near Wilcox, Wyoming, on June 2, 1899, and that the governor called off their deal after the gang robbed a Union Pacific train in Tipton on August 29, 1900.

Heber M. Wells was elected the first governor of Utah after the territory gained statehood in 1896, and he served in that post until January 2, 1905. He stands at far right, next to President Theodore Roosevelt, in Salt Lake City in 1903. Another piece of fiction that has made the rounds is that Butch Cassidy earlier sought amnesty from the Wyoming governor, in 1898, by attempting to fight with Roosevelt's Rough Riders in Cuba, but that request, too, was denied.

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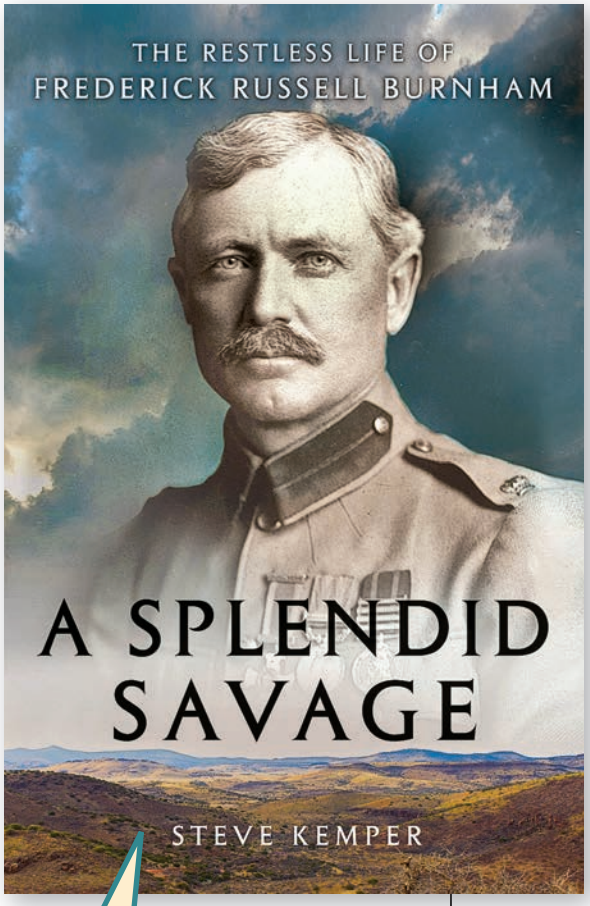
WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK

The Odyssey of a Westerner



The heroic life of Frederick Russell Burnham, betrayal in the Black Hills, a mystic Mescalero adventure, the Cherokee people dispersed, and an Englishman's tale of debauchery.

Since the earliest decades of Western settlements, authors have celebrated and iconized archetypal American heroes of the frontier. From Daniel Boone and Davy Crockett to Kit Carson and Buffalo Bill Cody, most of the lionized lived during an era of history well-defined through popular culture. Cody was born in the 19th century, early enough to live—and promote—an extraordinary life that began on the banks of the Mississippi in Iowa and later ride horseback across the silver screen in some of earliest Western silent-films of the 21st century. But, for every Boone, Crockett, Carson and Cody is an American adventurer of extraordinary character and accomplishment whose real life experiences were well known—and even inspired fiction—yet today are nearly forgotten. Steve Kemper's *A Splendid Savage: The Restless Life of Frederick Russell Burnham* (W.W. Norton, $29.95) is a brilliant biography of a Westering man whose life would have been remembered by all who have studied and written about the West, except for the fact that the arc of his life, which reads like a Jack London adventure, stretched well beyond the borders of the American West in time and scope. According to Kemper, Burnham "constantly dreamed of a big strike, but also chased history's leading edge, where the future felt up for grabs and values worth dying for were at stake. Burnham purposely skated these edges as a scout, prospector, pioneer, explorer, and imperialist soldier."

> "…he constantly dreamed of a big strike, but also chased history's leading edge…"

Extremely well researched, with detailed end notes and selected bibliography, Kemper's biography of

Lord Robert Baden-Powell—Frederick Russell Burnham's friend, admirer and fellow soldier in the Second Boer War—was inspired by the scout's boyhood stories from the American West to start the Boy Scouts in Great Britain in 1907. Baden-Powell's 1896 sketch *Chief of Scouts* illustrated the cover of Burnham's 1934 book *Scouting on Two Continents*.

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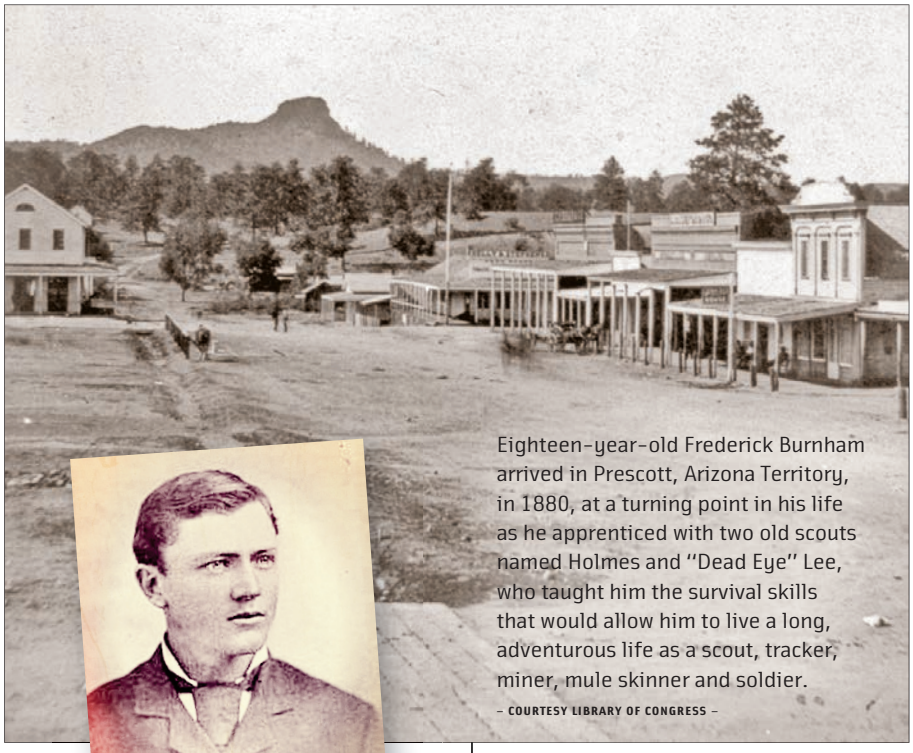

Eighteen-year-old Frederick Burnham arrived in Prescott, Arizona Territory, in 1880, at a turning point in his life as he apprenticed with two old scouts named Holmes and "Dead Eye" Lee, who taught him the survival skills that would allow him to live a long, adventurous life as a scout, tracker, miner, mule skinner and soldier.

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As Steve Kemper's biography illustrates, Frederick Russell Burnham's amazing life and career—from near-death as an infant in frontier Minnesota to decorated war hero of the Boer War to Hollywood oil baron—place him in the pantheon of greatest adventurers in American history.

– COURTESY W.W. NORTON PUBLISHING –

Burnham should restore interest in a generation of American adventurers lauded by President Theodore Roosevelt (who sought to become one before and after the White House) and most recently, by Steven Spielberg and George Lucas, who popularized the type with Harrison Ford's visage in Indiana Jones and Star Wars. Kemper writes that Burnham "resembled a comic-book swashbuckler, yet he often mocked such images as melodramatic clichés. As a scout, he preferred to sidestep danger, not rush into it. He survived so many extraordinary adventures because of intensive training and experience, not bravado."

Burnham's adoption of this practical philosophy began early on the Minnesota frontier and served him well as he came of age on the rugged edges of the American West in the 1870s and 1880s. After his father died in 1873 when Burnham was 12 years old, he chose independence and emancipation in wild and wooly Los Angeles, rather than moving with his mother and younger brother to be with family in Iowa. Burnham's life soon embodied the popular adventure books he'd read as a young boy. In fact, unlike many of his peers who found just entertainment in the Western pulps, Burnham was led to be trained by former Indian scouts, and to cowboy, prospect, fight and scout his way across the West (including stints in lawless Globe and Tombstone, and as a scout in Crook's Geronimo campaign) to become one of the most distinguished American scouts, soldiers and frontiersmen.

Burnham—forgotten by most who study and write about the Western United States, as well as by the comparative historians who study the similarity between American and European imperial development, settlement and military conquest of Africa, Asia and the Pacific—should actually be considered one of the most important and successful American frontier adventurers of his generation. Kemper's eulogy of Burnham is succinct: "He was endlessly willing to set off into the unknown and start over. His natural habitat was the frontier, a place of escape and hope and violence."

— Stuart Rosebrook

ROUGH DRAFTS

March is the month of one of the nation's top literary events, the **Tucson Festival of Books**, and *True West* magazine and the **Western Writers of America** will have a strong presence during the two-day book fiesta on the **University of Arizona** campus, March 12-13.

On the mall, the *True West* editorial staff and WWA will have booths next to each other, so please stop by and say hello. But that is just where the fun begins: WWA and *True West* also will be busy participating as panelists and moderators during the two-day fest:

Executive Editor Bob Bell will have fun on the "On the Road: Exploring Arizona" panel.

Senior Editor Stuart Rosebrook will be talking about book reviews on the "How to Get Your Book Reviewed" panel.

WWA President Sherry Monahan is on two panels: "Making a Living with Your Writing" and "EBook Publishing and Marketing."

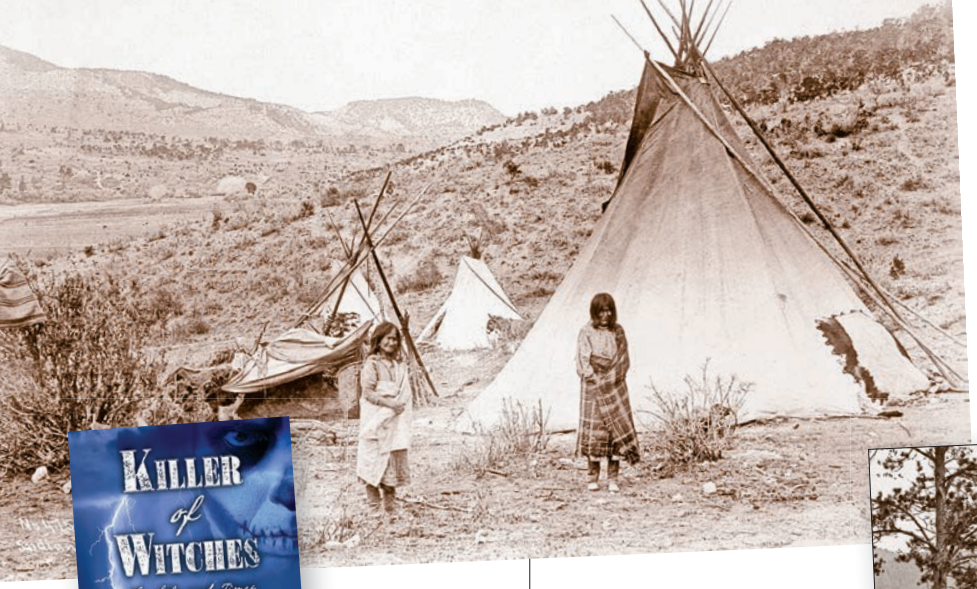
WWA Vice President Kirk Ellis and **WWA member Jeb Rosebrook** will participate with Helen Stephenson on the "Screenwriting" panel.

WWA members and Spur winners Johnny D. Boggs, Kirk Ellis, Jon Chandler, Thomas Cobb and **Candy Moulton** will serve on the Western Writers of America Spur Awards panel.

Festival details and a complete schedule are available at ***TucsonFestivalOfBooks.org***.

–Stuart Rosebrook

BUILDING YOUR WESTERN LIBRARY



W. Michael Farmer's historical novel *Killer of Witches* recounts the plight of the Mescalero Apaches in 19th-century New Mexico, and provides the reader with a greater understanding of the tribe's history—and spirituality—during the post-Civil War conflicts with the Americans.

