GAME CHANGER! One of the hottest video games of the holiday season: *Red Dead Redemption* reignites interest in the Old West

OUR 57TH YEAR

NOVEMBER/DECEMBER 2010

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BLACK WARRIORS OF THE WEST

A Visual History of the Buffalo Soldier

By John Langellier

$5.99

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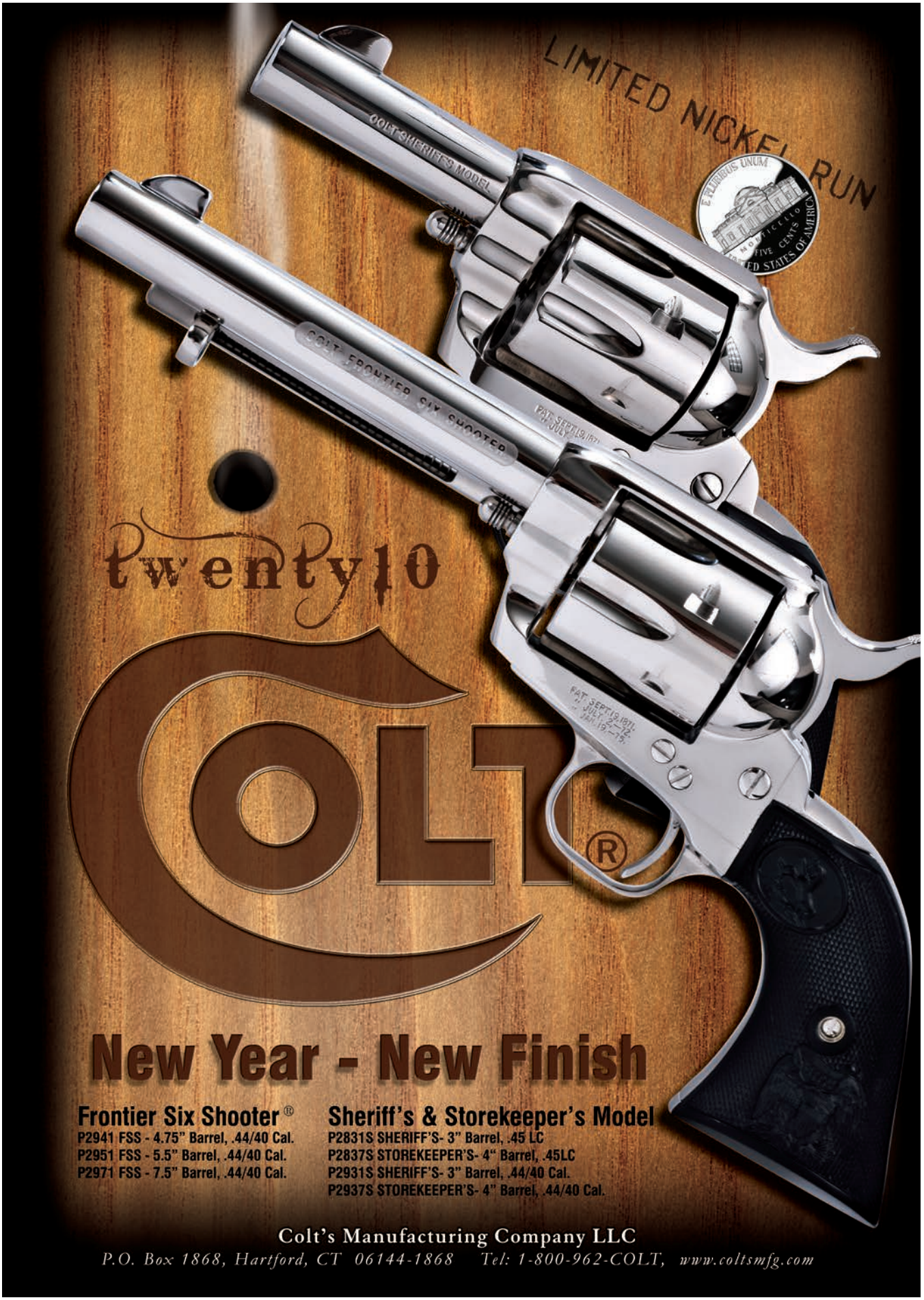
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BUFFALO SOLDIERS

New Mexico's military legacy gleams with heroes–among them, the African-American Buffalo Soldiers. Bred in slavery, they earned a nation's honor. Their stories are still told at Fort Stanton and Fort Selden State Monuments.

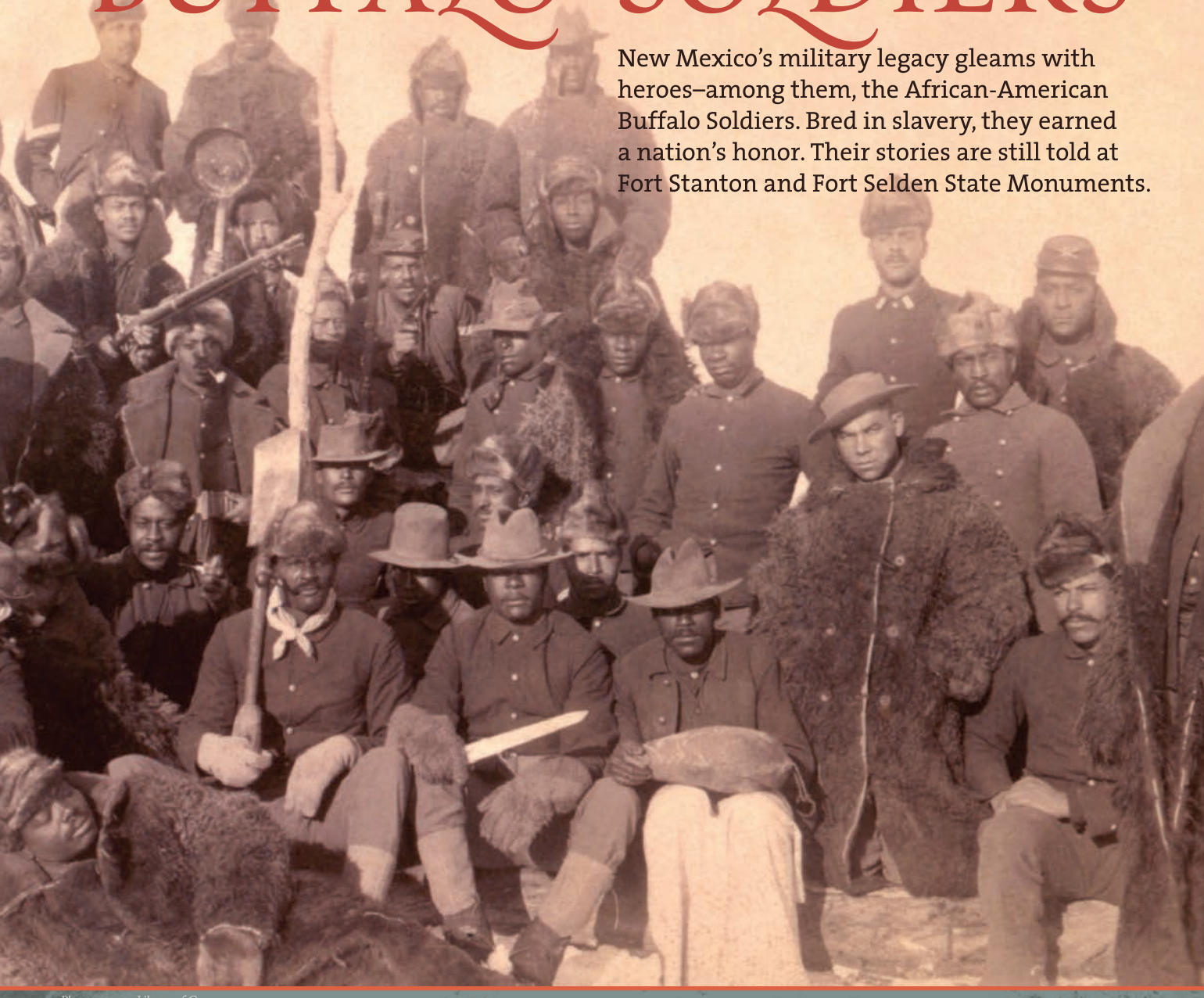

Photo courtesy Library of Congress

FORT STANTON
STATE MONUMENT

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deann.kessler@state.nm.us
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fortstanton.com

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north of Las Cruces, NM.
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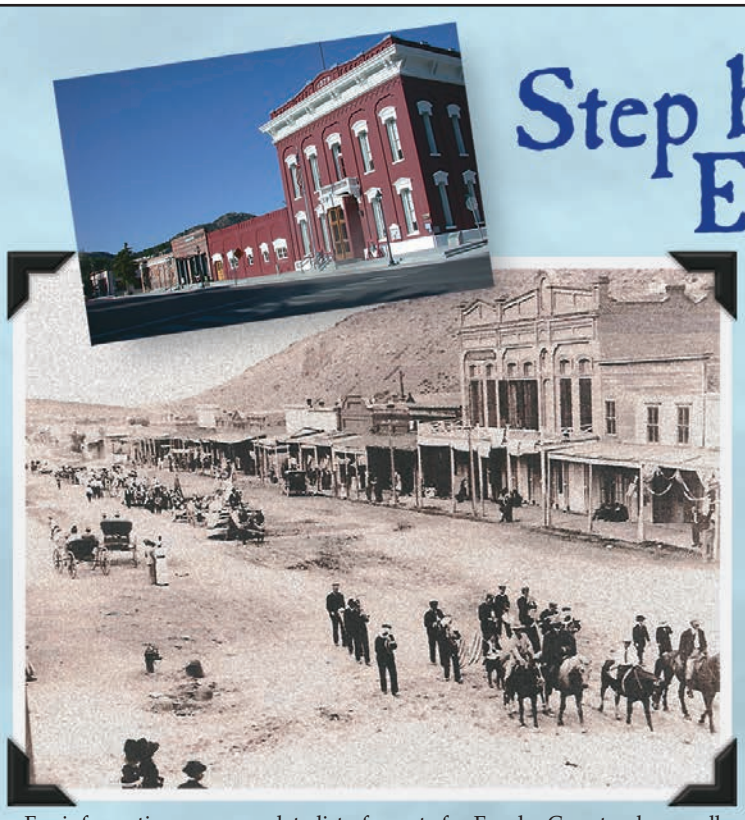
New Mexico State Monuments

NEW MEXICO DEPARTMENT OF
CULTURAL AFFAIRS

Step back in time Eureka, Nevada



Discover this quaint community that started as a thriving mining town in 1864. Step back in time as you tour Eureka and enjoy the historical sites.

- Take a self guided historic walking tour.
- Trace the Pony Express and Overland Stage route in the heart of the county.
- Free wifi at the train car.

Upcoming Events

- November 5 Steve Spurgin—Country/Folk Singer and Songwriter • Eureka Opera House 775-237-6006
- November 19 & 20 Eureka Holiday Bazaar Eureka Opera House 775-237-5121
- November 20 & 21—Thanksgiving Turkey Shoot Perdiz Sport Shoot 775-237-7027
- December 3—White Pine Players Christmas Show Eureka Opera House, 775-237-6006

For information or a complete list of events for Eureka County please call 775-237-5484, email econdev@eurekanv.org or www.co.eureka.nv.us or www.eurekacounty.com

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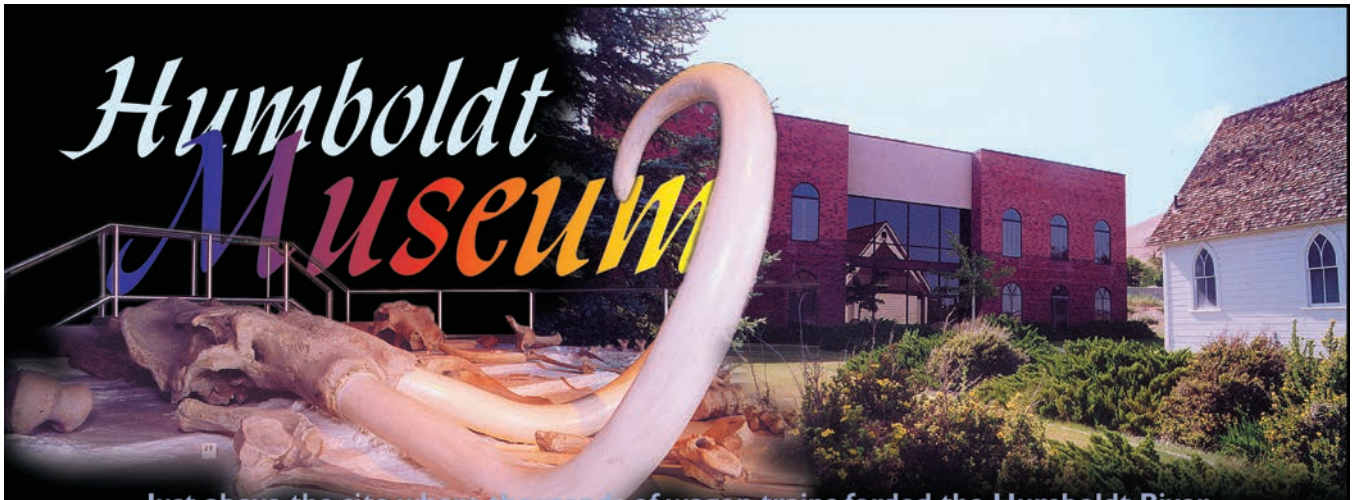
Humboldt Museum



Just above the site where thousands of wagon trains forded the Humboldt River on the long trek to California, sits the Humboldt Museum. The modern brick building mirrors its historic predecessor, a church turned museum.

Together, the buildings house the story of the community.

Remains from the ice age of 13,000 years ago, wonderful beaded and quilled regailia from an American Indian collection, vintage automobiles, keepsakes from Winnemucca's "art nouveau" period and a charming rural parlor from the early days of nearby Paradise Valley are among the treasures awaiting your visit.