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RIDE WITH THE APACHES

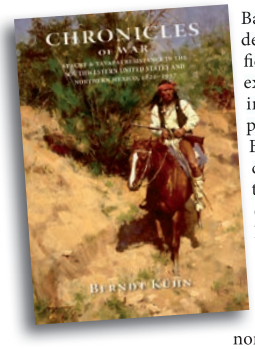
In *Killer of Witches: The Life and Times of Yellow Boy, Mescalero Apache* (Five Star Publishing, $25.95) author W. Michael Farmer describes the plight of the Mescalero Apaches of the 1860s as experienced by a boy whose people escape cruel imprisonment at the Bosque Redondo reservation. Their village is later decimated by Sangre del Diablo, a terrifying attacker whose head is painted to resemble a skull. In a dream, the young warrior, Yellow Boy, is gifted with the power to kill Diablo, known as "the Witch." Yellow Boy encounters wavering allegiances and outright betrayals by both white men and his native brothers as he pursues the Witch across picturesque rugged lands to avenge his people. History and details of Mescalero Apache

NEW FROM THE ARIZONA HISTORICAL SOCIETY

CHRONICLES OF WAR

Apache & Yavapai Resistance in the Southwestern United States and Northern Mexico, 1821–1937

By Berndt Kühn



Based on three decades of extensive field work and exhaustive research in manuscript and published sources, Berndt Kühn chronicles more than a century of conflict between Native Americans, Anglos, and Mexicans in the southwestern United States and northern Mexico. The nearly 4,000 entries in this meticulous compendium provide essential information on combatants, casualties, and locations of battles, skirmishes, and raids, along with the relevant sources for further research.

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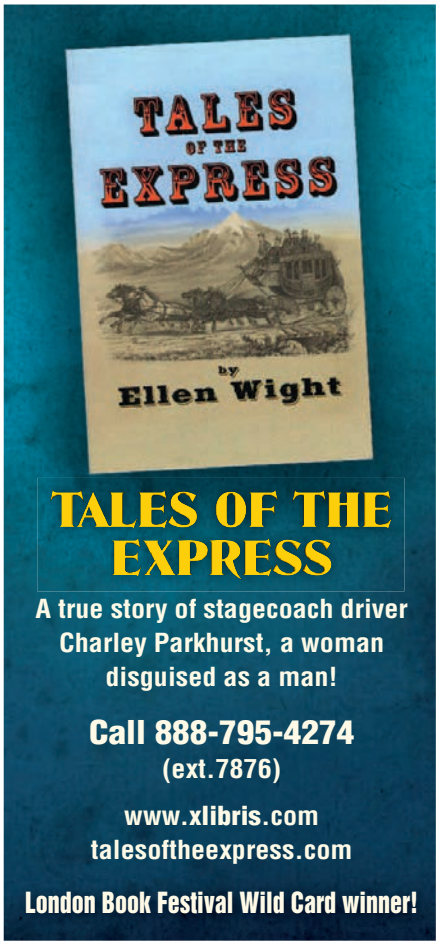


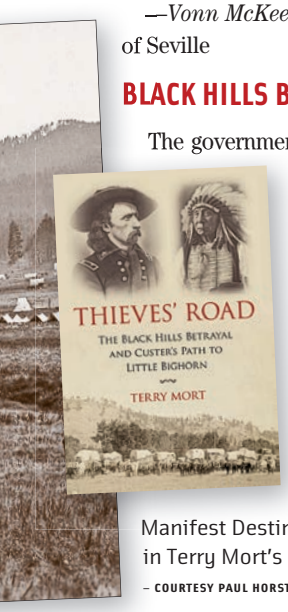
In Gregory Smithers' *The Cherokee Diaspora* the role of tribal leaders, including Ta-Chee, before and after the Trail of Tears provides a greater understanding of the importance of Cherokee culture and leadership in American history.

– ALBERT NEWSAM/LIBRARY OF CONGRESS –

culture are expertly woven into this absorbing tale.

—*Vonn McKee, author of* The Songbird of Seville

BLACK HILLS BETRAYAL

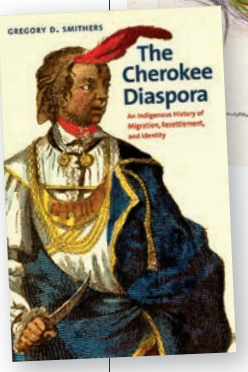


The government guaranteed Paha Sapa, the Black Hills, to the Lakota people through the 1868 Fort Laramie Treaty. Six years later, the government sent Lt. Col. George Armstrong Custer and a thousand-man expedition into the Black Hills. Custer took along prospectors who discovered gold there, setting off a stampede ending with the Lakotas' loss of the Black Hills. Terry Mort's *Thieves' Road: The Black Hills Betrayal and Custer's Path to Little Big Horn* (Prometheus Books, $25) recounts how the Lakotas were guaranteed possession of the hills but the government took them away through the expedition that ultimately resulted in Custer's death and the deaths of members of the 7th Cavalry at the Little Big Horn. *Thieves' Road* is an excellent addition to every Western history buff's library.

The American government's betrayal of the Sioux Indians and Lt. Col. George A. Custer's role in the occupation of the Black Hills for gold, glory and Manifest Destiny are expertly analyzed in Terry Mort's *Thieves' Road*.

– COURTESY PAUL HORSTED/DAKOTAPHOTO.COM –

— *Bill Markley, author of* Deadwood Dead Men



THE ODYSSEY OF THE CHEROKEES

Most Americans are familiar with the story of the Trail of Tears, the forced removal of the Cherokees from their homeland to Oklahoma. Probably few realize that this episode was part of a larger history of Cherokee migration that included Texas, California, Hawai'i and even Australia. In *The Cherokee Diaspora: An Indigenous History of Migration, Resettlement, and Identity* (Yale University Press, $40), historian

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BUILDING YOUR WESTERN LIBRARY

FILMMAKER KIRK ELLIS SHARES HIS PASSION FOR THE WEST

Emmy Award-winning writer-producer Kirk Ellis grew up all over Texas, but today, when he is not working in Los Angeles, he makes his home with his wife, Sheila, in Santa Fe, New Mexico. His love of the West began with his interest in the ancient archeology of the Southwest. He also loved the stories of the Old West he watched on TV and at the movies. His passion for storytelling and history led him to the University of Southern California's School of Cinema and Television. After graduation, Ellis was a film critic for *The Hollywood Reporter* and, at age 24, served as the magazine's international editor.

In 1992 Ellis formed Shadow Catcher Productions, an independent production banner under which he develops his own indie features and documentaries. His collaboration in 2005 with Steven Spielberg and DreamWorks on the miniseries *Into the West* brought him the Western Writers of America's 2006 Spur Award for Best Drama Script for the episode "Hell on Wheels." A decade later, Ellis is one of the most respected and sought-after filmmakers, writers and producers of historic period drama. For more on his current projects, follow him at *IMDB.com*.

As a storyteller of Western history, Ellis believes five classics are a must read:

❶ *The Western* (George N. Fenin and William K. Everson, Penguin Books): The first comprehensive history of the genre, first published in 1962 and updated in 1977, remains essential reading. The authors trace the growth of the Western—from one-reel silents to revisionist epics—with great affection and a keen critical eye.

❷ *The Six Gun Mystique Sequel* (John G. Cawelti, Popular Press): Cawelti's pioneering study of the underlying themes and archetypes of the Western and their reflection of American culture is still the most readable of the countless academic analyses devoted to the genre. Cawelti writes clearly and simply, with the passion of an acknowledged fan.

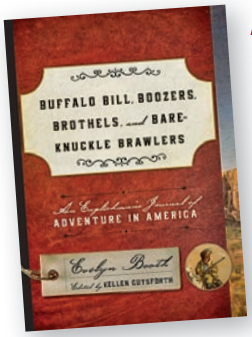
❸ *When in Disgrace* (Budd Boetticher, Fallbrook Press): The maverick director's unsparing account of his "lost years" in 1960s Mexico is as exciting as one of his vintage Randolph Scott Westerns. Frank, violent and often uproarious, this hard-to-find account of hubris and exile is arguably the best of all Hollywood memoirs.

❹ *The War, the West and the Wilderness* (Kevin Brownlow, Alfred A. Knopf): The amazing adventures of the brash Silent Film era pioneers who forged new cinematic trails when the West was still wild are chronicled. Brownlow brings the period to vivid life, letting the participants tell the tale in their own words, supplemented by rare vintage photographs.

❺ *Gunfighter Nation: The Myth of the Frontier in 20th-Century America* (Richard Slotkin, University of Oklahoma Press): This is the final volume in the author's massive trilogy of works dissecting the darker side of our national obsession with the West—violence, imperialism and racial misunderstanding. Slotkin's prose can be dense, but his arguments are never less than fascinating (or, depending upon one's point of view, infuriating).

Gregory Smithers explores the creation and re-creation of a Cherokee national identity from the 18th century to World War II. As colonialism caused social and political upheaval, Cherokees used stories of suffering, exile, and perseverance to maintain their identity as a united people—even as those people scattered across the country, ever in search of "home."

—*Matthew Kruer, author of* "'Our Time of Anarchy': Bacon's Rebellion and the Wars of the Susquehannocks"



AN ENGLISHMAN'S ADVENTURE

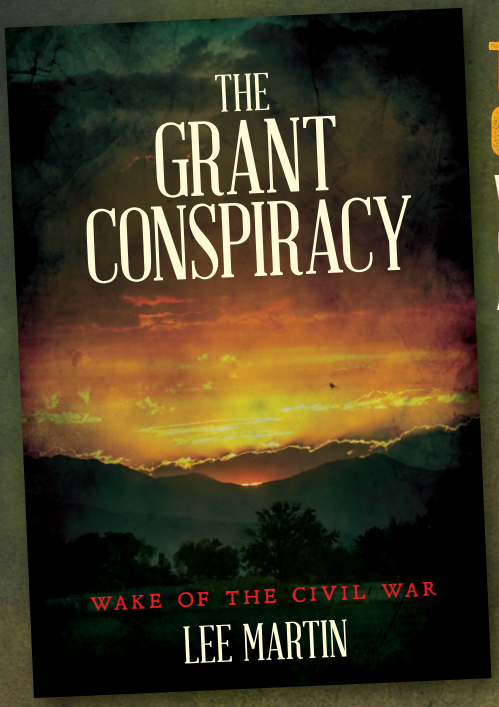
Hundreds of people kept journals highlighting their travels across America in the 19th century, but Evelyn Booth's account of the journey he and several companions took from November 1884 to April 1885 is unique. Kellen Cutsforth has edited Booth's journal in *Buffalo Bill, Boozers, Brothers, and Bare-Knuckle Brawlers: An Englishman's Journal of Adventure in America* (TwoDot, $22.95), adding detailed footnotes and additional contextual detail. Booth's diary is one of the most unvarnished versions of the adventures of young men who drank and gambled their way from New York to St. Louis to Texas to Florida. Booth chronicles hunting adventures, visits to brothels and the connection he had with Buffalo Bill Cody that led the showman to take his Wild West show to Europe.

—*Candy Moulton, author of* Valentine T. McGillycuddy: Army Surgeon, Agent to the Sioux

Kellen Cutsforth 's expert editing of Englishman Evelyn Booth's never-before-published journal, *Buffalo Bill, Boozers, Brothels, and Bare-Knuckle Brawlers* brings voice to an Old West character who had been forgotten, but whose stories will now be well remembered.

– COURTESY DENVER LIBRARY –

LEE MARTIN

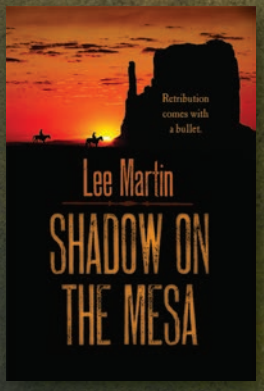


THE GRANT CONSPIRACY
Wake of the Civil War

A young lawyer, an angry young newspaper woman, and a black veteran stumble on an evil law firm's plot to assassinate former President Grant, not for the Civil War but for Black Friday, as Grant tours the Rockies by wagon in 1880.

"Screenwriter and author Lee Martin's latest novel, THE GRANT CONSPIRACY: WAKE OF THE CIVIL WAR, is ready made for adaptation for the silver-screen or television with a Robert Conrad cameo a requirement for production. Martin's history tale of a planned assassination attempt against former President Ulysses S. Grant is ready for central casting and a sequel. In the meantime, order a copy of Martin's frolicking Western tale with a great cast of characters, including the war-hero—turned lawyer Matt Tyler, and femme-fatale newspaper woman Jennifer White and ex-Confederates out for revenge."

– Stuart Rosebrook, Senior Editor, True West Magazine.



SHADOW ON THE MESA

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

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

Look for all of Lee Martin's 19 western novels at AMAZON.COM, or wherever books are sold.