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

PO Box 819, Winnemucca, Nevada 89446 – 775-623-2912

email: museum@winnemucca.net Website: www.humboldtmuseum.com

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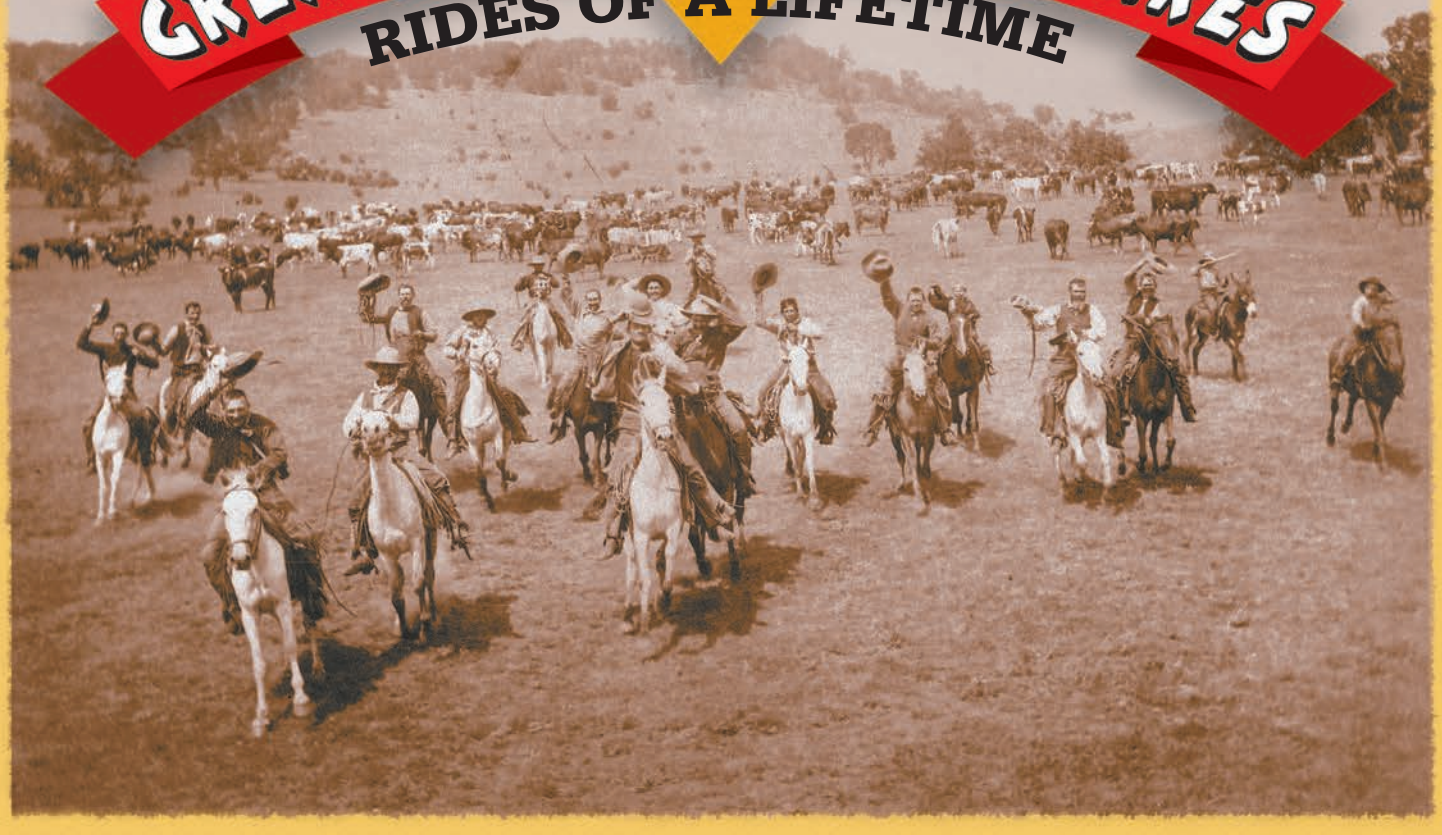

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Butch Cassidy's Hole-in-the-Wall Ride

June 12-17, 2011

Penetrate Butch Cassidy & the Sundance Kid and the Wild Bunch's outlaw stronghold, where the most dangerous mankillers dodged lawdogs and rode into Old West history.

Custer's Ride to Glory

135th Anniversary of the Battle of the Little Bighorn

June 22-26, 2011

Trace Custer and his famed 7th Cavalry from the Crow's Nest to Last Stand Hill, culminating in the annual re-enactment of the Battle of the Little Bighorn.

Jeremiah Johnson's Jackson Hole Wilderness Ride

August 14-19, 2011

Wander up the Grand Teton on a Rocky Mountain trail ride of mountain man lore and history.

Billy the Kid's Regulator Ride

October 9-14, 2011

Walk the streets of Lincoln with historian Bob Boze Bell. Track Billy's hoof prints during the Lincoln County War from the killing of John Tunstall to Billy's escape to Fort Sumner.

Wyatt Earp's Vendetta Ride

October 16-21, 2011

Walk the streets of Tombstone with historian Bob Boze Bell. Shadow Wyatt Earp and his posse's trail of retribution against the Cowboy faction, and see with your own eyes where Curly Bill bought the farm.

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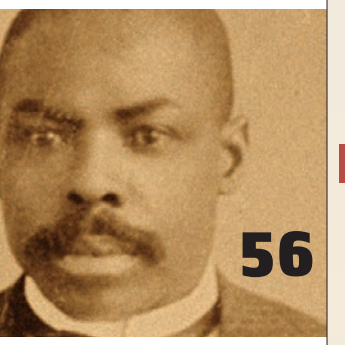

26 GRAND THEFT STAGECOACH

The surprise hit of the year, the video game *Red Dead Redemption* is the biggest sea change keeping the Old West relevant and alive in pop culture today.

—Henry Cabot Beck

34 BLACK WARRIORS OF THE WEST

A photographic record of the Buffalo Soldier that also offers the origins of the widely known sobriquet, milestone moments and a then-and-now map of their stations out West.

—John Langellier

44 BUCKLES: THE COWBOY CALLING CARD

THE EVOLUTION OF WESTERN WEAR

From the frontier military to movie cowboys to rodeo stars, the belt buckle has evolved to become the nexus of couture for many discerning Westerners.

—G. Daniel DeWeese

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OUR COVER

Black Warriors of the West.

– Illustrated by Paul Lanquist; Cover design by Daniel Harshberger –

TRUE WEST

PRESERVING THE AMERICAN WEST

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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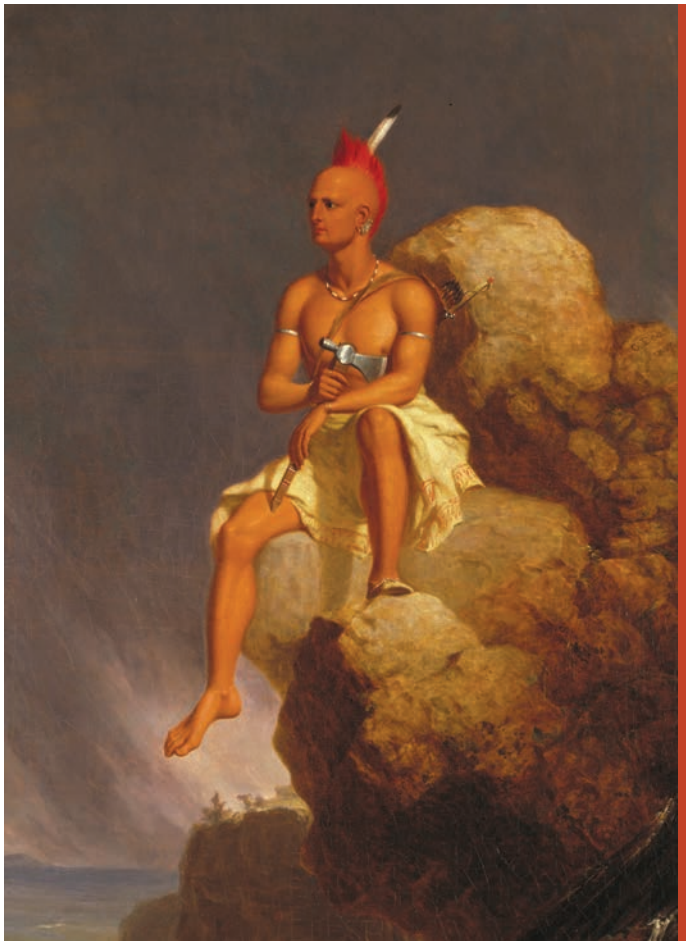

Charles Deas AND 1840s AMERICA

THROUGH NOVEMBER 28, 2010

See the paintings that shaped the story of the American West. Only on view in Denver.

DENVER ART MUSEUM

www.denverartmuseum.org

This exhibition is organized by the Denver Art Museum. Wells Fargo is the presenting sponsor. Significant support is provided by the Henry Luce Foundation, Intrepid Potash, Mrs. J. Maxwell Moran, Ranney R. Moran, the Blue Sky Foundation, the Adolph Coors Foundation Exhibition Fund, and the generous donors to the Annual Fund Leadership Campaign. Charles Deas, *A Solitary Indian, Seated on the Edge of a Bold Precipice*, 1847. Courtesy of the Museum of the American West, Autry National Center, Los Angeles.

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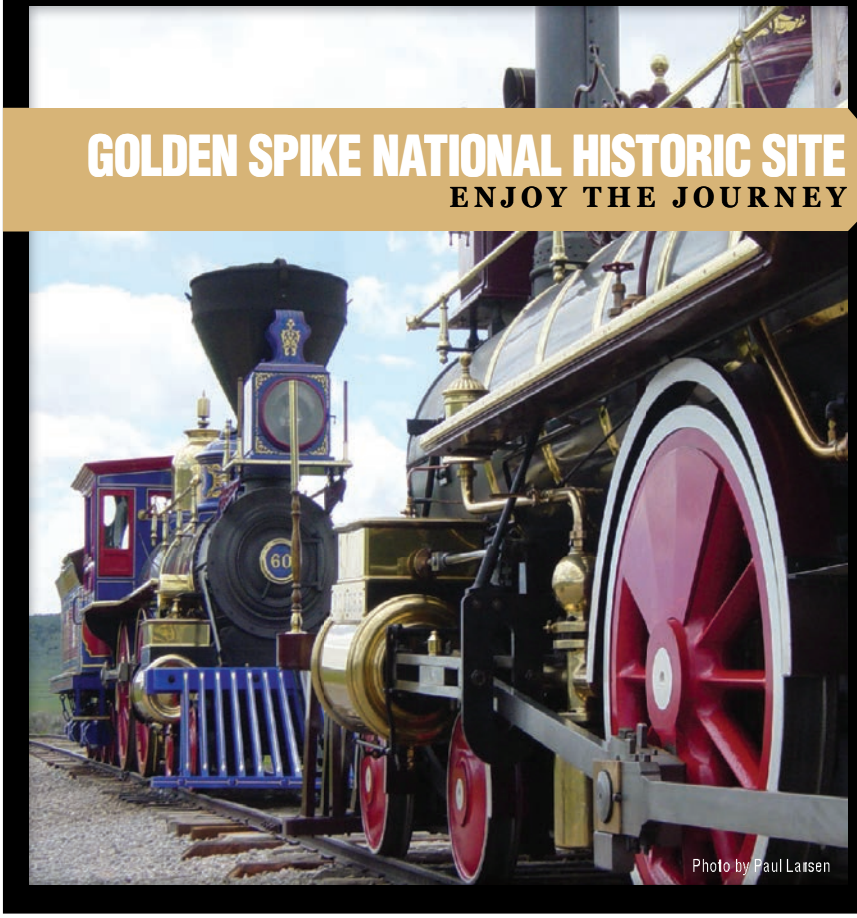

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Game Changers

A nod to the people who go the extra mile.

If only kids today saw the right Hopalong Cassidy DVD, they would become fans of the Old West like we are.

This belief is lunacy, of course. Plus, fans of the former rarely appreciate the latter. Few Sinatra fans liked Elvis; Elvis diehards don't cotton to the Beatles.

Same is true with the newest Western phenom, the video game *Red Dead Redemption*. I've heard more than a few old-timers (guys my age) complain it's a "violent distortion" of the authentic West we love (and *The Good, The Bad and The Ugly* wasn't?). Yet the numbers are impressive. An estimated 10- to 15-million players are digging this game and, more important, the world of the Wild West. As Henry Cabot Beck points out in his piece, that is a good thing (p. 26).

Meanwhile, prolific artist Paul Lanquist contributes another fine piece of art for our Buffalo Soldiers cover. Paul always goes to great lengths to make sure his images are authentic.

John Langellier, the director at Sharlot Hall Museum, knows his Buffalo Soldiers so well that he makes a good case that the term was not popular until the 1960s. We thank him for his generous input. He was in a stressful situation with a death in the family and another book due, yet he turned out a cover story that is par excellence (p. 34). You're a man of high caliber, John!

John Langellier (at left) shakes hands with Sgt. Maj James F. Foster Jr., of the 9th Memorial U.S. Cavalry. They were attending the May 1, 2010, opening of a permanent exhibit honoring Buffalo Soldiers at the Fort Whipple Museum in Prescott, Arizona.

– Courtesy Sharlot Hall Museum –

One of two images artist Paul Lanquist created for this issue. The other is on the cover. Visit *TWMag.com* to purchase both images as posters.

– By Paul Lanquist –

Oklahoma's Fort Reno has lost its longtime director. A tip of the hat to Bob Warren, who passed away on September 6, 2010. He's shown here portraying scout Ben Clark at Fort Reno Days.

Alan C. Huffines, our go-to guy for all things military, graciously reviewed our Buffalo Soldiers package. (Be sure to read about his new book on p. 41.)

Beginning in this issue, Director Josh Becker (*Xena: Warrior Princess*) reviews forgotten film classics; his passion for film shines through in each one (p. 25).

Thanks to all the game changers in this issue. You really do make a difference!

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

The Old West Comes Alive

IN BUFFALO & KAYCEE WYOMING

Experience the Old West:	Explore the New West:
Jim Gatchell Memorial Museum	Big Horn National Forest
Occidental Hotel & Saloon	Crazy Woman Canyon
The Bozeman Trail	Horseback Riding
Hole-in-theWall	Country Rodeos
Home of Butch Cassidy & the Sundance Kid	Antique Shopping
Outlaw Cave	Art Galleries
The TA Ranch - Johnson County Cattle War	Clear Creek Walking Trail
Hoofprints of the Past Museum	Free Outdoor Pool & City Park
Fort Phil Kearny	4-Star Buffalo Golf Course
Mountain Plains Heritage Park	Lake DeSmet Recreation Area
Crazy Woman Battlefield	Fishing-Lake & Stream

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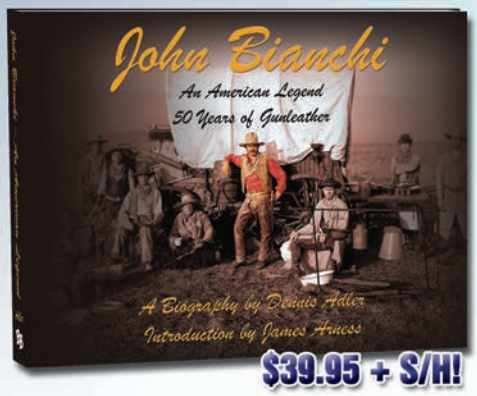

UNLEASH YOUR INNER COWBOY!

John Bianchi – An American Legend – 50 Years of Gunleather
by Dennis Adler.

Anyone who has ever owned a sidearm holster knows the name John Bianchi, the Godfather of Gunleather – who revolutionized gun carry methods and handgun performance throughout the world. This just-released biography tells the story of the man who founded Bianchi International – the world's largest manufacturer of gunleather for police, military, and sportsmen. Written and photographed by award-winning photojournalist Dennis Adler, this 260-page, 9x12 in. hardcover deluxe landscape format publication is a must-have for any firearms enthusiast's library.

Do not miss the opportunity to own the story of one of the most legendary figures in the firearms industry. With a Foreword by James Arness, *Gunsmoke*'s Marshal Matt Dillon.

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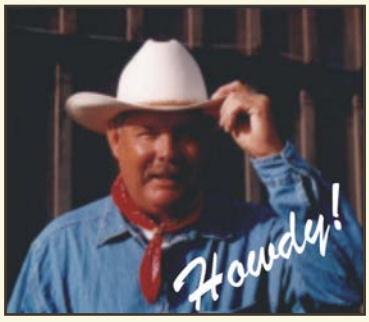

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1.800.333.5032

Experience the Old West.

November 26-December 31, 2010
Elk City, OK, **Christmas in the Park:** Ride in horse-drawn carriages, take the kids to visit Santa Claus and enjoy light displays like the one shown above.
800-280-0207 • *VisitElkCity.com*

Now Through Nov. 7... St. Joseph, MO, **George Catlin's North American Indian Portfolio:** First showing of 25 restored Catlin lithographs portraying buffalo hunts, sports and dances.
888-254-2787 • *Albrecht-Kemper.org*

Now Through Nov. 13... Amarillo, TX, **America's Horse in Art:** Wayne Baize, Buckeye Blake and Buck Taylor art honors America's horses.
806-376-5181 • *www.AQHHallOfFame.com*

Now Through Nov. 28... Denver, CO, **Charles Deas and 1840s America:** Includes art by Charles Deas that hasn't been displayed in 150 years.
720-865-5000 • *DenverArtMuseum.org*

Now Through Dec. 5... Fort Worth, TX, **Heart of the West:** Exhibits works by female artists such as Glenna Goodacre and Jan Mapes.
817-336-4475 • *Cowgirl.net*

Now Through Jan. 2, 2011...
Oklahoma City, OK, **Traditional Cowboy Arts Association:** Showcases cowboy crafts, such as leathercrafting and spur making.
405-478-2250 • *NationalCowboyMuseum.org*

Now Through Jan. 9, 2011...
Corning, NY, **Art of the Next West:** Shares the mythology behind 21st-century works of artists such as Ed Mell, Gary Ernest Smith and Carrie Fell.
607-937-5386 • *RockwellMuseum.org*

Now Through Jan. 10, 2011...
Oklahoma City, OK, **Flying High and Crash Landing:** Gut-wrenching bull wrecks photographed by Ralph R. Doubleday, Devere Helfrich and Bern Gregory.
405-478-2250 • *NationalCowboyMuseum.org*

Now Through Jan. 23, 2011...
Tucson, AZ, **Journey of Lewis and Clark:** Expedition art by Charles Fritz and Michael Haynes, and from a private collection.
520-624-2333 • *TucsonMuseumOfArt.org*

Now Through Jan. 31, 2011...
Pendleton, OR, **Tall in the Saddle:** A 400-plus artifact exhibit of Pendleton Round-Up's 100 years.
541-966-9748 • *Tamastslikt.org*

Now Through Feb. 6, 2011... Alpine, TX, **Five Centuries of Texas Maps:** Features 64 maps from the early 16th century to the present.
432-837-8143 • *Sulross.edu/Museum*

Now Through Feb. 20, 2011...
Cartersville, GA, **Ansel Adams—A Legacy:** More than 100 photos by the 20th-century landscape photographer. 770-387-1300 • *BoothMuseum.org*

Now Through March 6, 2011... Little Rock, AR, **Badges, Bandits and Bars:** Criminal law from state's pre-territorial days to the mid-1980s.
501-324-9685 • *OldStateHouse.com*

Now Through May 8, 2011... Santa Fe, NM, **Wild at Heart—Ernest Thompson Seton:** Boy Scouts of America founder's impact on conservation.
505-476-5200 • *NMHistoryMuseum.org*

Now Through May 31, 2011...
Canyon, TX, **Opening the Cabinet Doors:** A ghost Dance dress and a buffalo coat are among the historical American Indian clothing on display.
806-651-2244 • *PanhandlePlains.org*

NOVEMBER

1-7... Heber City, UT, **Heber City's Cowboy Poetry Gathering and Buckaroo Fair:** Plus a film festival and 10 headliner shows, including Riders in the Sky.
435-654-3666 • *HeberCityCowboyPoetry.com*

5-6... Guthrie, OK, **Clem McSpadden National Finals Steer Roping:** Both a roping competition and a tribute to the legendary rodeo announcer.
800-595-7433 • *LazyE.com*

5-7... Tombstone, AZ, **Western Music Festival:** Features performances by Dave Stamey, Jean and Gary Prescott, and the Yampa Valley Boys.
520-457-2295 • *TombstoneWesternMusicFestival.org*

6... Sunset Valley, TX, **Austin Powwow and American Indian Heritage Festival:** Plus powwow music by Young Grey Horse and the Zotigh Singers.
512-371-0628 • *AustinPowwow.org*

6... Heber City, UT, **Wild Horse and Burro Adoptions:** Wild horses and burros offered for

adoption to folks providing long-term care.
866-468-7826 • *BLM.gov*

6... Claremore, OK, **Will Rogers Day Parade:** Featuring as grand marshals, the 88-year-old twins and stars of Rogers' 1933 film *Mr. Skitch*.
918-341-0719 • *WillRogers.com*

6-Oct. 31, 2011... Canyon, TX, **Working Saddles from the Permanent Collection:** Includes Western Stock saddles by top makers F.A. Meanea, R.T. Frazier, C.P. Shipley and H.H. Heiser.
806-651-2244 • *PanhandlePlains.org*

10-14... Haines, AK, **Alaska Bald Eagle Festival:** Largest gathering of Bald Eagles in the world with workshops, tours and entertainment.
907-766-3094 • *BaldEagleFestival.org*

10-14... Amarillo, TX, **WRCA World Championship Ranch Rodeo:** Plus a concert by Red Steagall & the Boys in the Bunkhouse.
806-374-9722 • *WRCA.org*

12-13... Phoenix, AZ, **Navajo Rug Auction:** Includes a lecture and rug previews at this auction benefiting the Pueblo Grand Museum.
602-495-0901 • *PuebloGrande.org*

12-13... Dallas, TX, **Tom Thumb Texas Stampede:** Rodeo, Boots & Bling Ball and concerts by Dierks Bentley and Montgomery Gentry.
214-520-8874 • *TexasStampede.org*

12-14... Santa Ynez, CA, **Vaquero Show & Sale:** Celebrates the California vaquero through horsemanship demos and shopping.
805-688-7889 • *SantaYnezMuseum.org*

12-Dec. 27... Rusk, TX, **Polar Express:** This 1881 inmate-built railroad offers hot cocoa and gifts for kids riding on this journey to the North Pole.
888-987-2461 • *TexasStateRR.com*

Nov. 19-Dec. 28, 2010
Durango, CO, **Polar Express:** This 1879 railroad offers kids a train ride sharing this Christmas tale, on the way to Santa. People crowd at the station for the arrival of Polar Express as shown above.
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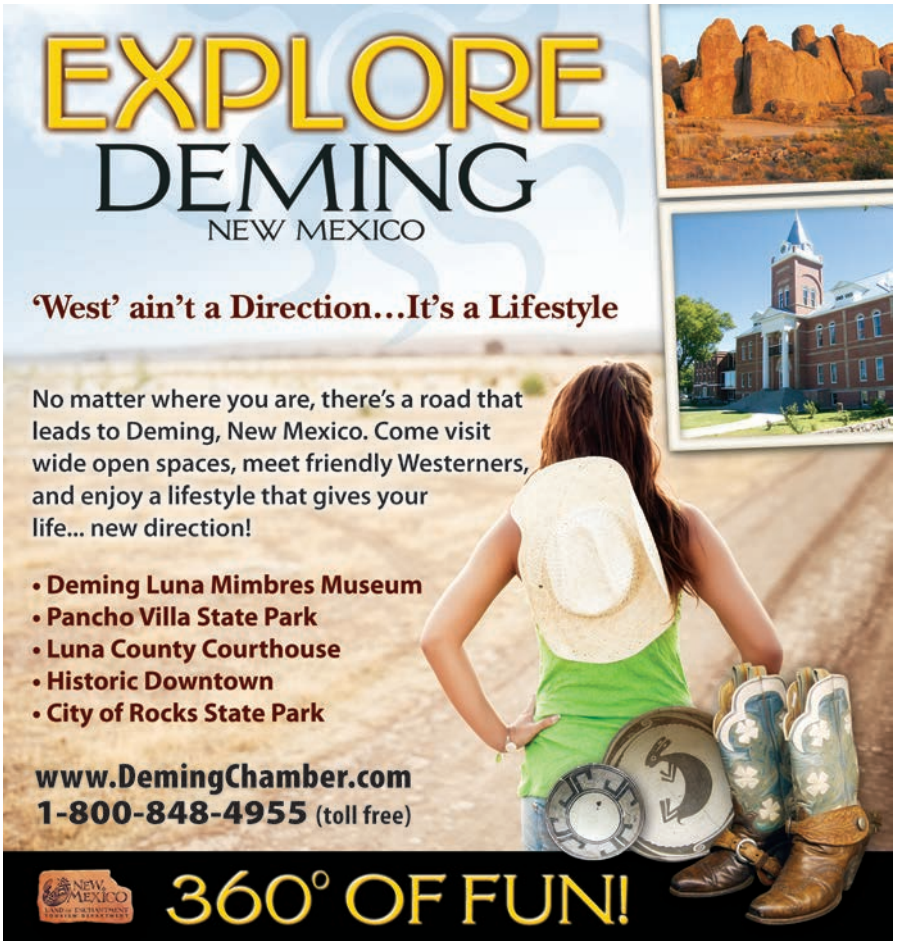

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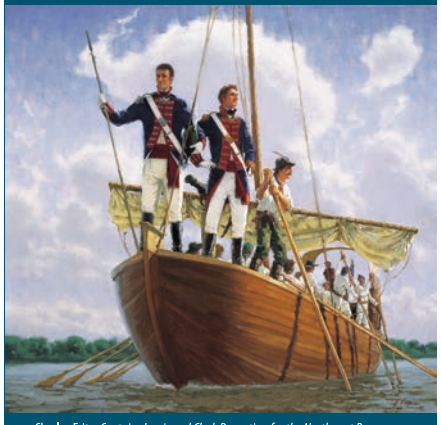
October 23, 2010 – January 23, 2011

Charles Fritz, *Captains Lewis and Clark Departing for the Northwest Passage* 1804, 2000, oil on canvas; Collection of Timothy Peterson
TUCSON MUSEUM of ART AND HISTORIC BLOCK
140 N. Main Ave in historic downtown 520-624-2333
www.TucsonMuseumofArt.org

16-21... Socorro, NM, **Festival of the Cranes:** Celebrates the return of the Sandhill Crane to Apache land with tours, galleries and lectures.
575-835-8927 • *FriendsOfTheBosque.org*

18... Oklahoma City, OK, **Small Works, Great Wonders:** Western art sale to benefit the National Cowboy & Western Heritage Museum.
405-478-2250 • *NationalCowboyMuseum.org*

19-20... Alpine, TX, **Alpine Artwalk 2010:** Open air Western art marketplace with silent auctions and a concert by Ray Wylie Hubbard.
432-837-3067 • *AlpineGalleryNight.com*

20... Kingsville, TX, **Ranch Hand Breakfast:** Cowboy breakfast served outdoors at the 1853 King Ranch, plus team roping and camp cooking.
800-333-5032 • *King-Ranch.com*

20... Sierra Vista, AZ, **Buffalo Soldier Historic Sites Tour:** Starts at Fort Huachuca Museum with stops at the cavalry stables and Old Post Cemetery.
800-288-3861 • *VisitSierraVista.com*

20... Custer State Park, SD, **Buffalo Auction:** Watch and participate in the auction of 200 to 500 head of live buffalo, both young and mature.
605-255-4515 • *CusterStatePark.info*

20... El Reno, OK, **Ghosts of Fort Reno:** In a lantern-light tour, hear stories of spirits, mysteries and unsolved murders of this 1874 military camp.
405-262-3987 • *FortReno.org*

20-21... Mesa, AZ, **Mesa Old West Days Festival:** Gunfight re-enactments and period costume contest, plus meet reel cowboy Michael Dante.
480-835-0757 • *MesaOldWestDays.com*

20-Dec. 24... Heber City, UT, **North Pole Express:** Caroling and treats fill this holiday rail adventure to visit Santa and his elves.
800-888-8499 • *HeberValleyRR.org*

24-Dec. 31... Ponca City, OK, **Festival of Angels:** Start at the Pioneer Woman Statue, and drive past more than 250 holiday light displays.
580-762-2273 • *FestivalOfAngels.net*

25-28... Tombstone, AZ, **Tombstone Territorial Championship:** Cowboy shoots, plus faro, cowboy poker and a wine, cheese and cigar fest.
520-780-4852 • *TombstoneBuscaderos.com*

26... Hico, TX, **Victorian Christmas on the Square:** Billy the Kid Museum offers multicultural themes as you enjoy carolers, roasted chestnuts and wassail.
254-796-4004 • *BillyTheKidMuseum.com*