WESTERN MOVIES

DVD & TV SERIES

BY HENRY C. PARKE

Indie Westerns Lead the Way

Four low-budget films make a big impact, providing quality Westerns that audiences are loving.

Hailee Steinfeld (inset) graduates from 2010's *True Grit* into one of three female heroines in a Civil War–era Western. Augusta (played by Brit Marling) courageously leads Mad (Muna Otaru) and Louise (Steinfeld) as they make their stand in 2015's *The Keeping Room.*

– COURTESY DRAFTHOUSE FILMS –

After years on a starvation diet of barely one movie per year, Westerns fans face a feast of entertainment unseen since the early 1960s. While this winter's mega-budget hits *The Hateful Eight* and *The Revenant* have been getting the most press, they are not the only players in the game. Small, high-quality independent Westerns are appearing almost monthly, but not necessarily where audiences are looking for them. A few are theatrical releases, many appear on the film festival circuit and most will be available on pay-per-view, video on demand or at Redbox. Blink, and you may miss them. Shared here are four recent independent Westerns worth seeking out.

THE KEEPING ROOM

(Drafthouse Films) Hailee Steinfeld caught the world's eye in 2010's *True Grit*, with the 14 year old earning an Oscar nomination for best supporting actress. She landed a minor role in another major Western, 2014's *The Homesman*, but has come back to center stage in last year's *The Keeping Room*.

Producer Jordan Horowitz (2010's *The Kids Are All Right)* tells *True West* that his wife Julia Hart's script for this Civil War thriller was triggered by a visit: "Some friends have a farmhouse just outside of Atlanta. There's a myth that there are two

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Diablo is *The Sixth Sense* of Westerns; you only think you know what is going on.

Union soldiers buried in the backyard...the story came out of that."

Two rogue Union soldiers go after a pair of isolated sisters (played by Steinfeld and Brit Marling) and their slave (Muna Otaru) who fight to defend their home. The Western was shot in Romania. "The art departments are particularly excellent there," Horowitz says. "Because we had to build everything, we took the cue from [2003's] *Cold Mountain.*"

This tightly wound, beautifully shot film features only five major characters and is surprisingly generous to even the most depraved of them. "Because people aren't black and white," Horowitz says. "War gets in people's heads, and the person you were before is still part of you, but it shifts as you have experiences in war."

The film was directed by Daniel Barber, whose 2008 Western short, *The Tonto Woman*, was nominated for an Oscar.

C-BAR

(C-Bar Production) A young woman, beaten and violated, is the lone survivor of a family attacked by a well-known gang near the C-Bar Ranch in 1860s Arizona Territory. The aging patriarch (played by Mark Baugher), no angel in his youth, reluctantly agrees to help his 20ish son and daughter hunt down the killers, along the way, picking up old *compadres* for help. When they catch up with Buck Montgomery's gang, the bloodshed and repercussions begin.

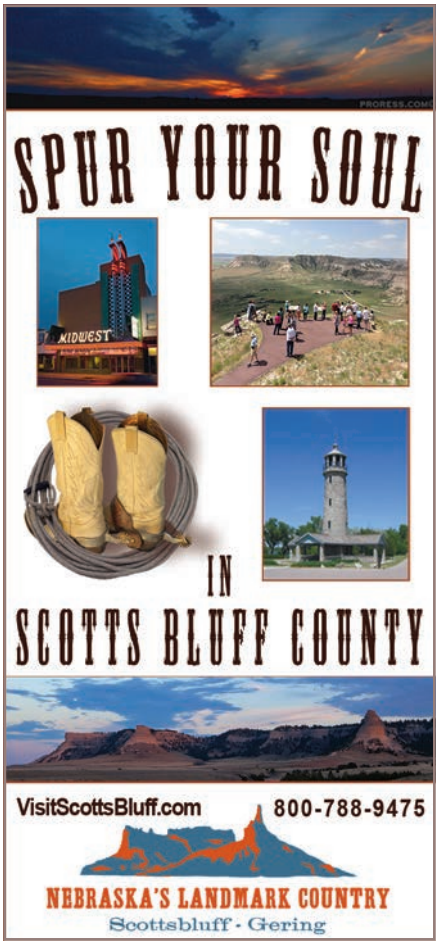
This 60-minute movie, the first episode of a web series, took 38 shooting days over eight months to complete. "No one was being paid; we had to work around everything and everybody," says Baugher, who not only stars in the movie, but also wrote it. A college film student, Patrick Ball, read the retiree's first novel on Amazon and asked if he would like to make it into a movie. Ball has proven to be a talented director and cinematographer.

You can go online to *C-Bar-Ranch.com* to decide for yourself if this is a worthy Western. The producers hope you will get hooked on the movie and pony up a few bucks to watch *C-Bar 2*.

DIABLO

(Orion Films) Scott Eastwood, son of Clint Eastwood, the greatest Western star since John Wayne, plays a Civil War veteran whose wife is kidnapped by Mexican bandits. While on the hunt, he meets helpful, but wary Indians (including Adam Beach), a former brother-in-arms (Danny Glover) and a homicidal highwayman (Walton Goggins) who stalks and torments the veteran until he tracks down his quarry for a bloody confrontation.

Cinematographer Dean Cundey's skills in shooting fire, snow and forest shine through



Scott Eastwood, son of Clint Eastwood, made his acting debut in 2006's *Flags of Our Fathers*. He finally found a Western worth starring in, *Diablo,* which won the audience pick for "Best Feature" at the San Diego Film Festival last October.

– COURTESY ORION FILMS / SAN DIEGO FILM FESTIVAL –

in *Diablo*. Screenwriter Carlos de los Rios and Writer-Director Lawrence Roeck have given us *The Sixth Sense* of Westerns; you only think you know what is going on.

THE PRICE OF DEATH

(Chip Baker Films) In *The Price of Death*, a bounty hunter (played by Ken Luckey) agrees to transport a killer (Crispian Belfrage) to his hanging, not knowing that the killer has a fortune hidden along the way. His former accomplices, led by a madman (Aaron Stielstra), will do whatever it takes to get the loot.

This movie just completed filming in sacred ground for Spaghetti Westerns: Almería, Spain. Cowriter and Director Danny Garcia also scripted 2014's exuberant *6 Bullets to Hell*, while his next, *Thou Shalt Kill*, rolls camera in the same locations, with much of the same cast and crew. "I'd call it a Chip Baker stock company. When you shoot a Western, the cast and crew become a family almost instantly," Garcia says. "The idea is to work as much as possible with those who you know will deliver, and bring in new people each time, so the family keeps on growing."

Belfrage, an English-born American citizen who has also acted in Westerns in the U.S., prefers the freedom of Spain. "In America, there's stringent rules to follow," Belfrage says. "You can't just go up into the mountains of Calabasas and start shooting a movie without paying for it. In Spain, you go up into the most amazing sets, you're not paying anything and you're getting unbelievable shots and amazing light—just as good as California light."

What has Garcia learned from his first two Westerns that will help with his third? "That I need more guns, more bullets, more horses," he says, "and a little extra time to make things even better."

Henry C. Parke is a screenwriter based in Los Angeles, California, who blogs about Western movies, TV, radio and print news: *HenrysWesternRoundup.Blogspot.com*

BY LEO W. BANKS

Billy the Kid Grew Up Here

Silver City, New Mexico, celebrates its Wild West past year round.

"There are so many Billy fans running around, it blows my mind. I can't explain it."

While the Spanish Santa Rita Copper Mines opened operations in 1805, the American silver strike of 1870 inspired the name and the mining rush that built the town and brought the miners and settlers into direct conflict with the local Apache tribes led by Victorio, Mangas Coloradas, Geronimo and Cochise.

– COURTESY JOHN HARLAN COLLECTION, SILVER CITY MUSEUM –

History knows Billy the Kid as a hothead with a hogleg. But he loves throwing us curveballs. As a boy running the streets of Silver City, New Mexico, he was a likeable sort, and now we read of a photograph that supposedly shows him playing that most civilized game, croquet.

Really? Are there notches on his mallet?

The news has brought tourists to Silver City with new questions about our favorite outlaw. "They're hot on his trail again," says Visitor Services and Tourism Coordinator Rebecca Martin. "There are so many Billy fans running around, it blows my mind. I can't explain it."

Of course, frontier mania isn't the only reason travelers come to this friendly high-desert town, population 10,000. At 6,000 feet, the weather is invariably gentle, making Silver City a year-round attraction for outdoors lovers.

The big draw is the Gila National Forest. After a 44-mile scenic mountain drive, visitors can be hiking the trail to the Gila Cliff Dwellings, built in the 13th century. The trail actually passes through rooms used by the ancient Puebloans as it rises 180 feet above the Gila River, gleaming on the canyon floor.

In-town attractions keep things plenty lively as well.

The Silver City Blues & Bikes Festival, which just celebrated its 29th year, takes place Memorial Day weekend. Every September, the Mimbres Region Arts Council puts on Pickmania!, an outdoor music festival featuring Southwestern bluegrass and folk artists, coupled with vendors offering regional foods.

If you've always wondered why clay never gets enough attention, Silver City has a festival in July to handle that. Through tours, workshops and demonstrations, visitors can see how contemporary artists use clay to express themselves, and how their indigenous forebears did the same long ago.

The Clay Festival is basically a bang-up party in the historic downtown district. Easily walkable at twelve blocks, the area features a dozen restaurants and more than 30 galleries and art studios that highlight various cultures that have left a footprint in southwest New Mexico, from the Spanish and Mexican, to American Indian, Anglo and the prehistoric Mimbres people.

The downtown Palace Hotel was built in 1900, in Victorian style, and the newly renovated Murray Hotel showcases an art deco look from 1938.

Notice the knee-high curbs on the sidewalks. Downtown was built at the convergence of two watersheds, making serious floods inevitable. The first occurred in 1895, bringing down a wall of water 12 feet deep and 300 feet across. Another flood in 1903 finished the creation of the Big Ditch, a 55-foot-deep gash through downtown, now a tourist attraction.

Visitors walk its footbridges and hike down under the cottonwoods lining the bedrock. "It's like you've left town and gone into the woods," says Martin. "It's this wonderful outdoorsy space, a great place to take a break."

That's a hallmark of Silver City, the proximity of civilization and nature, contemporary life and rich history.

Did we mention Billy the Kid's mother is buried in town?

Since 1907, the Gila Cliff Dwellings National Monument has protected the ancient Mogollon culture's pueblo community built in the natural caves in the Mogollon Mountains in approximately 1270.

– COURTESY NEW MEXICO DEPARTMENT OF TOURISM –

Visitors to Silver City's vibrant historic downtown district will discover the distinctive knee-high concrete curbs built after a series of floods inundated Silver City's business district in the 1890s and 1900s.

– COURTESY SILVER CITY ARTS AND CULTURAL DISTRICT –

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www.westernmuseum.org
www.sherryblanchardstuart.com

The 26th Annual PRCA Wild, Wild West Pro Rodeo in Silver City is held the first weekend of June and is one of the most popular Western events held every year in the mining and ranching community.

– COURTESY SILVER CITY ARTS AND CULTURAL DISTRICT –

In 2003, director Ron Howard donated a replica homesteader's cabin from his movie *The Missing*. The cabin is at the city's Murray Ryan Visitor Center near a site where young Billy the Kid and his mother Catherine lived.

– COURTESY SILVER CITY ARTS AND CULTURAL DISTRICT –

Enough about our dime-novel hero, says Tracy Spikes, director of the Silver City Museum. With good cheer, he notes that the area offers many interesting stories that don't involve cordite and mayhem.

His museum is housed in the 1881 H.B. Ailman House, named for a merchant who made and lost a fortune in the silver mines. Recently, Ailman's great-great-granddaughter, Susan Garcia, paid a surprise visit.

She sat in the museum's parlor room, perused archival photos of her ancestor and chatted about his diary. Ailman was distraught at having to leave town, concerned for the well-being of his customers, and the Chinese residents his wife volunteered to teach. The Ailmans were among the town's noteworthy builders.

"Sometimes history seems so far removed," says Spikes. "But in Silver City it walks in the front door. It was so nice to see that happen."

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

WHERE HISTORY MEETS THE HIGHWAY

– COURTESY SILVER CITY ARTS AND CULTURAL DISTRICT –

Things To Do

Start your tour at the Visitors Center at Broadway and Hudson streets on the edge of downtown. The center offers travel tips and other information about fun places to visit and local street festivals (above) to attend.