26-27... Bisbee, AZ, **Historic Home Tour:** Bisbee residents, some in costume, share the history and architectural details of their homes.
866-224-7233 • *DiscoverBisbee.com*

26-Dec. 19... Bartlesville, OK, **Woolaroc Wonderland of Lights:** A wagon-ride view of 600,000 lights decorating the Woolaroc wildlife preserve.
800-280-0207 • *Woolaroc.org*

26-Dec. 31... Carlsbad, NM, **Christmas on the Pecos:** A riverfront vista of holiday lights illuminating backyards and boat docks.
575-887-6516 • *ChristmasOnThePecos.com*

28... Morrison, CO, **Farolito Lighting:** Lantern-lighting ceremony includes seasonal carols, led by Southwestern musicians, and a pinecone ceremony.
303-839-1671 • *TesoroFoundation.org*

December 11, 2010

Prescott, AZ, **Arizona History Adventure**: Living history interpreters share the experience of shopping in territorial Arizona in "A Trip to Town: Shopping at the General Store."
928-445-3122 • *Sharlot.org*

30... Clinton, OK, **Festival of Lights:** The Frisco Center hosts a holiday light parade, downtown open houses and a visit to Santa's workshop.
580-323-2222 • *ClintonOK.org*

DECEMBER

2... El Reno, OK, **Christmas on the Western Frontier:** A 50-float parade, trolley rides, caroling, crafts and the lighting of the town Christmas tree.
405-262-8888 • *ElReno.org*

2-5, 11-12, 18-19... Edmond, OK, **Dickens of a Christmas:** Mayor's tree lighting, an electric light parade, historic home tours and free trolley rides.
405-249-9391 • *DowntownEdmondOK.com*

3... Fort Worth, TX, **Celebrity Cutting:** Contests, plus triple headliner Country concerts by Jay Novacek, Bob Kingsley and Randy Travis.
817-882-4100 • *CelebrityCutting.org*

3-4... Wickenburg, AZ, **Cowboy Christmas Poets Gathering:** Enjoy Southwestern poets, singers and musicians, as well as a Cowboy Cocktail reception.
800-942-5242 • *WickenburgChamber.com*

3-5... San Angelo, TX, **Christmas at Old Fort Concho:** Living history and entertainment of the 1800s, plus shopping and children's workshops.
325-481-2646 • *FortConcho.com*

3-24... Virginia City, NV, **Christmas on the Comstock:** Train rides, a light parade, caroling and a crafts fair at the famous 1858 silver lode.
800-718-7587 • *TravelNevada.com*

4... Ruidoso, NM, **Parade of Lights Midtown Ruidoso:** Celebrate a Southwestern Christmas in Billy the Kid Country with an electric light parade.
575-257-7395 • *RuidosoNow.com*

4-5... Los Angeles, CA, **Holiday Lamplight Celebration:** Decorated Victorian-era homes and costumed guests represent L.A. from 1876 to 1958.
323-225-2700 • *HeritageSquare.org*

4-31... Prescott, AZ, **Cow Country Cooking:** Book signing for Kathy McCraine's Western cookbook, plus art by book illustrator Mark Kohler. 928-778-1385 • *PhippenArtMuseum.org*

10-11... Las Cruces, NM, **Luminaria Tour:** Fort Selden lights up with more than 1,000 luminarias and features military re-enactments. 575-526-8911 • *NMMonuments.org*

10-12... Monterey, CA, **Monterey Cowboy Poetry & Music Festival:** Plus a Christmas art and gear show, cowboy church and jam sessions. 800-722-9652 • *MontereyCowboy.org*

11... Ruidoso, NM, **Cowboy Christmas Ball:** Dinner and a concert by Jody Nix & the Texas Cowboys, sponsored by the Lincoln County Sheriff's Posse. 575-257-7982 • *MountainAnnies.com*

17... Oklahoma City, OK, **Michael Martin Murphey's Cowboy Christmas Ball:** Dance to croons by the Western Music Hall of Fame inductee. 405-478-2250 • *NationalCowboyMuseum.org*

18... Apple Valley, CA, **Curly's Cowboy Christmas:** Tribute to Clayton Moore, best known as the Lone Ranger, and a drawing for a replica gun and holster. 760-240-3330 • *HappyTrails.org*

19... El Reno, OK, **Fort Reno Christmas Guns:** Enjoy storytelling and food during the traditional year-end discharge of guns and cannons. 405-262-3987 • *FortReno.org*

21... Alto, NM, **Flying J Wranglers Christmas Special:** Enjoy the troupe's renditions of cowboy Christmas songs with yodeling, fiddle and guitars. 888-818-7872 • *SpencerTheater.com*

28-Jan. 1, 2011... Phoenix, AZ, **Cowboy Classics Western Art & Gear Show:** Gallery of bronzes, bits and spurs, leatherwork and furniture. 602-258-8568 • *ANLS.org*

TWMag.com:
Expanded Events Coverage: View and post your Western events.

December 3-4, 2010
Hays, KS, **Christmas Past at Historic Fort Hays:** Enjoy horse-drawn wagon tours, cider and treats during this re-creation of an 1880s holiday season. 785-625-6812 • *KSHS.org*

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A View of Vasquez

A new biography tells the true story of California outlaw Tiburcio.

If you'd visited San Francisco back in 1967, you might have found a 14-year-old kid doing something a bit unusual for a teenager.

He spent time in libraries, poring over old documents, photos and newspapers. He was on the trail of the legendary California bandit Tiburcio Vasquez.

Today, the decidedly grown-up John Boessenecker has finished the research and come up with the definitive book on the outlaw, *Bandido: The Life and Times of Tiburcio Vasquez*, published by University of Oklahoma Press.

So what led a teenager to study Vasquez? "I'd heard lots of stories about him, growing up in northern California where he spent most of his life. And I was also interested in California during that period. The rise of Vasquez the bandit coincided with the fall of the Californios, the Latinos who populated the area."

Vasquez certainly didn't seem a candidate for a life of crime when he was born in 1835. His great-grandfather helped found San Francisco. His grandfather was one of the first settlers in San Jose, where he was the alcalde (chief administrator) three times. Vasquez's father served as a councilman in San Jose. Tiburcio's family wasn't wealthy, but it was prominent. Folks expected him and his brothers and sisters to follow that same path.

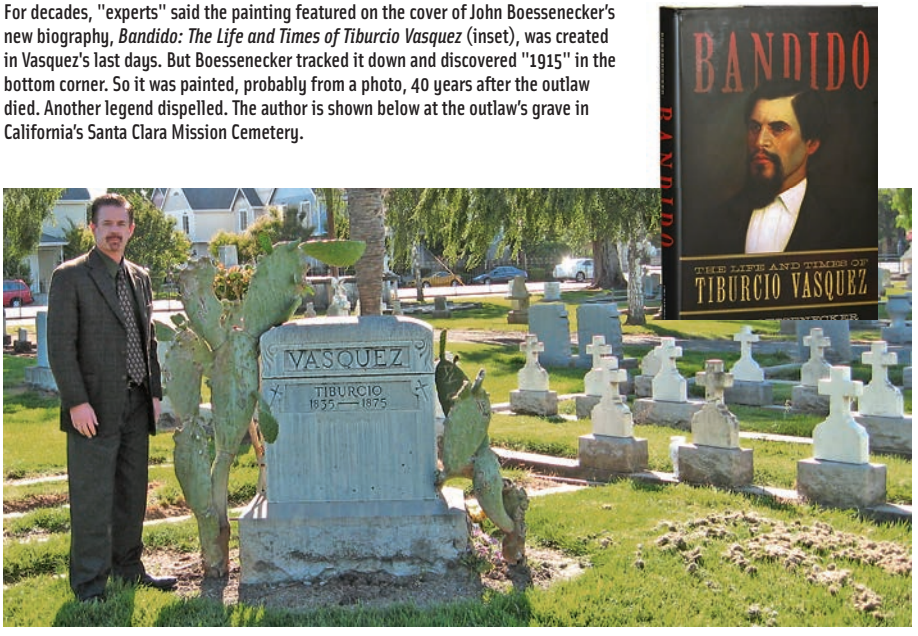
But like the old story goes, the young Tiburcio fell in with bad company; he hit the outlaw trail by the time he was 17.

Vasquez's criminal career was a long one, stretching from about 1852 until his death in 1875 (with a couple of prison stints in the interim). He became something of a legend in his own time.

And why not? In a world where most criminals were ugly, dirty and semi-crazy, Vasquez stood out. "He was a true gentleman bandit," the author says. "He was handsome, friendly and talkative, dressed well, sang and played guitar, and danced. He was well educated."

Vasquez had charisma. Many of his fellow Californios, then and now, embraced the legend of Tiburcio as a freedom fighter and social bandit. The stories say he was a Robin Hood, stealing from the rich gringos to give to the poor peons. Vasquez encouraged that image: "I had numerous fights in defense of what I believed to be my rights and those of my countrymen." Health centers and schools are named for him.

Boessenecker's response? "Why did he rob people? So he could get money to spend on himself."



For decades, "experts" said the painting featured on the cover of John Boessenecker's new biography, *Bandido: The Life and Times of Tiburcio Vasquez* (inset), was created in Vasquez's last days. But Boessenecker tracked it down and discovered "1915" in the bottom corner. So it was painted, probably from a photo, 40 years after the outlaw died. Another legend dispelled. The author is shown below at the outlaw's grave in California's Santa Clara Mission Cemetery.

A studio shot of Tiburcio Vasquez, taken circa 1865, 10 years before the Hispanic outlaw was hanged in San Jose, California.

– Courtesy Robert G. McCubbin Collection –

Vasquez and his gang held up stagecoaches, stores, travelers—anybody that might have a fat purse. The man could be bold, such as when his outfit held up the entire town of Kingston on December 26, 1873, and stole $2,500 in cash and jewelry.

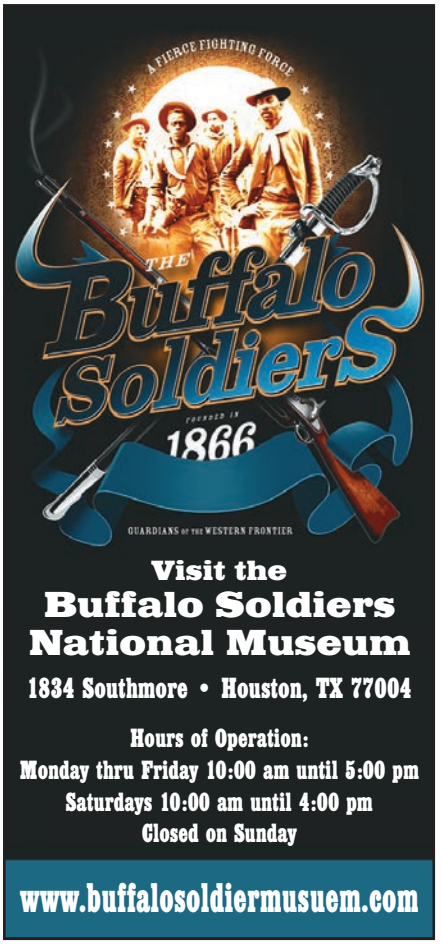
His sprees weren't always violence-free. An August 1873 raid on a store in Tres Pinos resulted in the deaths of three innocent bystanders—and increased rewards for Vasquez's capture.

His passion for women would lead to his downfall. Vasquez had countless lovers and illegitimate children. But he made some seriously bad decisions when it came to his amours.

Vasquez angered members of his own family when he impregnated his teenage niece. He later stole the wife of one of his trusted lieutenants. People turned against him, leading to his capture in Los Angeles in May 1874. A jury convicted him of murder. On March 19, 1875, he was hanged in San Jose—ironically, the same city founded by his grandfather.

The publication of *Bandido* is the end of a long trail for Boessenecker, who is a prominent attorney in San Francisco. But it's not the end of his writing career (he is the author of several books on Old West outlaws and lawmen). His next book is a bio of Arizona sheriff (and Earp ally) Bob Paul.

That shouldn't take more than four decades to complete.



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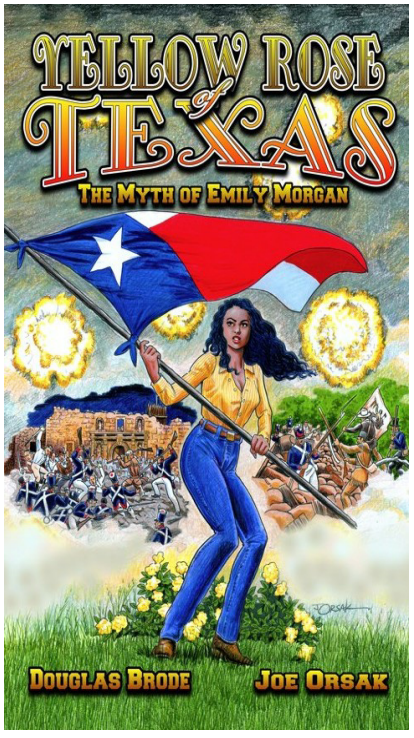

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The Seeds of Navajo Soul

Radmilla Cody twists traditional Navajo songs with her bending notes.

Her voice is beautifully melodic and haunting, and the words are in a language few people understand, but there is no mistaking the heart and soul of what Radmilla Cody is singing.

She calls her music "Navajo Soul," to recognize the contributions from her parents—a Navajo mother and a black father. Her maternal grandmother's love and guidance—and the chores she gave Radmilla as a young girl—also developed the singer's talent.

"My first audience was in the sheep corral" about 25 years ago, Radmilla says. "It was my duty to let the sheep out in the morning, tend them all day and bring them back in the evening. I'd be off in the rocks, singing in my own imaginative world, and the sheep would just sit and listen."

When Radmilla was in her early 20s, her singing helped her win the 1997 title of Miss Navajo Nation (marking her as the first biracial Miss Navajo). Yet she hoped folks off the reservation would also find her blend of two languages and two cultures appealing.

She had little idea how far her music would take her. Since her first album was released in 2000, she has performed in Japan, South America, Germany, Russia, the Netherlands and Kenya. "That's been truly an honor, to sing to other cultures," she says. "We're all interconnected. We tend to forget that."

She sings the songs on her four albums mostly in Navajo—combining traditional music with contemporary sounds—but the words being sung aren't always what matter most to audiences.

"When I listen to music in another language, it's amazing how you can connect. You can feel how the singer is feeling," she says. "The songs are stories. You may not understand what I'm saying, but you can feel what our people are all about, what we stand for."

Radmilla Cody (above) combines her bending notes–a la those sung by Blues, Jazz and Pop singers–with the beauty and language of the Navajo culture to create her unique Navajo Soul sound.

– Courtesy Radmilla Cody –

She's particularly pleased that so many young people have gravitated to her recordings. "I'm happy when young people who don't know the Navajo language are learning my songs," she says. "It preserves the language and instills in the young ones that they should be proud of who they are. For the non-Navajos, I think my songs help them feel how Navajos feel—all I am is the instrument."

Her Navajo grandmother raised Radmilla in a home outside Flagstaff, Arizona, that had neither electricity nor running water. She learned early on how the sheep provided for the family, and that you ate what you grew or raised. Her grandmother taught her traditional Navajo ways and the Christian faith. Singing wasn't new to this family. Radmilla can still hear in her mind her great-grandfather, a medicine man, singing as he worked.

As an imaginative kid, Radmilla learned how Navajos have songs for all the animals in their lives, to show appreciation and gratitude. While she learned those lyrics, her uncle Herman started writing songs for her to sing, mainly secular versions of ceremonial hymns. Her parents taught her music that they loved, ranging from Blues to

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

TWMag.com Extra
Listen to "Tears" by Radmilla Cody

Jazz to Hip-Hop. By the time Radmilla was a teenager, blending all those sounds came naturally to her.

But her songs also reflect a life that hasn't always been on a positive path. In 2002, she was sent to an Arizona prison for not reporting a boyfriend's drug dealings. By then, she knew the pain of domestic abuse. "When I was in prison, I wrote about my experiences. That's where 'Tears' on my *Spirit of a Woman* album came from," she says. She sings that song in English.

Radmilla admits the abuse she suffered and the time she spent in prison left an imprint that has become a focus of her work. "I use my personal experiences and my songs to educate our youth and reach out and encourage our women in abusive relationships," she says. "Teen dating violence is very prevalent in our schools, and I'm trying to get people to understand what we can do to be part of change."

Every February, she teams up with the Navajo Nation, its domestic violence organizations and the Arizona Coalition Against Domestic Violence to tour high schools on and off the reservation to discuss problems of violence in teen dating. This was the fourth year of the program "Strong Spirit: Life is Beautiful, Not Abusive."

"I had to break down my ignorances and gain understanding where I went wrong," she says. "Telling my story helps others toward understanding, toward acknowledging the signs. If power and control are constantly part of a relationship, that means trouble. I want the kids to know they're not alone."

She also wants them to know a life like hers can be turned around. Angela Webb is making a documentary on the singer's life, titled *Hearing Radmilla*, and in 2010, Radmilla was featured in NPR's "50 Great Voices" series. A recent college graduate, she intends to get her master's degree in sociology.

Yet even with the new, tradition stays strong with the singer. She still lives in the same house of her youth with her 95-year-old grandmother Dorothy.

Hauser's Story Finds its Heartbeat

Two photographic albums shed much-needed light on an obscure Western artist.

Cincinnati artist John Hauser left behind few letters and no diaries, making biographical details of his life and work sketchy at best.

This Taos Pueblo Indian might very well be smoking the cigarette John Hauser gifted to him to convince him to sit for a photograph. In his biography on Joseph Henry Sharp, Forrest Fenn noted how the artists offered gifts such as cigarettes, coffee or beads in exchange for Indians posing for the camera. This photo was included in the sale of the albums; the painting, *Indian Portrait*, sold for $4,250.

Yet an important discovery of a pair of photographic albums in Indiana has shed light on this obscure figure. On September 10, 2010, Cowan's auctioned off these albums for a $57,000 bid as the top-selling lot at its auction of American Indian & Western Art.

E.P. Harris and Jerry Glenn run the John Hauser Project in hopes of finding more primary documents tied to the artist. They know of some family photos, a handful of articles in the *Cincinnati Gazette* and other local newspapers, a few handwritten letters in the Cincinnati Art Museum and rare inscriptions written on the reverse of Hauser's paintings.

Glenn is an Arizona native and an expert on Pueblo pottery and American Indian paintings; Harris became interested in Hauser when he and his wife bought the house in Cincinnati's gaslight area that the artist and his wife Minnie had built in 1904 and named "Pine Ridge," after the Sioux reservation in South Dakota.

The discovery of these photo albums may prove fruitful for the book on Hauser the two are hoping to someday publish. After all, these albums appear to document an 1893 trip to Taos, New Mexico, that Hauser undertook with the famous artist Joseph Henry Sharp. Forrest Fenn shared what is known about their trip in *Teepee Smoke*, his updated biography on Sharp.

The artists traveled by buckboard to visit the Taos, Tesuque and San Juan Pueblos. They arrived at San Juan just in time for the annual feast of San Geronimo, and more than 50 photographs from this celebration are included in the albums. Some of those photos match Sharp's *Harvest Dance of the Pueblo Indians of New Mexico*, housed at the Cincinnati Art Museum. We can tell that Hauser utilized many of these photos for creating his works of art, and two wonderful examples of this were included in Cowan's auction: *Love Among the Pueblos* and *Indian Portrait*. A direct tie to the artist is apparent in the photo of him leaning over Kit Carson's grave.

The album's inclusion of Flat Iron, Chief Garfield, Standing Bear and other Indians who participated in Buffalo Bill's Wild West show during the Chicago World's Columbian Exposition in 1893 provides an interesting clue to the artists' whereabouts. We know that a painting of Sharp's was selected for exhibit at the fair, but we have no proof that either him or Hauser attended. Yet these photos suggest at least one of them, if not both, likely went to the fair before heading to New Mexico.

Thanks to these impressive photographs, the John Hauser story is finding its heartbeat. The auction hammered in for a total of $730,850.

UPCOMING AUCTIONS

November 12-14, 2010
American Indian Artifacts & Art
Allard Auctions (Mesa, AZ)
AllardAuctions.com • 888-314-0343

November 14, 2010
American West Art
Altermann Galleries (Santa Fe, NM)
Altermann.com • 505-983-1590

November 20, 2010
American West & Texas Art
Heritage Auction Galleries (Dallas, TX)
HA.com • 800-872-6467

December 3-5, 2010
Winchesters, Colts & Sporting Arms
Rock Island Auction (Moline, IL)
RockIslandAuction.com • 800-238-8022

December 10, 2010
American History & Civil War
Cowan's (Cincinnati, OH)
Cowans.com • 513-871-1670

The letterhead of Cincinnati Dr. Lewis A. Querner Jr. contains a partial inventory of the photographs contained in the leather-bound albums (top left). Titled "Apaches and Sioux" and "Pueblos of New Mexico," the albums contain a total of 564 images and sold for $57,000. Included in these images is a photo of the Festival of San Geronimo at San Juan Pueblo (below) and a photograph of artist John Hauser leaning over the Taos grave of frontiersman Kit Carson, who died at the age of 58 on May 23, 1868 (bottom left).

How exciting to be able to see the photograph that inspired Hauser's gouache *Love Among the Pueblos*, which hammered in at $800. Many similarities exist between the painting at right and the below photograph, but you can also notice a few differences: in the photo, the man is not wearing a headband nor jewelry, and the woman's dress is checkered, not striped as it is in the painting.

A New-Old Needle Gun

Who you should trust to rework an original 1873 Springfield trapdoor into a functioning straight shooter.

A long slender firing pin inspired the nickname "needle gun" for a custom, sporterized Springfield trapdoor rifle that was a popular single shot on the buffalo ranges.

Owning one of these today may make a straight shooter out of you too. If you have an original 1873 trapdoor that carries little-to-no collector value (say, a cut-down rifle), you may want to get it reworked by Cowboy Bob Giles.

The owner and operator of Cowboy Bob's in Whitefish, Montana, Giles is known for his highly coveted, authentic-looking Bowie knives (he's a *True West* "Best Knifemaker" winner) and his period-type gunleather and chaps. Yet he also specializes in producing, on a one-at-a-time basis, custom frontier-style variations of the Springfield trapdoor sporting rifles.

Many frontier hunters, including Buffalo Bill Cody, favored the Springfield in .50-70. Hide hunters liked this one-shooter because it was fast to reload, easy to clean, powerful and accurate.

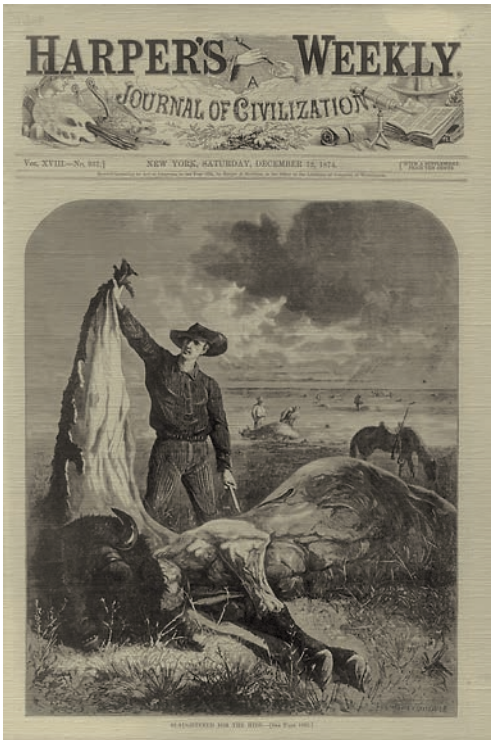
The Springfield—regardless of caliber—was also a standard military-issue arm of the Indian campaigns during 1866-73. The Model 1865 Allin conversion Springfield in .58 Rimfire (converted from surplus Civil War rifles/muskets) was the first Springfield needle gun, but it was soon followed by the Model 1866 Allin in .50-70 centerfire. Also made from Civil War rifles and muskets, the Model 1866 employed a sleeved barrel to reduce the bore size from .58 to .50 caliber. Thus was born the U.S. Army's first centerfire cartridge, and it used a Benet-type internal primer.

Originally a nickname for the German Dreyse military bolt-action rifle of the 1840s, needle gun was used to describe all hinged breechblock, single-shot rifles (including the English Enfield) by the time the 1873 Springfield trapdoor was introduced as a .45-70 infantry rifle and cavalry carbine configuration. Yet the trapdoor was the rifle most Americans associated with the needle gun.

Giles can rework one of these original 1873 trapdoors into handsome, straight-shooting replicas. He makes them from a combination of original and custom-produced parts (he does not work with replica gun parts), along the lines of the frontier-style Springfields sold by late 19th-century arms dealers such as E.C. Meacham Arms Co.; Schuyler, Hartley & Graham; N. Curry & Bro.; and Whitney Arms Company.

Giles fits his custom trapdoors with Green River octagon barrels, a straight stock (pewter fore end and under-barrel wiping rod are optional), a Rocky Mountain blade front and a Sharps-style buckhorn (with folding ladder) rear sight. His trapdoor conversions can be had in a .45-70, .40-70 or .50-70 caliber. Prices on one of Cowboy Bob's frontier trapdoor conversions start at about $1,800 (find out more by calling 406-862-4363).

Because Giles is working with original stocks and actions, his trapdoors look like genuine vintage guns—but in excellent working shape. I've handled several of these rifles, and I have friends who have hunted buffalo and other American big game with his trapdoors, so I can attest to their quality.



Customized Springfield trapdoor rifles compared favorably with the more expensive Sharps, Remington and other big-bore hunting arms of the day. A number of these sporterized Springfield rifles found their way onto the buffalo ranges and were carried by hide hunters such as the buffalo skinner portrayed above on the cover of the December 12, 1874, edition of *Harper's Weekly*.

– True West Archives –

Cowboy Bob's 28-inch barreled Springfield trapdoor (top) is paired with a 26-inch original from Whitney Arms Company (bottom). Cowboy Bob's trapdoor has a Sharps-type buckhorn rear sight, while the original arm is fitted with a folding ladder rear sight.

– Courtesy Cowboy Bob's –

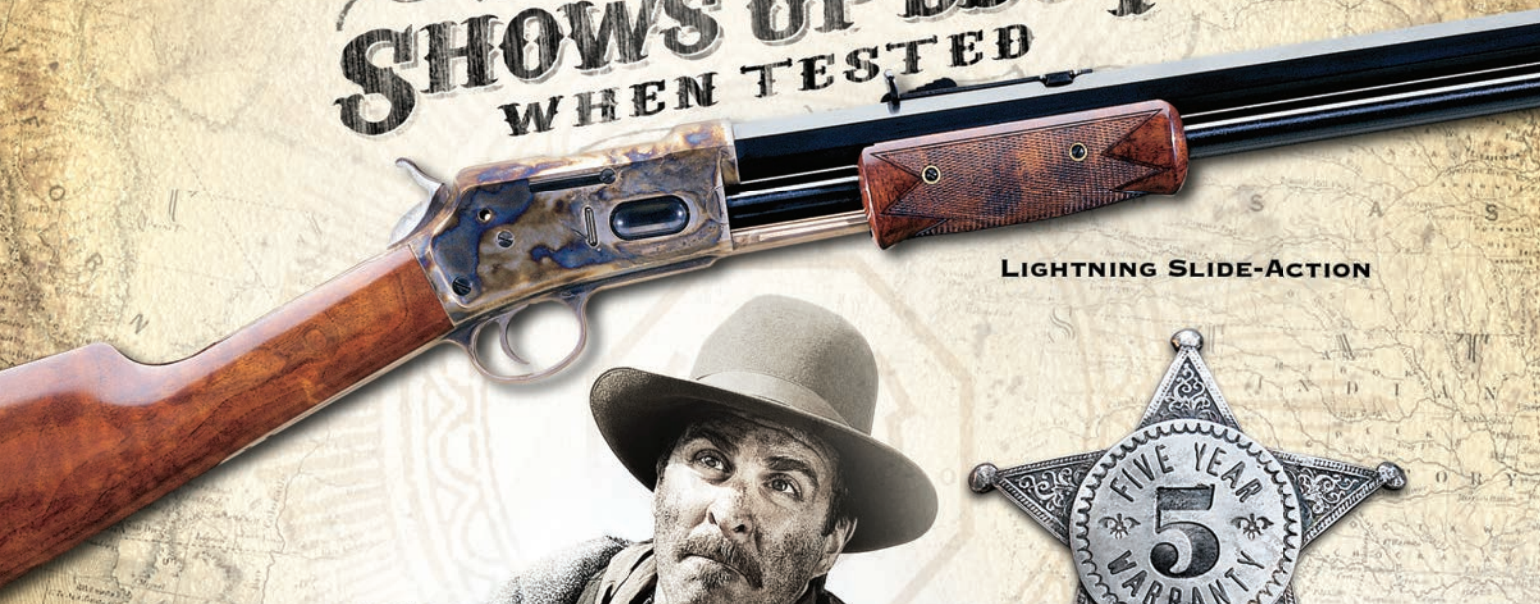
–By J.P. Bell / Fort Smith Convention and Visitors Bureau –