SilverCityTourism.org

Western New Mexico University Museum

This great place holds the world's largest permanent exhibition of prehistoric Mimbres Mogollon pottery. See displays of basketry, footwear and shell jewelry. The museum also displays early Navajo blankets, mining artifacts and a replica assayer's office.

WNMUMuseum.org

Historic Fort Bayard

Fort Bayard was established in 1866 to protect miners from Apaches. The post was home to Buffalo Soldiers, including William Cathay, AKA Cathay Williams, the only known female Buffalo Soldier. The National Cemetery at Bayard is on the National Register of Historic Places.

SilverCity.org

Gila Cliff Dwellings National Monument

North of town in the timbered mountains, these caves allow visitors to step back into the lives of the Mogollon people who lived there through the early 1300s. See handprints of the builders still in the walls.

NPS.gov

Buckhorn Saloon and Opera House

Stop en route to the cliff dwellings for a shot of nose paint in old Pinos Altos. Amenities include a rustic saloon and restaurant where a former San Francisco chef offers a Nova Scotia smoked salmon platter, among other dishes.

BuckhornSaloonAndOperaHouse.com

BY MARSHALL TRIMBLE

Cross-Country Upchuck

If all the horses turned at the same time, the stagecoach crashed—so the driver took care to turn each pair of horses separately.

– TRUE WEST ARCHIVES –

Stagecoach travel was no place for sissies. The Butterfield Overland Mail began its three-year, 2,800-mile run from Tipton, Missouri, to San Francisco, California, in 1858. Traveling both day and night, passengers finished the trip in about 25 days.

Raphael Pumpelly was a well-known travel writer who hitched a ride on a Butterfield Overland Mail stage traveling across the country to Arizona in 1860. He painted a vivid description of one aspect of his journey:

"Having secured the right to a back seat in the overland coach as far as Tucson, I looked forward, with comparatively little dread, to sixteen days and nights of continuous travel.... The coach was fitted with three seats, and these were occupied by nine passengers. As the occupants of the front and middle seats faced each other, it was necessary for these six people to interlock their knees; and there being room inside for only ten of the twelve legs, each side of the coach was graced by a foot, now dangling near the wheel, now trying in vain to find a place of support....

"My immediate neighbors were a tall Missourian, with his wife and two young daughters...the girls, for several days overcome by sea-sickness, and in this having no regard for the clothes of their neighbors...."

Overcrowded San Francisco and its busy California harbor in the 1850s was the beneficiary of the Butterfield Overland Mail stagecoach line that provided relief to residents, delivering the mail an average of 25 days in 1858, rather than an average of 125 days by clipper ship from New York.

– COURTESY LIBRARY OF CONGRESS –

Marshall Trimble is Arizona's official state historian, board president of the Arizona Historical Society and vice president of the Wild West History Association. He has taught Arizona history at Scottsdale Community College for 40 years and written more than 20 books on Arizona and the West.

– COURTESY KRISTIN FOSTER PHOTO –

BY THE EDITORS AND STUART ROSEBROOK

EXPLORE! DISCOVER! GET AWAY!

Escapades, adventures and retreats await the Western traveler.

Wintertime blues clouding your mood? Do you dream of an adventure to escape the monotony of endless gray skies and rush-hour commutes? Want to cut the electronic-cord of smartphones, laptops and e-mail and get away from it all?

Across all seasons, proprietors of Western resorts, retreats, ranches and lodges are ready to inspire the intrepid traveler, the thrill seeker and the adventurous recreationist with more than just gourmet food, grand views and a cozy room. From the Great Plains to the Pacific Coast, from the Rocky Mountains to the Desert Southwest, owners of hotels, lodges, resorts, inns and spas are offering more and more add-on adventures for their guests, including back-country jeep tours, preservation, history and archeology tours, hot-air balloon rides, helicopter and special historic rail trips, wildlife- and bird-watching expeditions, river rafting and heli-skiing, traditional Western round-ups, and horse and mule pack trips into mountain wildernesses. Whatever type of retreat you seek, you are sure to find it among the following listings compiled by *True West*'s editors. We invite you to experience these unique Western getaways soon, and make some memories that will last a lifetime.

—*Stuart Rosebrook*

– PHOTOS COURTESY SHERIDAN TRAVEL & TOURISM –

The Historic Sheridan Inn

Sheridan, Wyoming

The Historic Sheridan Inn was once the stomping grounds of William F. "Buffalo Bill" Cody and his Wild West Show, and has been one of Wyoming's greatest treasures since the day it was built.

Constructed in 1893 as part of a railway extension program, the Sheridan Inn was designed by Omaha architect Thomas R. Kimball. Drawing inspiration from Scottish hunting lodges, the architect included the iconic wraparound porch and stunning dormered windows in his design. After six months of construction, the inn was complete, and became the first building in the region furnished with electrical power and bathtubs, giving adventurous travelers a taste of Eastern luxury in the West. The Sheridan Inn was long considered the finest hotel between Chicago and San Francisco.

Buffalo Bill Cody frequented the inn and, as an investor, he transformed it into an important staging site for his Wild West Show, auditioning new members on the Sheridan's iconic front porch. Local cowboys and cowgirls were recruited to the show, including George Gardner and Tode Bard. They traveled along with Bill from America to Europe, and beyond.

– COURTESY THE SHERIDAN COUNTY HISTORICAL SOCIETY & MUSEUM –

With a grand ballroom and a dining room table large enough to seat 165 people, the Sheridan Inn was the region's social hub, hosting opulent dances and dinners for the wealthy and well-to-do. Its 64 hotel rooms hosted new residents while their homes were being built, and also welcomed ranchers looking to enjoy Sheridan's "city" flair during weekends. Original prices were lofty by the standards of the day—one dollar a night, and fifty cents for lunch or dinner. Over the years, The Sheridan Inn drew notable guests from far and wide, including Ernest Hemingway, President Hoover, Will Rogers and Bob Hope.

Unfortunately, all good things must come to an end. After a series of lean decades and the property quickly deteriorating, the Sheridan Inn was forced to close to overnight guests in 1965, around the same time it was listed on the National Register of Historic Places.

In 2013, a new ownership group came on board with a vision of former glory strongly shaping their plans for the hotel.

The Sheridan Inn was quickly renovated and restored, and for the first time in 50 years is receiving overnight guests once again. Guests can choose from 22 uniquely designed rooms named after important figures in Buffalo Bill's life.

Reserving a room involves looking over a Room Menu and selecting from such options as the "Sitting Bull Room" or "Annie Oakley Room." Each suite reflects the times and individual histories of its namesake person in its overall finish, furnishings, artifacts and exhibits.

A true testament to the incredible amount of time and work dedicated to this renovation and reopening, the Historic Sheridan Inn recently received *True West*'s Best of the West 2016 "Best Preservation of a Historic Western Building" Reader's Choice award.

This home of Buffalo Bill and Best of the West 2016 award-winner is yours to experience.

The Historic Sheridan Inn
856 Broadway Street :: Sheridan, Wyoming
307-674-2178 :: *SheridanInn.com*

– COURTESY NATIONAL WH&B PROGRAM BLM.GOV/BLMBEATTYNV/JOHN AXTELL –

Adopt A Living Legend: BLM Wild Horse and Burro Program

Mustang Heritage Foundation Georgetown, Texas

– COURTESY AMERICASMUSTANG.COM –

Today, an estimated 58,000 wild horses and burros still roam public lands in the western United States managed by the Bureau of Land Management (BLM). The BLM manages and protects wild horses and burros under the authority of the 1971 Wild Free-Roaming Horses and Burros Act. This law authorizes the BLM to remove excess wild horses and burros from the range to sustain the health and productivity of the public lands.

In an ongoing effort to place excess wild horses and burros with caring private owners, the BLM, in partnership with two nonprofit organizations—Mustang Heritage Foundation and Family Horses, Inc.—provides opportunities across the United States to have one of these special animals go home with you!

Imagine having your own living piece of the American West to share those favorite back-country trails or equine events with in 2016! Wild horses and burros are known for their surefootedness, strength, intelligence and endurance, and they excel in a variety of disciplines, including dressage, competitive shooting and endurance riding.

"I urge people from across the country to go to an adoption event this year and bring home one of these icons of the West," said BLM Director Neil Kornze. "This is not only an opportunity to own a living legend of Western history, but also an action that helps reduce our agency's off-range holding costs."

Currently, more than 47,000 off-range horses and burros are fed and cared for in off-range corrals or off-range pastures at a cost of $49 million a year, which accounts for 65 percent of the BLM's Wild Horse and Burro Program budget. Each horse and burro placed into private care saves taxpayers $48,000 over the course of the animal's

life. In addition to attending locations announced at *BLM.gov/WHB*, wild horses and burros can be obtained by contacting an off-range corral or by placing a bid during a scheduled Internet event. Potential adoption applicants can download an adoption application from *BLM.gov/WHB* or call 866-468-7826. If interested in an Internet event, visit *BLM.gov/AdoptAHorse* or call 800-370-3936.

You may also purchase a sale-eligible animal through the sales program. Sale-eligible animals, per Congressional amendment to the Wild Horse and Burro Act, are great animals! They are typically 10 years old or older, but some are yearlings to six-year-olds. Prices are negotiable. An application can be downloaded or you can request one at 866-468-7826.

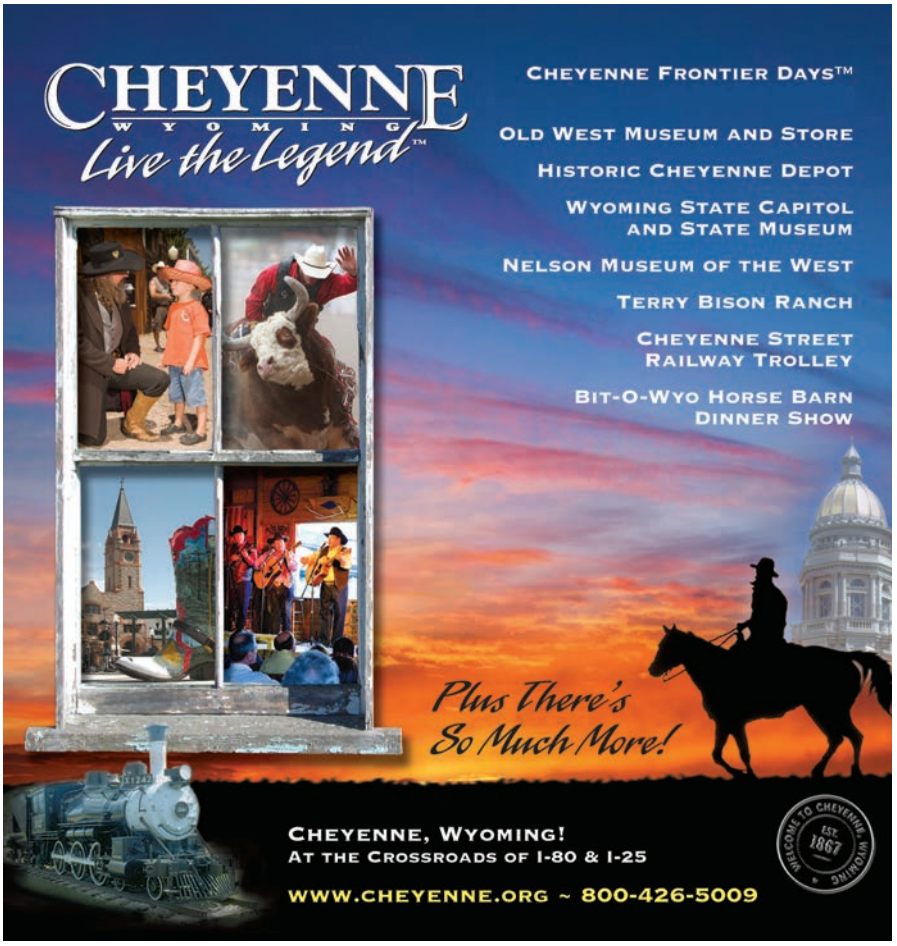
The mission of the Mustang Heritage Foundation (MHF) and Family Horses, Inc. is to highlight the value of mustangs and burros and to help in their placement into private care. This year marks the 10th year that MHF has produced Extreme Mustang Makeover events to showcase the beauty, versatility and trainability of the rugged horses. It is also a unique opportunity for the public to see the results of wild horses becoming trained mounts and to adopt a mustang with a solid training foundation.

"We hope you find time in 2016 to attend an Extreme Mustang Makeover event and join us in celebrating 10 years of adoption and awareness of our American Mustangs!" said Sublett. For more information, visit *ExtremeMustangMakeover.com*.