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

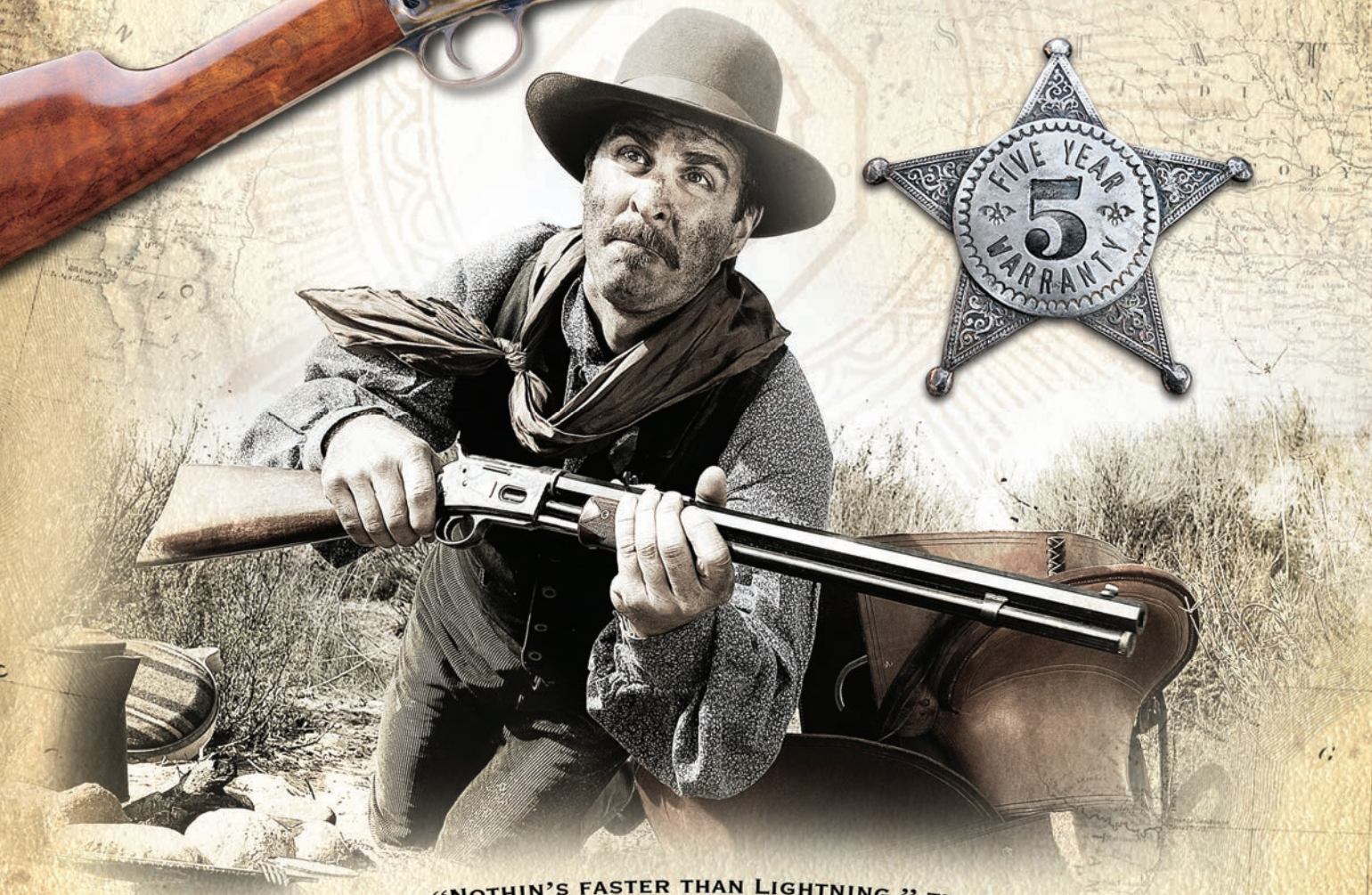
MARSHAL BASS REEVES 1873 RIFLE

Considered the first black deputy U.S. marshal west of the Mississippi River, Bass Reeves arrested more than 3,000 felons and shot and killed 14 bad men during his more than 30-year service in the Indian Territory. Baridi Nkokheli of Fort Smith, Arkansas, who portrays Reeves at regional and national events, takes aim with an Uberti 1873 model short octagon-barreled rifle in .38-40 caliber (left). Wellington LTD is offering it in a limited edition of 100. Based on Reeves's own rifle, this issue is embellished with engraved artwork depicting scenes from his life, which are enhanced with 24-karat gold and jewelry-grade nickel. Visit *WellingtonLTD.com* for more information.

CHARACTER SHOWS UP BEST WHEN TESTED



LIGHTNING SLIDE-ACTION



A WISE MAN ONCE SAID "NOTHIN'S FASTER THAN LIGHTNING," THAT MAN BEING A FELLA NAMED SAMUEL COLT, WHOM WE'RE TOLD KNEW A THING OR TWO ABOUT HOW A PROPER RIFLE OUGHT TO BEHAVE WHEN CHALLENGED. AVAILABLE IN .45 COLT OR .357 MAGNUM WITH OPEN-ACTION LOADING AND A SHORT-FORM GRIP THAT FEELS GOOD IN HAND. THE REVERED DESIGN MAKES ANY MAN WHO HOLDS THE LIGHTNING, QUICK—NOT UNLIKE THE DEMISE OF THOSE WHO DARE TO CHALLENGE HIM.

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What the Cowboy Life Taught Raoul Walsh

And how his work in a Pancho Villa docufilm kicked off an amazing directorial career.

Note to aspiring filmmakers: If you're looking for a film school, give Raoul Walsh's curriculum a try. It's called Life.

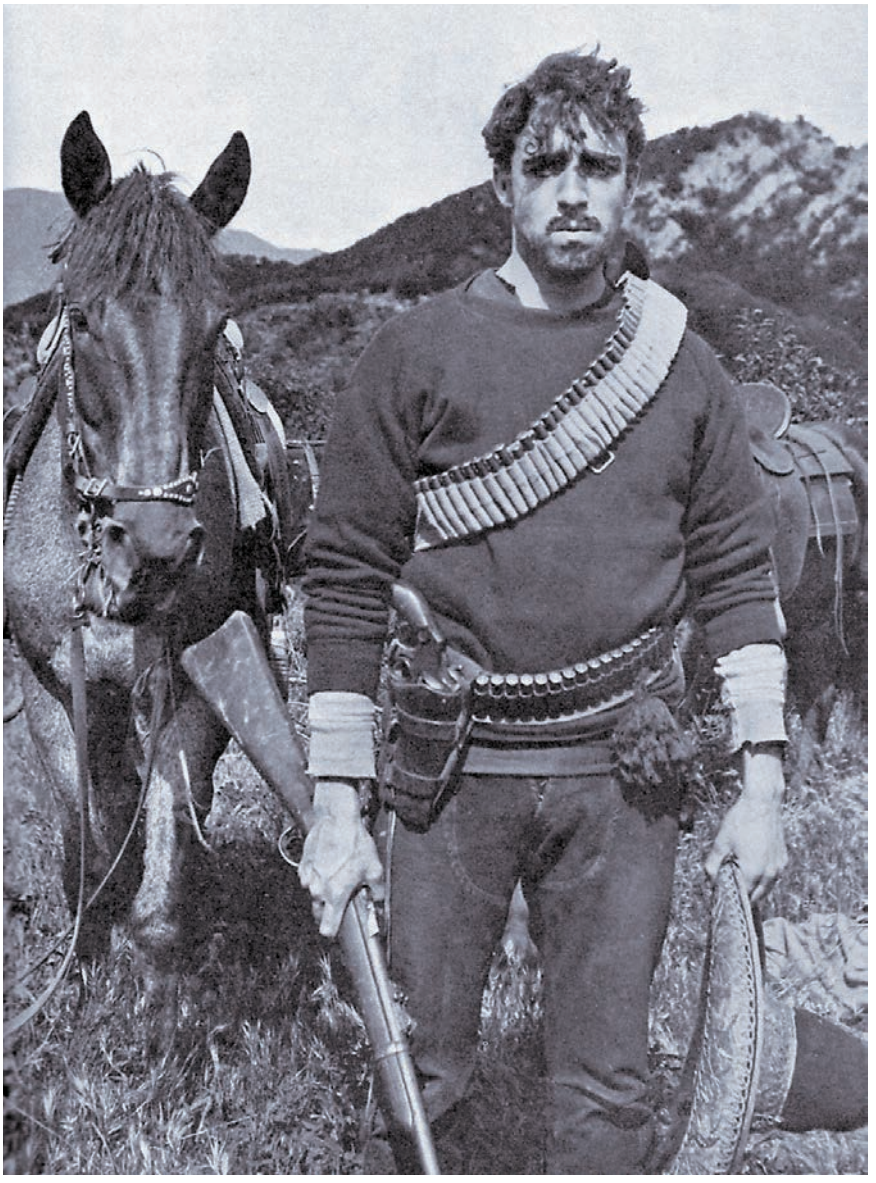
Before he was old enough to vote, Walsh had already seen more adventure than most filmmakers do in a lifetime. He was born in New York in 1887 to a Spanish mother and Irish father. In America, Thomas Walsh designed men's clothing; one of his clients was a sharp-dressing young officer named George Armstrong Custer. Young Raoul grew up surrounded by the rich and famous; houseguests included the tenor Enrico Caruso, showman Buffalo Bill Cody, millionaire glutton Diamond Jim Brady and artist Frederic Remington.

As a teenager Walsh was nearly drowned in a storm sailing his uncle's yacht from Cuba to Florida. Apparently deciding that the sea was not for him, he spent the next two years of his life riding, roping and trail blazing in Texas and other parts of the old frontier.

He soon learned that "I could ride anything with hair on it," he recorded in his rollicking 1974 memoirs *Each Man in His Own Time*. But he found out that "Although I could fork a horse, throw a rope, roll a cigarette with one hand, I knew nothing about trail-driving."

Schooled by a Texas vaquero named Ramirez, he learned quickly: "Knowledge came the hard way in drifting the herd away from populated centers where local strays might join in and cause trouble; in standing night watch; in learning to sing and talk to the resting herd and to slap my chaps, so the cattle would not spook at the silence in which the howl of a coyote might make them stampede."

The pay was $30 a month and "found." "The 'found' was beans, sometimes moldy bacon that gave me stomach cramps, and coffee strong enough to melt the spoon. It was a tough life, but I had asked for it. In later years, I would receive a hundred times that much just for telling people how it should be done." After a few months "I was as brown as an Indian and as hard as nails."



Raoul Walsh played the young Pancho Villa in *The Life of General Villa* (above). Yet we might have known him under his baptized name Albert Edward Walsh, if his father had not given him the nickname Raoul. He was supposedly called that after a Spanish sea captain who had smuggled his father out of Ireland.

– Courtesy Mutual Film Company –

Returning from the West, Walsh had a fling with stage acting in New York and became an apprentice to the man who would teach him the grammar of film, D.W. Griffith. The veteran director sent him on his greatest adventure, perhaps the most bizarre episode in Hollywood history. In 1914, the Mutual Film Company contracted with the Mexican revolutionary Pancho Villa to make a combination documentary and fictional film on Villa's life. Mutual actually financed Villa's battles, for all intents and purposes subsidizing the Mexican Revolution. Walsh codirected and played Villa as a young man; Villa played himself in later scenes. To top it off, Griffith threw in several thousand Confederate uniforms from *Birth of a Nation*; the clothing once used by rebels in an American movie was worn by Mexican rebels in actual combat while being filmed for another movie.

On January 7, *The New York Times* reported that "The business of General Villa

LXD AT MELODY RANCH

Gene Autry's ranch–where Westerns such as *Gunsmoke* and *The Lone Ranger* were made, as well as more recent TV shows such as HBO's *Deadwood*–is also where Jon Chu's heroes and villains will end their second season. You can view the Wild West dance-off of *The Legion of Extraordinary Dancers* on Hulu.com in November 2010.

will be to provide moving picture thrillers in any way that is consistent with his plans to depose and drive Huerta out of Mexico and the business of Mr. Aitken"—Harry E., of the Mutual Film Company—"will be to distribute the resulting films throughout the peaceable sections of Mexico and the United States and Canada."

Villa's intention was twofold: first, to get money to finance his revolution and, second, to create a propaganda film that would earn him sympathy throughout the U.S. and Europe. Villa, the contract specified, would receive 20 percent of all box office revenues.

Walsh reported Griffith telling him, "'You will direct the picture, Mutual will supply a cameraman, and General Villa will be paid $500 in gold each month while the production is going on.' He did not tell me that Villa had shot a would-be promoter who offered him paper money."

Walsh's account is shot through with myth-mongering misinformation. Villa killed no Hollywood promoters; on the contrary, he courted them and got the best deal possible from Griffith.

Walsh may also have been fibbing about Griffith hiring him to direct the picture—or at least the entire picture. Few records from the project survive, but later reports state that Frank Woods "directed"—or at least photographed—the battle scenes, while Walsh's primary responsibility was filming the highly romanticized fictional scenes depicting the young Villa (he actually shot some of these scenes in the San Fernando Valley, San Bernardino and at the old San Fernando mission). The general was at first apprehensive about having a strapping, young Irish American portray him, but when he saw Walsh's skill on a horse, he was delighted. All the time Walsh had put in on horseback on the Texas Plains paid off.

The "favorable treatment that Villa received in films and other media in 1914 was of great importance to his standing both in Mexico and in the United States," reported Villa's best biographer Friedrich Katz. "By treating him as a national leader long before there was a basis for this, the media facilitated his rise to national and international prominence."

The goodwill generated by *The Life of General Villa* dissipated in March 1916, when Villa and part of his army attacked Columbus, New Mexico; a potboiler movie called *Villa Dead or Alive* was quickly released and pretty much has shaped America's perception of Villa to this day.