For more information about Family Horses, Inc., contact April Lee at *FamilyHorses.net*.

Wild Horse and Burro Program
Bureau of Land Management, U.S. Department of the Interior
866-468-7826 :: *BLM.gov/WHB*

Mustang Heritage Foundation
P.O. Box 979,
Georgetown, Texas
512-869-3225
MustangHeritageFoundation.org



Great American Adventures

Arizona, New Mexico, Texas, Utah

Historic Old West Horseback Rides—Ride Where Legends Rode

Join the award-winning four- and five-day historic Old West horseback rides planned around the exploits of illustrious Old West legends and Western film characters, hosted at historical and movie locations, and experience a colorful look back into the glory days of our American frontier. Follow the bloody trail of retribution against the cowboy faction during Wyatt Earp's Vendetta Ride in Tombstone; become a film legend as you participate in an original indie-movie at an active Western film set during Ride the Reel West in Santa Fe; ride into film history with John Wayne's Monument Valley Ride, the holy grail of Western settings; or encounter Texas history of Comanches, Texas Rangers and Charlie Goodnight during a Comanche Moon Ride in Palo Duro Canyon. You may start green; but you'll finish with grit.

All rides are suitable for all horseback riding levels. Horses, tack, food, wranglers, historians, private tours and more included.

Great American Adventures :: 8 N. US Highway 31 :: Arizona, New Mexico, Texas, Utah :: 505-286-4585 :: *Great-American-Adventures.com*

– COURTESY FLYING E RANCH –

Flying E Ranch

Wickenburg, Arizona

The Flying E ranch prides itself as one of the few remaining historic guest and cattle ranches in the Southwest. Established in 1946, the ranch offers 20,000 acres to ride and roam. Known as "the riding ranch," it has great horses for every rider and fun activities, as well as comfortable, exceptionally clean accommodations, delicious ranch food with a gourmet touch. Breakfast cookouts, lunch rides and chuck wagon feeds are regular events. Enjoy a real ranch, real West, real cowboys!

Flying E Ranch
2801 W. Wickenburg Way :: Wickenburg, Arizona
928-684-2690 :: *FlyingERanch.com*

– COURTESY SIMPSON HOTEL –

Simpson Hotel

Duncan, Arizona

On Main Street in Duncan, Arizona, the century-old Simpson Hotel has the elegance of a bygone era—"like my grandmother's house"—and unforgettable breakfasts. Each of six guest rooms is uniquely appointed with antiques and original artworks. Duncan is a gateway to birding trails, historic mining sites, working cattle ranches, rock-hounding areas, spectacular Gila River accesses, and routes for highway and off-road cycling. Downtown offers shopping, antiques, arts and crafts, four restaurants and three old-time saloons that guarantee a satisfying visit.

Simpson Hotel
116 Main Street :: Duncan, Arizona
928-359-3590 :: *SimpsonHotel.com*

Desert Caballeros Western Museum

Wickenburg, Arizona

– COURTESY WAYNE NORTON/ DESERT CABALLEROS WESTERN MUSEUM –

Desert Caballeros Western Museum hosts its 11th annual *Cowgirl Up! Art from the Other Half of West Invitational Exhibition & Sale* on March 18 through May 8, 2016. The show gathers more than 50 of the country's finest women artists whose artwork captures the spirit and lifestyle of the American West. *Cowgirl Up!* is one of the most important art shows for women artists in the nation, and gathers the best artists to one place at one time. Opening weekend events, March 18-20, include an artists and patrons party, miniatures sale, Bash 'n Bid Gala, a Chuck Wagon Breakfast, Artists Quick Draw and Live Auctions.

The Desert Caballeros Western Museum welcomes and enriches diverse audiences by inspiring an appreciation of the art and history of the American West through creative exhibitions and educational programs that preserve the West's cultural legacy. The museum hosts special exhibitions throughout the year as well as Members' Only events, kids' art workshops, monthly lectures, a book club, desert adventure tours, family day activities and more!

Desert Caballeros Western Museum :: 21 N. Frontier Street :: Wickenburg, Arizona :: 928-684-2272 :: *WesternMuseum.org*

– PHOTOS COURTESY BUFFALO BILL CENTER OF THE WEST –

Buffalo Bill Center of the West

Cody, Wyoming

A futurist, William F. Cody always envisioned what could be: A town here, a dam there, a ranch over yonder—and a Wild West extravaganza that toured in America and Europe for 30 years! Nothing in today's world would have been far from the Great Showman's imagination.

Then again, Cody—Buffalo Bill, as he came to be called—was game for anything. Why, by age 22, he'd worked a wagon train, prospected for gold, rode for the Pony Express, hunted buffalo for the railroad, and scouted for the Army.

And then he really got to work!

His life became the very grist for dozens of dime novels—stirring together fact and fantasy, romance and honor, action and adventure. For a time, a leap from page-to-stage fashioned Buffalo Bill, the actor, and then Cody turned producer in 1883 to create "Buffalo Bill's Wild West." Some writers called the show "the dime novel Western come to life, where the characters from one became the cast for the other." Arguably, with a few histrionics and some poetic license thrown in for good measure, the Wild West show carried the frontier's action far and wide to audiences across this country and Europe.

Some would say, "Buffalo Bill was so big, even the West couldn't hold him."

From his days living and working on the frontier to his Wild West show, the name Buffalo Bill became synonymous with the West. And, just as he brought the West to the world, the Buffalo Bill Center of the West is committed to that legacy today. In this authentic Western town founded by Cody himself, the majesty of the Greater Yellowstone Area, the history and myths of the Old West, the vibrant life of the New West, and the living cultures of Plains Indian peoples surround us.

The Buffalo Bill Center of the West is the largest history, art and nature museum between Minneapolis and the West Coast, encompassing an area the size of five-and-a-quarter football fields. Because it's located in Cody, Wyoming, a town of just 10,000,

many visitors are stunned when they venture inside—and you will be, too. With 175,000 visitors annually, the center is the most popular cultural attraction in the Yellowstone Park region. Our five museums boast thousands of priceless treasures related to the art, history, culture and nature of the American West, and our family-friendly programs and activities bring it all to life.

Simply put, there really is no better place to meet the legendary showman and the West he loved than at the five museums of the Buffalo Bill Center of the West in Cody, Wyoming—a real Western adventure for you and your family.

Long live the Wild West!

Buffalo Bill Center of the West
720 Sheridan Avenue :: Cody, Wyoming
307-587-4771 :: *CenterOfTheWest.org*

The Crow Canyon Archaeological Center

Cortez, Colorado

Explore America's ancient past! Other tours show you the sights. The Crow Canyon Archaeological Center gives you perspective. See the ancient ruins and contemporary pueblos of the Southwest, with archaeologists and American Indian scholars as your guides. Or take part in an archaeology dig near Crow Canyon's idyllic campus in southwestern Colorado's Mesa Verde Country—it's an archaeology vacation with tasty meals and charmingly rustic lodging included.

The Crow Canyon Archaeological Center
23390 C R K :: Cortez, Colorado
1-800-422-8975 :: *CrowCanyon.org*

– COURTESY THE CROW CANYON ARCHEOLOGICAL CENTER –

– COURTESY TRAVELNEVADA/WINNEMUCCA RANCH HAND RODEO –

Winnemucca: More than Meets the Eye

Winnemucca, Nevada

If you enjoy the great outdoors, you will find numerous opportunities to hike, bike, camp and hunt in the rugged Nevada outback that surrounds Winnemucca. The area is full of exciting places to explore. Whether you are looking for off-road adventure trails or abandoned ghost towns, Winnemucca is a great base camp for outdoor recreation in northern Nevada. Offering a landscape rich in minerals, the Winnemucca region is well known for some of the best rock-hounding in the country, and the outlying community of Denio serves as the gateway to Nevada's opal mines. These small towns are home to great people and true Western hospitality.

Winnemucca Convention & Visitors Authority
50 W. Winnemucca Boulevard
Winnemucca, Nevada
1-800-962-2638 ⁘ *Winnemucca.nv.us*

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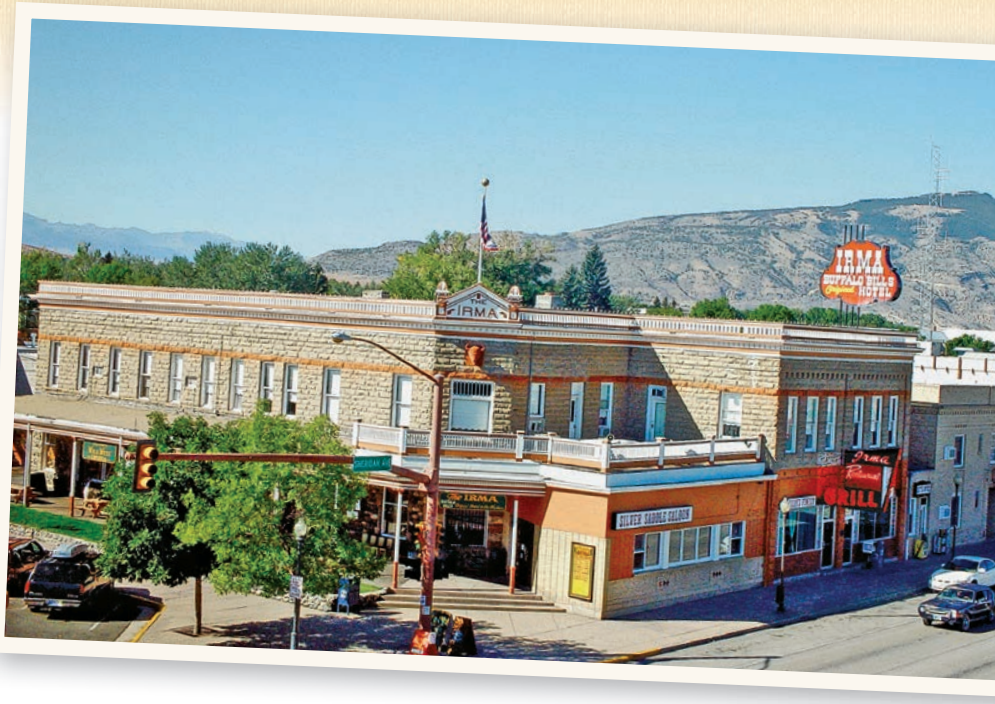
Buffalo Bill's Irma Hotel

Cody, Wyoming



Visit Buffalo Bill's original hotel of the Rockies, where the historic West comes to life in a classic Victorian hotel with restored suites furnished with furniture of the period. Listed on the National Registry of Historic Places by the National Park Services, The Irma was built in 1902 by Colonel William F. "Buffalo Bill" Cody and named for his youngest daughter, Irma.

While staying at The Irma, make sure to see the cherrywood bar, made in France and given to Buffalo Bill by Queen Victoria for his command performance. Enjoy a drink in the saloon and the famous prime rib.

If you plan your visit between June and September, you may sit on the porch and enjoy the Cody Gunfighters, then head to the Cody Nite Rodeo. Visit the Irma and stay awhile!

Buffalo Bill's Irma Hotel :: 1192 Sheridan Avenue :: Cody, Wyoming :: 307-587-4221 :: *IrmaHotel.com*

– COURTESY THE IVINSON MANSION, LARAMIE, WYOMING/BHP IMAGES –

Visit Laramie: Real History, True Adventure

Laramie, Wyoming

In the summer of 1868 Laramie, Wyoming, was a turbulent place with little or no effective law enforcement and no effective government in place. The town was run by the gang of outlaws who ran the Bucket of Blood Saloon. In the fall, a vigilante committee drove out the worst of the outlaws (a few hangings helped) and the town settled down.

In 1869, Mr. Edward Ivinson was appointed by the governor of the territory to a committee of three. This committee chose and acquired the site of the penitentiary by the Laramie River. It was the only prison to hold famed outlaw George Leroy Parker—AKA Butch Cassidy.

The Ivinson Mansion (left), which now houses the Laramie Plains Museum, was home to Edward and Jane Ivinson, who finished its construction in 1893. The museum has hour-long guided tours. Real history! True adventure!

Laramie Area Visitor Center / Albany County Tourism Board :: 210 E. Custer Street :: Laramie, Wyoming
800-445-5303 :: *VisitLaramie.org*

Visit Cheyenne

Cheyenne, Wyoming

Cheyenne is an authentic Western city, where history and culture meet in Wyoming's Capital City.