For Walsh's part, he gained a grudging respect for the most famous of all Mexican revolutionaries. While negotiations for the film were underway at Villa's headquarters, "I had a chance to inspect the man who held most of northern Mexico in his horny hand. . . . He was a big man physically: big black mustache, big head, wide shoulders, thick body, and eyes that reminded me of something wild in a cage. He had the scowl and dark coloring of an Indian and to me was the classic example of a Mexican bandit. Listening as he shot questions at Ortega"—Manuel, one of Villa's lieutenants—"I could understand why his men were said to follow him blindly where ever he led. Here was a man's man."

Walsh received little monetary compensation for his efforts. On his way home, when he stopped at a bank in Juarez to change Villa pesos into American money, he figured his share would be worth $40,000. "I had made plans," he recalled nearly 60 years later. "I would buy a house with a swimming pool, a garage for the Stutz and invite my father and George"—his brother—"to live with me. I was understandably shocked, therefore, when the banker shook his head and said the Villa money was worthless."

But money couldn't buy him the legend that working with Pancho Villa added to his reputation. A few years later, when he was still working for Mutual, an assistant informed him that two guys at the gate were asking to see him. "That is how I met Jack London and Wyatt Earp. London was getting on in years, but his seamed face was still as rugged as his stories, which had thrilled me when I was growing up. His books had been published in most

Kyle Chandler plays Raoul Walsh in HBO's *And Starring Pancho Villa as Himself*. He stands here, at the U.S. premiere, next to models of himself as the young Villa and of Antonio Banderas as the elder Villa.

– Courtesy HBO –

TW/BIT

A WALSH SAMPLER:

The Thief of Baghdad (1925): With Douglas Fairbanks. Not so lavish as the 1940 Michael Korda version, but, in the words of film critic Pauline Kael, "slow, dreamy, magically pretty, and enduringly enjoyable."

What Price Glory (1926): With Victor McLaglen and Edmund Lowe. One of the first great anti-war films, the battle scenes are surreally stark and unforgettable.

The Big Trail (1930): The first wide screen Western feature and the film that gave John Wayne his first starring role was released in a two-disc DVD package that includes a superb 1973 documentary on Walsh by film critic Richard Schickel.

They Drive By Night (1940): With George Raft, Humphrey Bogart, Ida Lupino and Ann Sheridan. Terrific dialogue. Sample: Raft: "Do you believe in love at first sight?" Sheridan: "Yeah, it saves time."

They Died With Their Boots On (1941): With Errol Flynn and Olivia de Havilland. This life of General Custer is rousing adventure and historical nonsense, though no sillier for its time than *Little Big Man* during the Vietnam era.

High Sierra (1941): The greatest "modern" Western of all time or one of the greatest gangster films ever made–take your pick. Humphrey Bogart plays the John Dillinger-like figure Roy "Mad Dog" Earl, and Ida Lupino suffers for him. Eight years later Walsh reworked the same plot into a fine Western, *The Colorado Territory*.

Gentleman Jim (1942): With Errol Flynn and Alexis Smith. If Martin Scorsese's film bio of Jake LaMotta is too heavy for you, try this, the most fun movie ever made about boxing. (Walsh met "Gentleman Jim" Corbett as a kid.)

Objective Burma (1946): Fierce, tight and a more honest depiction of war than Spielberg or Eastwood could imagine. With Errol Flynn.

Pursued (1947): A neglected Walsh gem, which helped establish Robert Mitchum's career. Western film historian Jeff Morey calls it the "first Freudian Western. It's as dark, moody and atmospheric as a film noir."

White Heat (1949): One of the most aptly-titled gangster movies ever. It closes with James Cagney's Cody Jarrett, in front of a blazing inferno, screaming, "Top of the world, Ma!" (Homage is paid to this scene by Leonardo DiCaprio in *Titanic*.)

Band of Angels (1957): Sidney Poitier's depiction of a former slave-turned-Union Army soldier is one of the first major costarring roles by a black actor in a big budget Hollywood film. For all intents and purposes, the role made Poitier a star.

countries of the world. The legendary Earp was tall and a little stooped, but I could still see him as the marshal of Tombstone.

"'So you're the man who rode with Villa?' London shook hands and my fingers tingled. 'How was it?' London asked. 'Wyatt and I would like to hear about him.' After a brief report London glanced at Earp and said, 'How do you like that? Here we've been trying to live up to our reputations and this guys comes out of nowhere and rides with the man who thumbed his nose at President Wilson.'"

Sadly, Walsh's first film, *The Life of General Villa*, is lost to history, except for clips of the real Villa leading his troops into battle that survive in a Mexican film vault. The making of the film is depicted in Bruce Beresford's 2003 HBO movie *And Starring Pancho Villa as Himself*, with Antonio Banderas as the general and Kyle Chandler of the *Friday Night Lights* series as Walsh.

Walsh's acting career ended abruptly in 1929 during the filming of the first outdoor sound feature, *In Old Arizona*, in which he was playing the Cisco Kid. While Walsh drove through the Utah desert at night, a jackrabbit crashed through the windshield. The shattered glass cost Walsh his right eye, but earned him an eye patch, which made him one of the most recognizable figures in Hollywood.

Surprisingly, Walsh is the most neglected major figure in American movies. He never won an Oscar, and though he lived until 1981, dying at age 94, he was never even recognized by the Academy with a Lifetime Achievement Award. His most famous films are available on DVD but, alone among great American directors, no comprehensive collection of his work exists. Perhaps his versatility has prevented him from being instantly identified with a particular genre, like Ford with Westerns, Hitchcock with Suspense or Sturges with Screwball Comedies.

Though he lived a life more fabulous than any depicted in his films, Walsh has never had a definitive biography (at least in English; two have been published in French). And, scandalously, his 1974 memoirs has been out of print for decades.

Allen Barra is the author of *Inventing Wyatt Earp, The Last Coach: A Life of Paul "Bear" Bryant* and *Yogi Berra: Eternal Yankee*. He is a feature writer for *The Wall Street Journal* and a contributing editor for *American Heritage*.

DVD REVIEWS

The Last of the Mohicans

(20th Century Fox; $34.99) Strangely, the Blu-ray package of **Michael Mann's** *The Last of the Mohicans* does not have the isolated musical track that accompanied the 2001 DVD package. (Fans really dug **Trevor Jones's** and **Randy Edelman's** split score.) But the strange history of this movie and its digital incarnations only start there.

When a director monkeys with a subsequent version of his film, he usually does so to fix something—an edit, a flubbed overdub—or to take advantage of

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newer technologies, as **George Lucas** did with the *Star Wars* films.

But some obsessives in the business just can't resist the urge to tinker; for the most part, that's a good thing. The four minutes added to the "Vista Series" 1993 DVD edition of *Tombstone* gave viewers more of what they wanted, more **Doc Holliday,** in particular. **Francis Coppola's** *Apocalypse Now Redux* is nearly an hour longer than his original print, and it's now the definitive version. **Ridley Scott's** *Blade Runner* has so many different versions, no one has any idea which one to watch, so all five of them comprise a box set.

But fans can be tricky, and a filmmaker can sometimes do more harm than good. Mann's 2001 DVD version wasn't a case of simply lengthening the film or restoring bits. Mann climbed under the hood, and when he came out, the movie was different enough that he sent many fans hunting for old VHS copies.

For the people who loved the 2001 version, they can expect this Blu-ray to be the best looking of all the versions. But only time will tell if this particular *Mohicans* is the last of *The Last of the Mohicans.*

Streets of Laredo/ Dead Man's Walk

(RHI; $14.93 each) Both the prequel and the sequel to **CBS's** Emmy award-winning *Lonesome Dove* miniseries are now available in two-disc DVD packages. Neither 1996's *Dead Man's Walk* nor 1995's *Streets of Laredo* offer anything other than the shows, each of which runs about four and a half hours.

Streets of Laredo does nothing to lighten up dour old ex-Texas Ranger Woodrow Call **(James Garner)**, who frankly could use a little cheering after loosing his buddy Augustus McCrae **(Robert Duvall)** in the previous story. **Larry McMurtry,** who coscripted this miniseries from his own novel, is possessed of no such notion. Call's single mission in the story is to track and take down Joey Garza **(Alexis Cruz),** a young Mexican killer and spectacularly accurate sniper who is writ about as evil as anybody in the McMurtry stories, including Buffalo Hump.

At no point does Call manage to get anywhere near Garza, who literally runs rings around him and even tricks him into taking a couple of bullets. Garza gets to kill and hang, in that order, the renowned Judge Roy Bean **(Ned Beatty).** In fact, Garza is so singularly murderous that he takes on mystical dimensions, as does the entire tone of this chapter of the *Dove* series, helped in no small part by **Sonia Braga** as Garza's mother Maria, who seems equal parts Mother Courage and loony bruja.

Wes Studi is very fine as the Kickapoo tracker Famous Shoes, who is one of McMurtry's finest, and funniest, creations, and who also appears in *Comanche Moon.*

Sam Shepard gives Pea Eye Parker a measure

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of woe that comes new to the character.

McMurtry couldn't have done better than Garner for Call, but **Sissy Spacek** isn't up to the challenge of playing Lorena Parker. Hers is not a demanding role, but Spacek doesn't hit it with any conviction, and the movie falls short, especially since she occupies so much time in the story.

Seen out of the context of its amazing predecessor, *Streets of Laredo* would seem like a kind of experimental Western, an exercise in nihilism and brutality, of which there are others in this class. But it's not really what we look for in a *Dove* film.

Dead Man's Walk has a different flavor, as a roadshow version of *Lonesome Dove*. In the part of McCrae is **David Arquette,** who is no stranger to full-tilt scenery chewing. Lucky for him he's usually pretty entertaining at it, and considering that **Jonny Lee Miller** is giving out so little energy as Call, Arquette naturally compensates.

McCrae and Call, fortunately, don't get the stage to themselves here, because **Tim Blake Nelson,** who could silly Arquette to a frazzle, is aboard, as are **Keith Carradine** as Bigfoot Wallace and **Harry Dean Stanton** as Shadrach in the badger hat he was born to wear. Stanton doesn't make it past the 90-minute mark, but he's so good he brings up the entire enterprise by several notches.

What doesn't help is that a major portion of the miniseries is taken up by the long slow walk from Texas to Santa Fe by the Texans and, later, their captors. If ever a picture needed a few judicious edits, it's this one; the dreadful trudge in this pre-Civil War episode almost seems to be happening in real time.

Lucky for McCrae and Call, but less so Old Bigfoot who doesn't survive a firing squad, the final portion of the drama is out-sillied by the leprous Lady Lucinda Carey **(Haviland Morris),** a veiled opera singer with a retinue and a large boa constrictor named Elphinstone. When the Comanches, led by Buffalo Hump **(Eric Schweig)**, are poised to strike, Lady Carey takes off everything but her veil, wraps the reptile around her shoulders and lets wail with a high-end excerpt from Verdi's *Nabucco*.

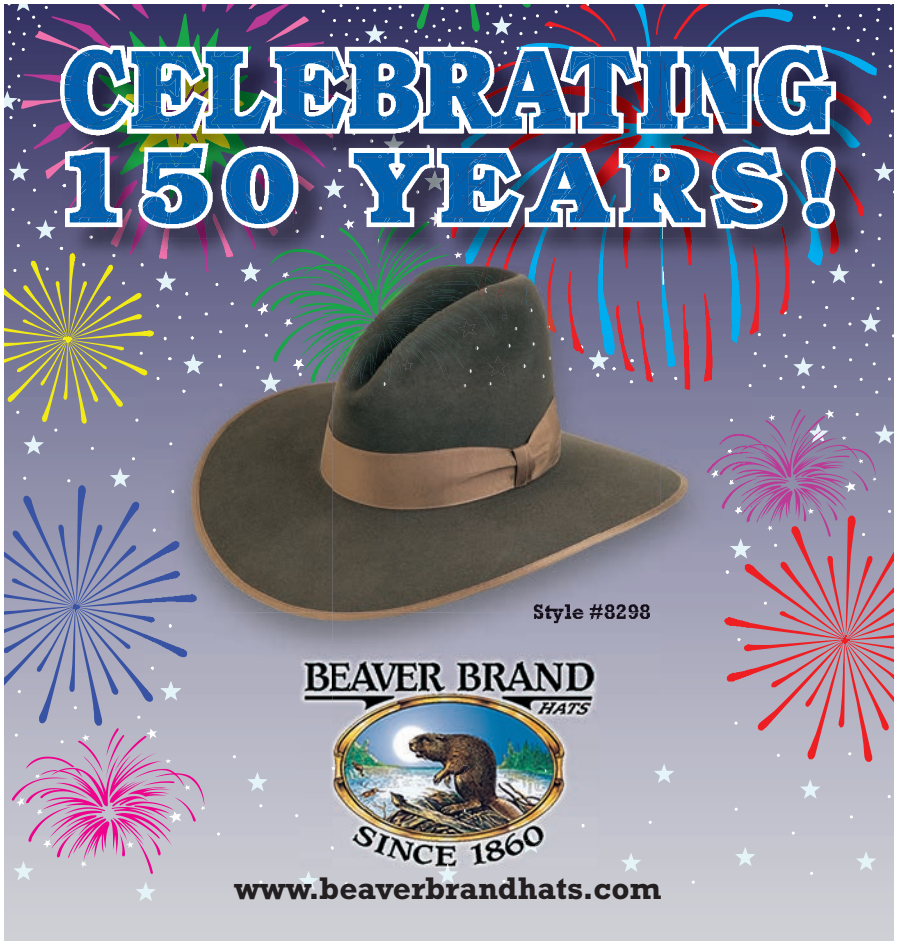
Who knows if it was the snake, the butt-nakedness, the leprosy (much nastier in the book) or the singing that did the job, but Buffalo Hump and his boys get real gone. My opinion? I'm opting for the singing.

IN THE WORKS

Cowboys & Aliens

One of the tentpole movies of the 2011 summer season will be *Cowboys & Aliens*, which stars James Bond and Indiana Jones, **Daniel Craig** and **Harrison Ford** respectively.

Iron Man Director **Jon Favreau** is running this show, and we can take it for granted that no expense will be spared when it



comes to the production values and special effects.

The idea of mixing spaceships, saddletramps and Apaches might seem a little odd, but it's no stranger than **Gene Autry's** adventures in the underground world of the Muranians, back in 1935's *The Phantom Empire*.