Cheyenne Frontier Days, the world's largest outdoor rodeo and Western celebration, is held each July and delivers world-class rodeo action, top music acts, parades, pancake breakfasts and more. Railroad fans enjoy various train attractions, including Big Boy No 4004, the world's largest steam engine, and the beautifully restored Cheyenne Depot, which houses a railroad museum, restaurant, and cultural festivals throughout the year.

As the state capital, Cheyenne boasts historic attractions like the gold-domed Capitol Building, historic Governors' Mansion and Wyoming State Museum. History buffs can enjoy one of seven museums or a trolley tour of the community. Another great attraction is Terry Bison Ranch, where visitors can take a train ride into the bison herd or go horseback riding.

Live the legend of Cheyenne!

Visit Cheyenne / One Depot Square
121 W. 15th Street, Suite 202 ⁘ Cheyenne, Wyoming
800-426-5009 ⁘ *Cheyenne.org*

COURTESY BAR W GUEST RANCH, WHITEFISH, MT

The Dude Ranchers' Association

Cody, Wyoming

Top travel trend for 2016: Dude Ranches

Planning a trip for 2016? While the beach is warm and a cruise ship is lovely, you've done those trips before. This year you want something unique that will create lasting memories and bring you closer to your family.

"More people are visiting dude ranches, due to the desire to do something out of the ordinary," says Colleen Hodson, from The Dude Ranchers' Association. "These aren't the ranches from City Slickers. High-end ranches across the country average 45 guests. You get to know everyone. By the end, you'll have friendships and memories to last a lifetime, and you will reconnect with your family in a way you never thought possible."

Travelers enjoy getting a taste of the dude ranch experience blended with a heaping serving of other popular vacation-type activities. Today's dude ranches cater to a diverse crowd with activities, attractions and services that travel far beyond the trail.

"Dude ranches are the original Western Adventure vacation," says Colleen Hodson. "Though guest expectations have changed and ranchers have had to change with them, the core principles of dude ranching remain the same: horses, hats, hospitality, heritage, honesty and heart."

In addition to discovering the beauty of nature and gazing into a crackling fire, here are other top reasons dude ranch vacations are a top trend for 2016:

Indulge the taste buds

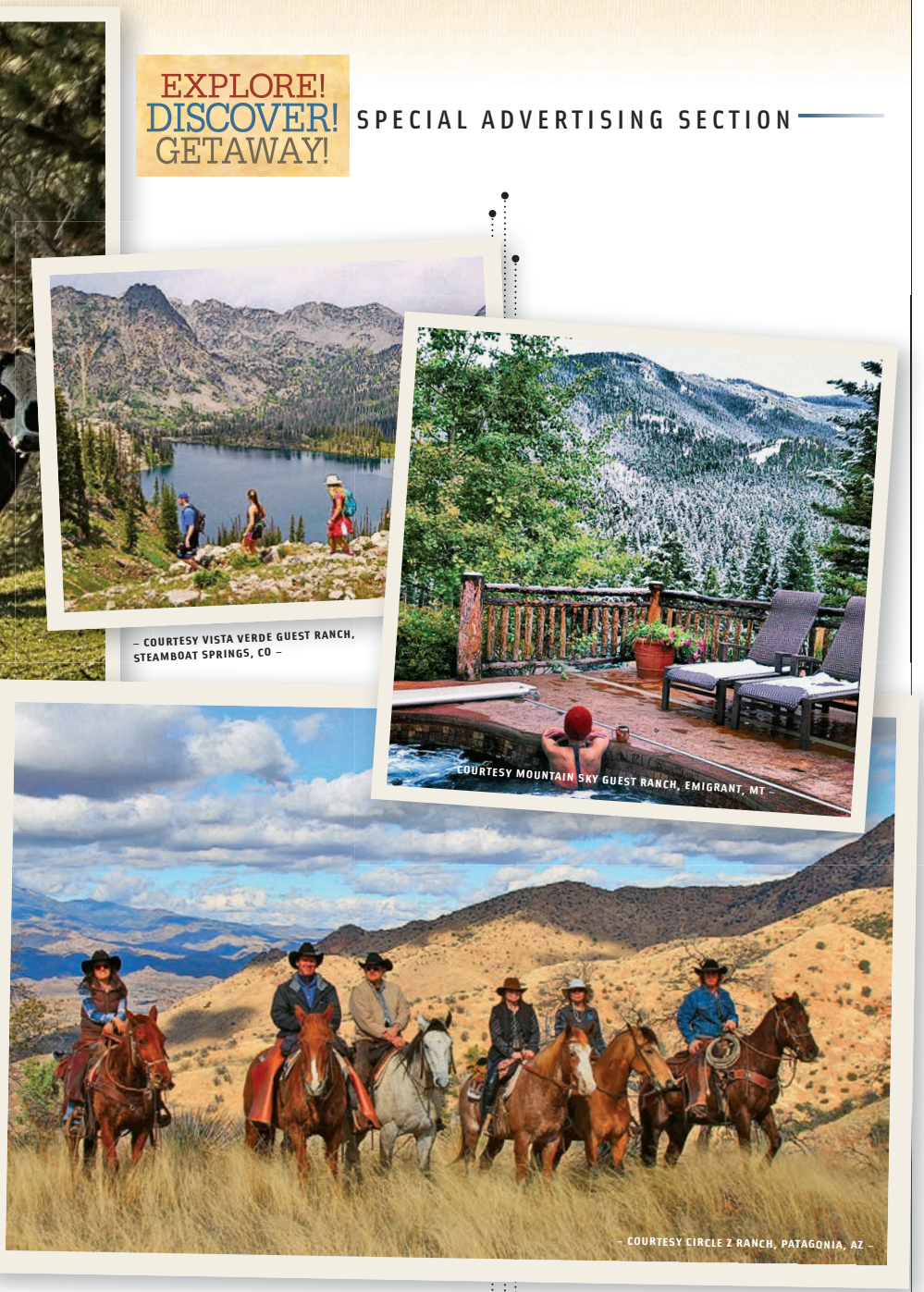
Home-cooked cuisine that oftentimes features ingredients from the ranch brings new meaning to farm-to-table eating. From family-style meals to gourmet al fresco dining, the food is a central part of the dude ranch experience.

Embark on a once-in-a-lifetime adventure

You can learn traditional ranching skills like riding a horse, driving cattle and throwing a lasso, but adventures on a dude ranch don't stop there. Some ranches offer overnight pack trips, rodeos, target shooting, zip lining and whitewater rafting.

Enjoy exclusive fishing

Casting your line has never been more relaxing than at a dude ranch. The vast acres on these private properties often include secluded rivers and ponds ripe with fish. Forget about battling



– COURTESY VISTA VERDE GUEST RANCH, STEAMBOAT SPRINGS, CO –

– COURTESY MOUNTAIN SKY GUEST RANCH, EMIGRANT, MT –

– COURTESY CIRCLE Z RANCH, PATAGONIA, AZ –

overcrowded hot spots—the water will be all yours.

Embrace an R&R mindset

While the unique dude ranch activities will keep you busy, there comes a time when cowboys and cowgirls just want a bit of rest and relaxation. Fortunately, many ranches now offer luxury spa services so you, your family and friends can enjoy a little pampering.

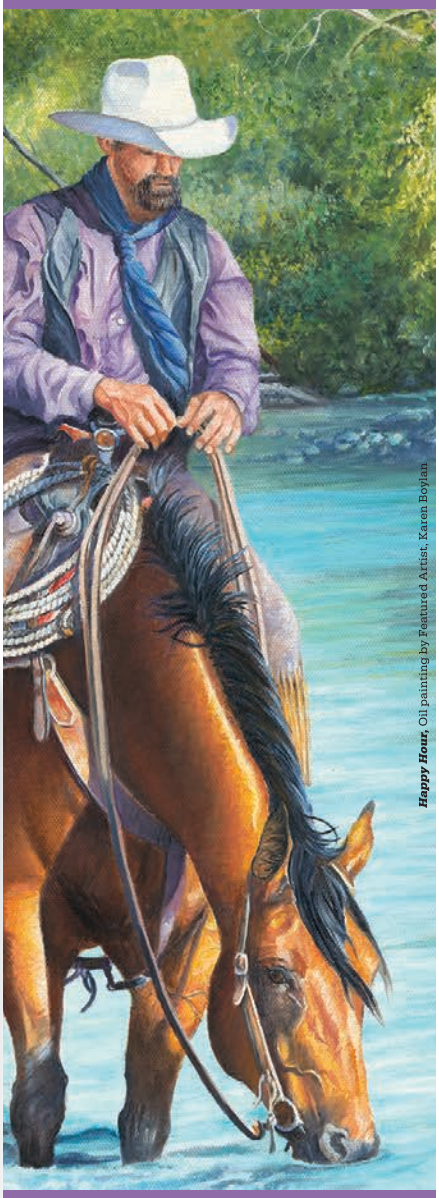
Bond over some friendly competition

Looking for a fun way to connect with your family and other guests? Friendly competition can be found in many forms on dude ranches, from roping contests to talent shows. If lassoing a speeding calf isn't your forte, you can sing, tap or joke your way to local stardom in a talent show.

There are a lot of dude ranches to choose from and The Dude Ranchers' Association can help you find the perfect one to suit your family's unique personality. Visit *DudeRanch.org* or call 866-399-2339 to work with someone directly to find the dude ranch right for you and your family.

The Dude Ranchers' Association
1122 12th Street ⁘ Cody, Wyoming
866-399-2339 ⁘ *DudeRanch.org*

MAY 20 21 & 22



Happy Hour, Oil painting by Featured Artist, Karen Boylan

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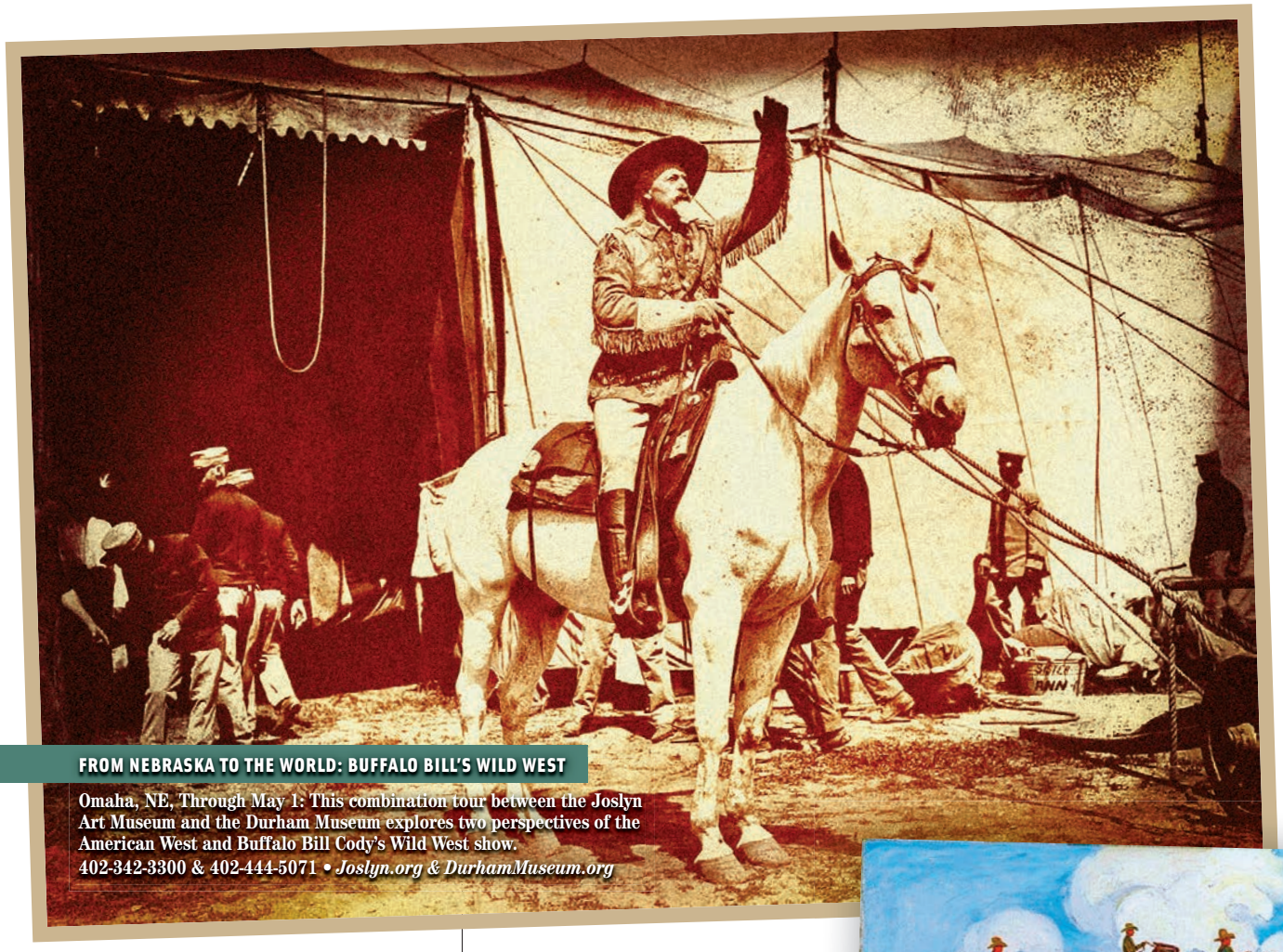
Western Roundup

FOR MARCH 2016



FROM NEBRASKA TO THE WORLD: BUFFALO BILL'S WILD WEST

Omaha, NE, Through May 1: This combination tour between the Joslyn Art Museum and the Durham Museum explores two perspectives of the American West and Buffalo Bill Cody's Wild West show.
402-342-3300 & 402-444-5071 • *Joslyn.org & DurhamMuseum.org*

ART SHOWS

THE RUSSELL

Great Falls, MT, March 17-19: The C.M. Russell Museum honors artist Charlie Russell's birthday with a Western art exhibit and auction fundraiser.
406-727-8787 • *CMRussell.org*

MASTERS OF THE AMERICAN WEST

Los Angeles, LA, Closes March 20: Exhibits artworks by Howard Terpning and more than 75 other nationally recognized Western artists.
323-667-2000 • *TheAutry.org*

LLANO ART STUDIO TOUR

Llano, TX, March 26: Visit with 20 Western and American Indian artists working in a wide range of mediums in their creative workspace.
325-247-5354 • *LlanoArtStudioTour.Yolasite.com*

HERITAGE FESTIVALS

ROCKHOUND ROUNDUP

Deming, NM, March 10-13: This rock and mineral show by the Deming Gem & Mineral Society features 100-plus rock and gem dealers.
575-546-8848 • *DemingChamber.com*

TUCSON FESTIVAL OF BOOKS

Tucson, AZ, March 12-13: Join Old West authors and historians at the University of Arizona for panel discussions and book signings.
TucsonFestivalOfBooks.org

KAMLOOPS COWBOY FESTIVAL

Kamloops, BC, Canada, March 17-20: BC Cowboy Heritage Society hosts the art and cowboy gear trade show, and dinner theatre.
888-763-2221 • *BCCHS.com*

CRANE WATCH FESTIVAL

Kearney, NE, March 18-21: More than 500,000 Sandhill Cranes migrate to the Platte River Valley before resuming their northward migration.
800-652-9435 • *VisitKearney.org*

ARTESIA MAIN STREET CAR SHOW

Artesia, NM, March 26-27: Classic cars of all makes and models line Main Street, plus a fireworks show, live music and food vendors.
575-746-1117 • *ArtesiaMainStreet.com*

PANHANDLE PLAINS INVITATIONAL ART SHOW & SALE

Canyon, TX, March 5: Contemporary Southwestern art, such as *Cow Country* by H.D. Bugbee (shown), goes on sale to raise money for the Panhandle-Plains Historical Museum.
806-651-2244 • *PanhandlePlains.org*

Western Roundup

FOR MARCH 2016

COWGIRL UP!

Wickenburg, AZ, Opens March 18: Opening gala at the Desert Caballeros Western Museum kicks off the invitational exhibit of Western art by women.

928-684-2272 • *WesternMuseum.org*

COWBOY DAYS

Las Cruces, NM, March 5-6: Experience Western History with cowboy demonstrations, frontier fare, living history exhibitions, gunfight re-enactments and stagecoach and horseback rides.

575-522-4100

NMFarmAndRanchMuseum.org

ARIZONA RENAISSANCE FESTIVAL & ARTISAN MARKETPLACE

Gold Canyon, AZ, Closes March 27: Old West time travelers take in Medieval arts and crafts, jousting tournaments and an outdoor circus.

520-463-2600 • *RoyalFaires.com*

WINNEMUCCA RANCH HAND RODEO

Winnemucca, NV, March 2-6: Ranch hands compete in rodeo events, plus you can see cow dog trails, horse and bull sales, and a trade show.

775-623-5071 • *RanchRodeoNV.com*

MUSIC FESTIVAL

SOUTH BY SOUTHWEST

Austin, TX, March 11-20: Attend live Western music showcases and independent Western film screenings and panel discussions.

512-467-7979 • *SXSW.com*

RE-ENACTMENT

FALL OF THE ALAMO

San Antonio, TX, March 5: The Texas Army and the San Antonio Living History Association portray events leading to the Battle of the Alamo that ended on March 6, 1836.

TexasArmy.org

RODEO

CINCH TIMED EVENT CHAMPIONSHIP OF THE WORLD

Guthrie OK, March 4-6: Cowboys and cowgirls compete in one of Lazy E Arena's most prestigious Western sports events.

800-595-7433 • *LazyE.com*

JAMES D. JULIA FIREARMS AUCTION

Fairfield, ME, March 14-15: Bid on rare and historical firearms, including the Winchester 1866 presented to seven-term Mexican President Porfirio Díaz (shown), courtesy of the Paul Tudor Jones II Collection.

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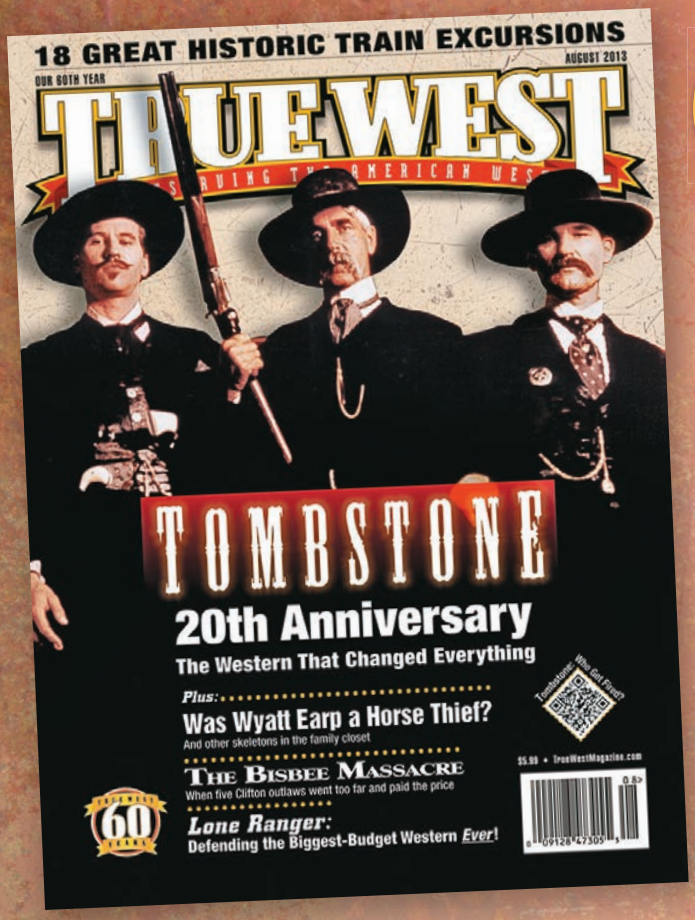

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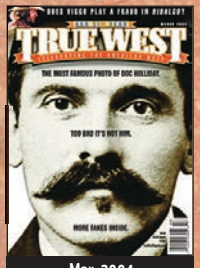

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2003
- ☐ Jan: 50 Historical Photos
- ☐ Feb/Mar: 50 Guns
- ☐ Apr: John Wayne
- ☐ Spring: Jackalope Creator Dies
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2005
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- ☐ Mar: Deadwood/McShane
- ☐ Apr: 77 Sunset Trips
- ☐ May: Trains/Collector's Edition
- ☐ Jun: Jesus Out West
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- ☐ 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!
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- ☐ Oct: Bravest Lawman You Never
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- ☐ 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
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- ☐ Jul: Comanche Killers!
- ☐ Aug: Tombstone 20th Annv
- ☐ Sep: Ambushed on the Pecos
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- ☐ Nov: Soiled Doves
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2014
- ☐ Jan: Best 100 Historical Phtoos
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TRUE WEST
HISTORY OF THE AMERICAN FRONTIER

Ask The Marshall

BY MARSHALL TRIMBLE

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

The Female Bob Dalton

Disguised as a man, Cora Hubbard (at far left) held the horses while her male accomplices (chained together) robbed a bank in 1897. A few days later, authorities caught up with the gang at Hubbard's father's home. A search of the house revealed cash and a Colt .45 revolver with the name "Bob Dalton" etched on the handle, seemingly confirming Hubbard's claims that she had been a member of the Dalton Gang.

– TRUE WEST ARCHIVES –

How many Old West women robbed a train, bank or stagecoach?

Jim Merrill
Las Vegas, Nevada

Tall tales claim Belle Starr and Flora Mundis robbed trains and stagecoaches back in the day, but their legends obscure women who actually rode the outlaw trail.

Pearl Hart pulled one of the last stagecoach jobs, in 1899, when she and her boyfriend Joe Boot robbed the Florence-Globe stage in Arizona. She was sentenced to five years in the Yuma Territorial Prison, but released early in 1902.

Laura Bullion hung out with Butch Cassidy's Wild Bunch and was romantically involved at various times with members Bill Carver and Ben Kilpatrick. She was sent to the Montana penitentiary for supposedly being involved in a 1901 train robbery. Some Wild Bunch experts, however, think Bullion was not at the holdup—she only passed some of the notes after the fact.

Speaking of the Wild Bunch, Etta Place was with Butch Cassidy and the Sundance Kid in South America; some historians believe she rode the outlaw trail with them on at least one holdup.

Bank robber Cora Hubbard and two friends stole almost $600 from a bank in Pineville, Missouri, in 1897. The "female Bob Dalton" was quickly captured and sentenced to a 12-year prison term; she was released after seven.

How does the magazine separate history from legend, particularly in regards to the Earps and Tombstone?

John Boring
Phoenix, Arizona

Our esteemed editor Meghan Saar keeps our feet to the fire in an effort to get the story correct. And we read a lot, talk to the real experts and do our best to check things out. With regards to Tombstone and Wyatt Earp, a lot of the myth came from Stuart Lake through his 1931 book *Wyatt Earp: Frontier Marshal.* Hollywood kept feeding the legends, aiming at entertainment and not history.

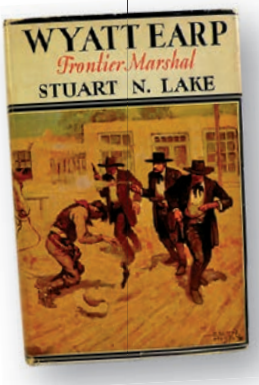
Since the 1920s, writers like Lake have gotten their "facts" from unreliable sources and then embellished them. Even the newspapers of the time (and Lake and others were also newspapermen) had their bias and were not always reliable. Today, I credit serious researchers—such as Jeff Morey, Casey Tefertiller, Gary Roberts and more—who sift through historical documents and files, coming as close to the truth as will ever be known.

My copy of Stuart Lake's *Wyatt Earp: Frontier Marshal* is signed by L. Ross Earp and given to me by his sister, Bess Earp. Were they descended from any of the famed Earp brothers?

Paul Hoylen
Deming, New Mexico

Nicholas Earp's wife, Abigail, gave birth to one son, Newton, before she died. Of the "Fighting Earps"—Nicholas's sons with his second wife, Virginia Ann Cooksey—Virgil raised a daughter and James a stepdaughter; Wyatt, Morgan and Warren were childless.

Wyatt Earp, a descendant of Newton Earp who looks enough like his namesake to be his twin, says Bess and L. Ross may have been descended from the famous Earps, but more likely they came from one of Nicholas's six brothers.



Fearless lawman Wyatt Earp and the Gunfight Behind the O.K. Corral grabbed the public's attention through Stuart Lake's tome, which historians today regard as largely fictional.

– COURTESY HOUGHTON MIFFLIN –

Originating in ancient Egypt, bowling was mostly an outdoor sport, until the Brunswick family firm in Chicago, Illinois, began making bowling balls, pins and wooden lanes to sell to taverns in the 1880s. Shown here is an 1894 advertising flyer.

– COURTESY LIBRARY OF CONGRESS –

When did bowling reach Arizona?

Paul W. Hughes
Vacaville, California

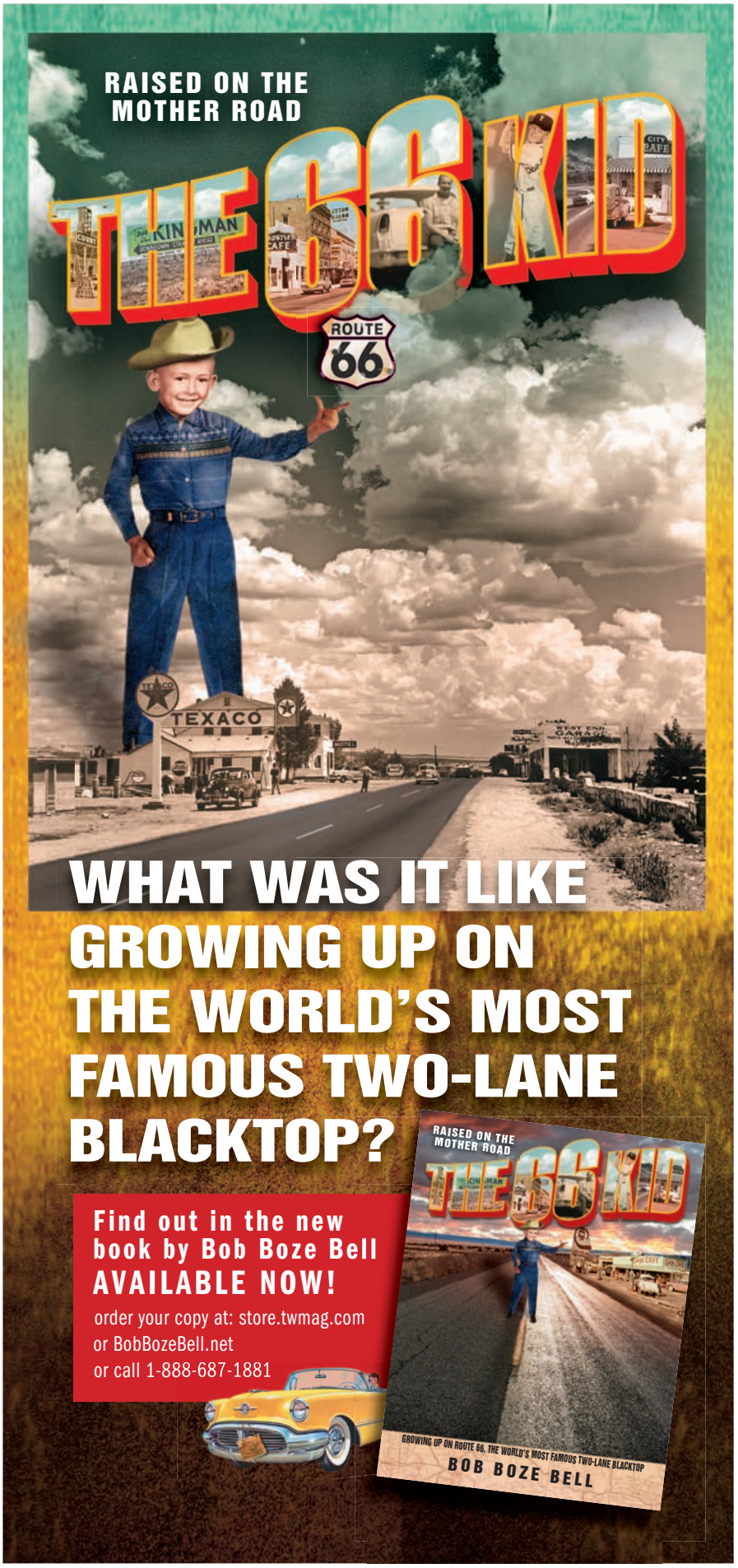
The earliest bowling alley I found in Arizona was Vogan's Saloon in Tombstone in 1879. Tombstone was a wealthy town at the time and could afford luxuries, such as bowling alleys, that other frontier towns could not.

When were boots made specifically for right and left feet?

Michael C. Westlund
Clarkdale, Arizona

History does not make the origin year clear. Some point to 1817, crediting cobbler William Young in Philadelphia, Pennsylvania, with differentiating the left foot from the right foot in shoes. Others report that shoes have made the distinction for thousands of years, but that straight shoes, which fit either foot, went into fashion from the 1500s until the late 1700s.

Originally, custom-made shoes and boots were available only to those who could afford them. Those of simpler means shaped shoes or boots to his or her feet by wearing them. This shaping process was hastened by soaking the footwear in water.



What HISTORY HAS TAUGHT ME

This April 22–24, James Drury will drive to Swanton, Ohio, to appear with nine other cast members from *The Virginian* at the "Cowboy Up for Vets" event. Drury performed for Vietnam troops in 1966 while he was still acting in *The Virginian*.

JAMES DRURY, ACTOR

Born in New York City on April 18, 1934, James Drury lived the cowboy life at his grandparents' ranch in Oregon. After acting in a few movies and TV shows, he took on his best-known role as the star of NBC's *The Virginian,* the third-longest-running Western to air on television, behind *Bonanza* and *Gunsmoke*. In 1991, he was inducted into the Hall of Great Western Performers at the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma. He lives with his wife, Carl Ann, in Houston, Texas.

I was expelled from high school the day before graduation, and since I did not have my records to get into college, I attended New York University, where my dad was a professor for 42 years. No one wants to go to a school where their father is a teacher. But I found that the department of dramatic art at the school of education was right up my alley.

At the end of my junior year, I took a vacation to California to see my mother. I got a contract at MGM in seven days, and that was the start of my career.

After the first year, MGM dropped me. Then I signed a seven-year contract with 20th Century Fox. Fox gave me three big parts: in Elvis Presley's first picture, *Love Me Tender;* in Pat Boone's first picture, *Bernardine;* and in the Delmer Daves Western *The Last Wagon.*

I started doing episodic television, including *Gunsmoke*, *The Rebel* and *Stagecoach West*, when Fox dropped me.

I was raised at a ranch in Oregon. When an actor got an audition for a Western, he'd get asked, "Can you ride a horse?" I'd been riding since I was in diapers. Most of the actors would lie about it, and the posse would ride off in all directions.

When I moved to Texas, around 1975, I really became a horseman. I had a lot of great professional trainers who let me ride their million dollar horses. I started winning cutting horse and reining horse competitions, and doing all sorts of things with horses that I never even thought of when I was doing pictures.

In *Ride the High Country*, my gang of hard-rock miners, we had John Davis Chandler, Warren Oates, L.Q. Jones and John Anderson all playing my brothers. My God, you put that bunch of actors together—we were electric! We were a worthy group of bad guys to oppose Joel McCrea and Randolph Scott.

Working on *Trackdown* with Robert Culp was more fun than a barrel of monkeys. As Orson Welles used to say, making movies is the best set of electric trains any boy ever had.

My favorite film I acted in for Walt Disney was *Ten Who Dared*, the story of the first party of men who went down through the Colorado River rapids, after the Civil War.

The integrity of my Virginian character came from my maternal grandfather, John Crawford, who had come west with a wagon train from Missouri when he was 16 or 17 years old, around 1885.

If Andrew Fenady's *The Yank* pilot I acted in had sold, I never would have starred in *The Virginian.*

Of all the men who played the owner of Shiloh, I loved working with Lee J. Cobb. His acting was incredible, and he did a wonderful job in it, and he hated the show. He once said that if he had the money, he'd buy *The Virginian* films up and make banjo picks out of them.

One episode that stands out is "The Mountain of the Sun," about three missionaries, with Dolores Hart, who, three or four days after that show, entered a nunnery. I drove her into a convent!

Doug McClure died way too young. His death is a big hole in my life because I talked to him three times a week for 30 years.

I attribute the success of *The Virginian* to its 90-minute format, which allowed our writers to write big, important, juicy, meaty guest star roles for men and women. Actors will walk barefoot over broken glass to play roles that they want to play.

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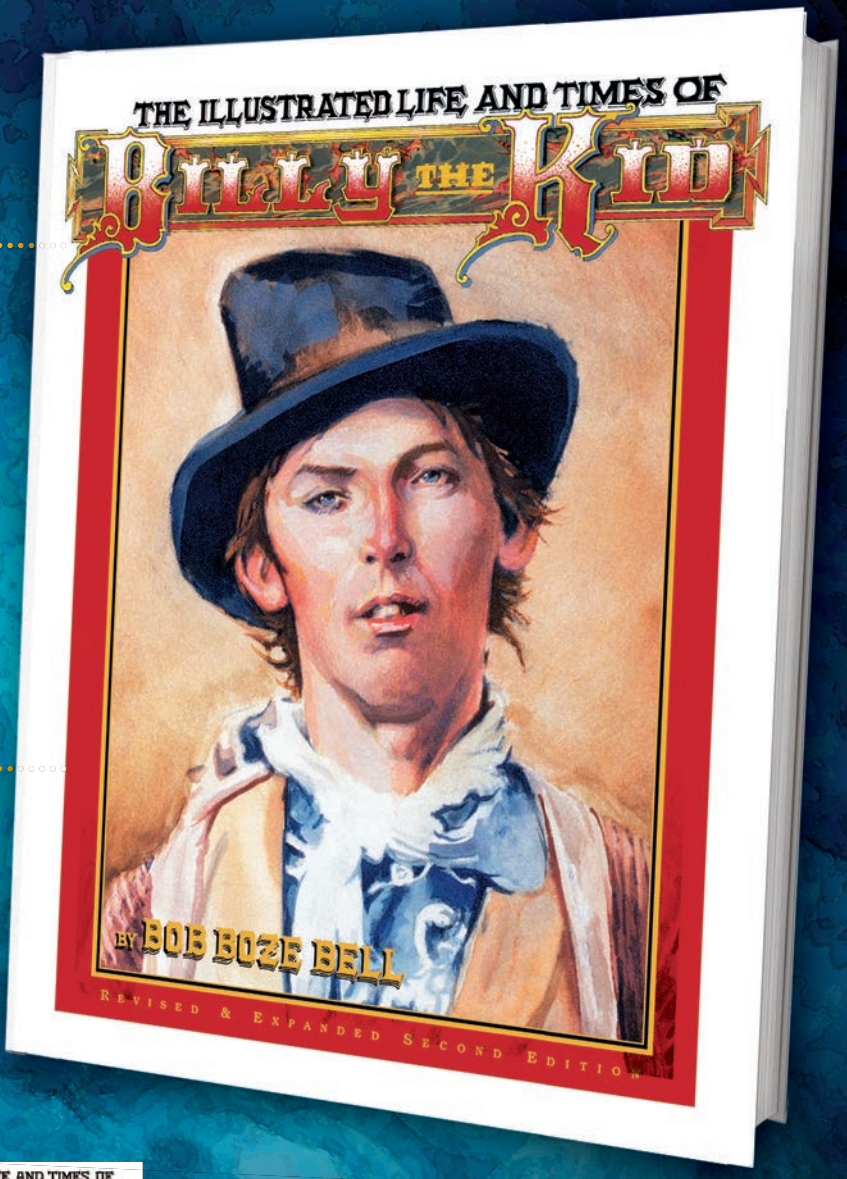

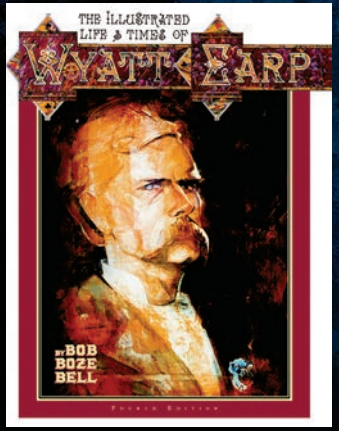

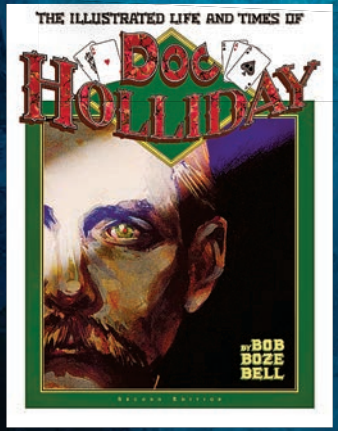

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