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

In *The Phantom Empire*, the Singing Cowboy fights female-dominated robot people in an underground city called Murania, ruled by Queen Tika.

Josh Becker's
FORGOTTEN FILM CLASSICS

1929'S *HELL'S HEROES*

Being the severely-obsessed movie geek that I am (I've seen nearly 5,000 movies and keep a list), combined with the fact that William Wyler is my favorite director (*Mrs. Miniver; Ben-Hur*), I spent most of my life dying to see his 1929 version of the classic Western story by Peter B. Kyne, *The Three Godfathers*, titled *Hell's Heroes*.

Thankfully, TCM unearthed a print a few years ago, and I finally got my chance to see it. The movie is great–far superior to either of John Ford's versions (from 1926 and 1948) or the 1936 version. I will even go so far as to state that *Hell's Heroes* is the Best Picture of 1929, which, admittedly, was a dreadful year for movies with the change over from silent to sound. But Wyler was such a great filmmaker that he immediately understood how to make sound films, unlike almost anyone else.

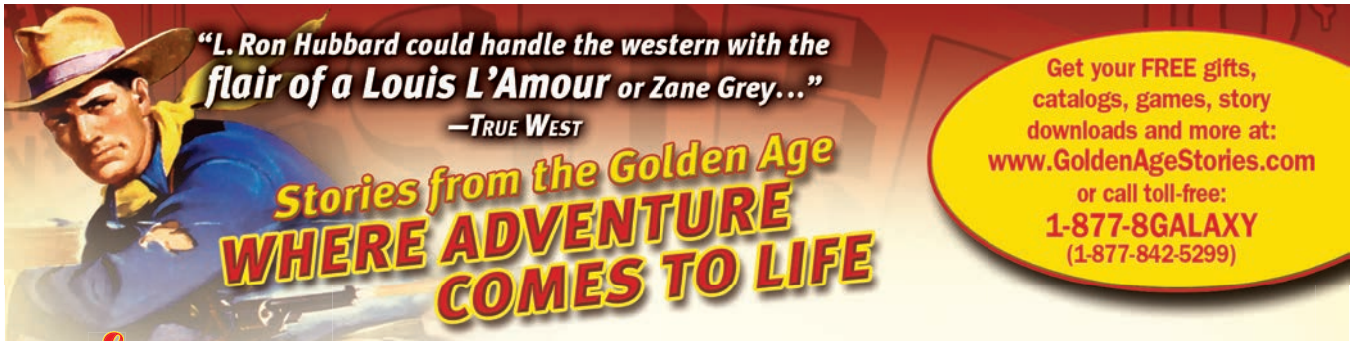
Hell's Heroes is the story of three bandits who rob a bank, kill the teller then escape into the desert. They find a covered wagon with a sick woman in back and, naturally, their first inclination is to rape her (the Code of Decency didn't kick in until 1933). Unfortunately, they quickly realize that the woman is in the last stage of labor. They deliver the baby. She says to take the baby back to the town they just left and give it to her husband, the bank teller they just killed. Whoops!

This being 1929, when you could basically get away with anything in filmmaking, every scene in the desert is with a real baby. During one particularly outrageous scene, one of the bad guys keeps poking the newborn infant with a stick, and he's really poking a newborn infant with a stick.

Hell's Heroes offers some wonderful visual shots, including a very fast tracking shot that I'm convinced David Lean stole for 1962's *Lawrence of Arabia.*

At 68 minutes, *Hell's Heroes* is an incredibly snappy, visual, unsentimental telling of this oft-filmed tale, which, at this point, has seen at least six versions, including a TV movie and a Japanese anime version.

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



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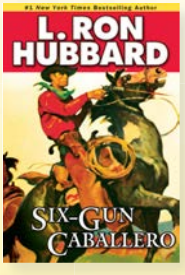
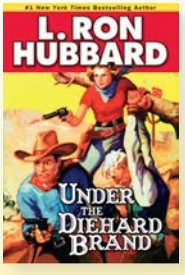
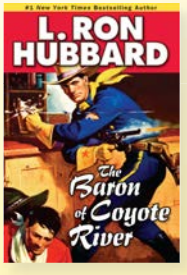
Six-Gun Caballero
Michael Patrick Obañon is suddenly ousted from his spread by a band of criminals who falsely claim his ranch. Our *caballero*'s got to think fast to outwit his imposters when it's clear that it will take far more than mere guns to win the day.



Under the Diehard Brand
Lee Thompson must step in to help his father regain control over gunslinging town troublemakers. But when he arrives, Lee finds that he may be forced to abandon the rule of law, leaving his father's reputation as sheriff hanging in the balance.



The Baron of Coyote River
Lance Gordon has killed his father's slayers only to have a price put on his head, forcing him to join forces with a mystery man of the range. Even together, the pair stand little chance of bringing a gang of ruthless rustlers to account.



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N.W. Dickens
Elixir

By Henry Cabot Beck

grand theft Stagecoach

The Western is reborn with the hit video game *Red Dead Redemption*.

Since *Red Dead Redemption* was released in May 2010, many gamers have taken to calling the video game "Grand Theft Stagecoach," a play on the name of one of the top-selling video games of all time, *Grand Theft Auto*. Much like that game, your character starts off with nothing but his revolver and the clothes on his back. He builds up his reputation by accomplishing missions. For every mission you complete, you will unlock more of this movie-like Western world for your character to explore.

– All *Red Dead Redemption* images courtesy Rockstar –

Game players exchange tips on *Red Dead Redemption's* online forum at *RedDead.net*. Quite a few comment on the beauty of the game world itself. Jim Hefti wrote: "I spent an hour just wandering around on the prairie last night, with the lights off during a thunderstorm, just watching how awesome the lightning is."

I worry about the Western. Like a lot of people who grew up in the Western wonderland of the 1950s-1960s, when Oaters dominated TV and movie screens, I've seen an ever-diminishing number of new productions. We've still got Clint Eastwood and Kevin Costner, Tom Selleck and Sam Elliott of course, but *Unforgiven*, Eastwood's last Western, turns 18 this year, while *Dances With Wolves* is 20 years old. A kid could conceivably grow up having never seen a Western, or, at best, only a handful.

So I confess that when I sat down with 14-year-old high school freshman Matthew Rondberg and plugged *Red Dead Redemption* into his Xbox, I had no idea that I'd be the amateur in the room. I was the tenderfoot from the East, the guy they put up in the saddle who ends up 10 seconds later in the dirt with a sore behind.

Matthew was kind, and reasonably patient, as any decent kid would be with a hopeless geezoid. But once I got out of the way, he put on his headphones, joined a group of fellow kids through the multi-player feature and went savage, riding like a rodeo champ and killing everything in sight.

Red Dead Redemption is the biggest thing to hit the Western world since *Unforgiven*. The irony is, most of us who know Westerns are relatively unaware of it, or if we do know about it, are unlikely to possess the equipment and the skills needed to play it. Take-Two Interactive Software, which publishes the game under its Rockstar label, just announced that it sold 6.9 million units since the game was launched on May 18, 2010. Considering that it retails on *Amazon.com* and other outlets at around $56 a unit, the company's fiscal graphs must resemble a smiley-face emoticon.

Yet the sales aren't the only reason why this game is important. The game shines because of the respect its creators give to the history, the landscape, the politics and the technology that existed in 1911. *Red Dead Redemption* offers an astonishingly complex narrative and a huge variety of diversions for the player as he moves through the story in pursuit of the central objective. Most important, it offers the player choices that color how the communities regard and react to him, which affect the events as they unfold. This is a game with cool guns, fast horses and karma.

Westerns fans will notice that the producers of the game didn't draw only on Spaghetti Westerns, but also on movies that go back as far as 1948's *The Treasure of the Sierra Madre* through both versions of *3:10 to Yuma* and up to John Hillcoat's Australian Western *The Proposition*. In fact, Hillcoat came aboard to direct a 30-minute film using elements of the game, which appeared first on channel Fox and then on Rockstar's website.

"Love the video game... *Red Dead* is awesome."

–Jonah Hex comic cowriter Jimmy Palmiotti, age 49, "Sent from my iPad"

But the game also takes into consideration the real West and what was happening throughout Texas and Mexico in 1911, moving the narrative in directions common to films such as 1966's *The Professionals* and 1969's *The Wild Bunch*.

The core story is about a man named John Marston, who is being forced to track down his former gang, one man at a time, by the government. This leads him across Texas to Mexico, where he meets and gets involved with a group of revolutionaries, before he returns to his original quest. The player is Marston, and how he behaves and the choices he makes in the course of the story are made by the player. Marston can be a vicious killer, wanted by the law, or he can play it straight and pass a "Howdy" at the local sheriff on his morning stroll.

In the parlance of the game, how the character behaves is called "honor." Fame and positive honor can be achieved, for example, by saving a civilian or resisting the impulse to kill a bad guy. Negative honor, something like what my young friend Matthew was by nature inclined toward, comes from killing and slashing everything in sight. Trees, houses, horses—it doesn't matter. If it moves, or even if it doesn't, kill it.

As for myself, I was having too much trouble just figuring out how to make the character walk and chew gum to make any significant moral choices. This is a game rated to take 30 hours to work through. When the game requires learning a complete skill set just to keep your horse from flying off a cliff or running headlong into the rocks, a novice player could certainly stretch those 30 hours into the distant ends of his or her sunset years.

Anybody who needs a second opinion on his or her game-playing ineptitude can thank the authors for scripting in a considerable variety of snarky remarks that other characters will lob in your direction without hesitation when you're not playing up to snuff. What's said is no less than you deserve, and humiliation can be character building, even if it comes from the mouths of fictitious characters on the TV that you bought and paid for.

Once you've moved into the flow, the real joy of the game is its many diversions. Marston can sidestep the story by: joining a poker game, helping the local law enforcement in a midnight firefight, watching a hanging, meeting strangers, hunting for pelts or dinner, or even defending himself against animal attacks.

RED DEAD REDEMPTION VS TOP WESTERNS

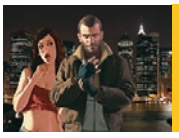
Top 10 Grossing Western Movies, Plus This Year's Box Office Dud

- ***Red Dead Redemption*** **(2010) $414 Million** AS OF SEPT. 2010
- ***Dances With Wolves*** **(1990) $424 Million** HIGHEST-GROSSING WESTERN
- ***Wild Wild West*** **(1999) $217 Million**
- ***Maverick*** **(1994) $102 Million**
- ***Unforgiven*** **(1992) $159 Million**
- ***Back to the Future Part III*** **(1990) $88 Million**
- ***Brokeback Mountain*** **(2005) $83 Million**
- ***Open Range*** **(2003) $58 Million**
- ***Shanghai Noon*** **(2000) $57 Million**
- ***Tombstone*** **(1993) $57 Million**
- ***3:10 to Yuma*** **(2007) $54 Million**
- ***Jonah Hex*** **(2010) $10.5 Million**

RAKING IN THE MILLIONS IN ONE DAY

Gaming is Entertainment's Top Payout, Not Movies

$310 ***Call of Duty: Modern Warfare 2*** **(2009)**
*Highest-Grossing Opening for Entertainment (includes movies)**



$310 ***Grand Theft Auto IV*** **(2008)**
*Highest-Grossing Opening for Entertainment (includes movies)**

$170 ***Halo 3*** **(2007)**
Record Holder Before Grand Theft Auto IV

$72.7 ***The Twilight Saga: New Moon*** **(2009)**
*Highest-Grossing Movie Opening to Date**

$68 ***The Dark Knight*** **(2008)**
*Highest-Grossing Opening Weekend ($158 Million)**

$60 ***Spider-Man 3*** **(2007)**
Record Holder Before The Dark Night

$33 ***Red Dead Redemption*** **(2010)**

$18.5* ***Wii Play*** **(2007)**
Opening Day Data not available;
**$18.5 Million in First Month*
U.S. Best-Selling Game Ever (30 million worldwide)

$9.6 ***Dances With Wolves*** **(1990)**
Highest-Grossing Western movie at $424 Million

GAMES VS MOVIES

As of press date figures, *Red Dead Redemption* has already made nearly as much as the highest-grossing Western ever—*Dances With Wolves*. (See graph at top of page; by the time you're reading this, the game will probably have already blown that movie's sales out of the water.)

This graph charts a comparison between the highest-grossing movies and the top Western movies at the box office against record-breaking video game sales. The next generation is sending Hollywood a clear message: We dig Westerns, especially when we get to do the shooting.

GAMES
MOVIES

*SOURCE: Guinness World Records

SOURCES FOR LATEST INDUSTRY FIGURES:
Games (Day One): *NPD Group / Activision*
Movies (Opening Weekend): *BoxOfficeMojo.com*

The Dead Eye feature is one of the most exciting aspects to this game. When activated, time is slowed down so you can shoot. You can also paint targets on enemies, which comes in handy when you want to acquire a ranking such as legendary sharpshooter. (You can paint as many targets as you have bullets in your firearm.) Use the targets to kill flying birds from a moving train and shoot the hats off of multiple people's heads.

In a Quick Draw, the shooters are measured by nerves, speed and accuracy. Nerves is how soon a gunfighter draws, speed is how fast he draws his weapon and accuracy is how much the meter rises with each shot placed on the opponent.

Beyond the game's single-player experience, you can also play cowboy with your buddies in multi-player modes, such as the Mexican standoff shown here. The last man standing gets to run to the best sniper location. Another multi-player mode offered in the game is "Gold Rush," in which you capture all the gold you can get your grubby prospecting hands on.

A HIGH SCHOOLER'S TAKE:

Red Dead Redemption is truly the greatest Western game ever made because of its realism, graphics and the player's ability to accomplish so much in the game world.

Whether you're hunting bears in snow-capped mountains or chasing outlaws in Mexico, this game truly has it all. Its engaging storyline will keep you guessing until the end.

If you're the type of person who would rather rob a bank than ride off in the sunset in your stolen horse, go for it; *Red Dead Redemption* truly has no limits.

—Paul Andy Hutton, 16-year-old son of *True West's* Historical Consultant

Animals, in fact, are a perfect example of what kind of thinking went into the details of the game. "The vast world of *Red Dead Redemption* is home to a complex ecosystem of over 30 different species of animal, ranging from domestic farm animals to deadly predators," states a Rockstar spokesperson. "Each separate territory—from the frontier ranges of New Austin, down into the parched and dusty border territories of Nuevo Paraiso, Mexico, and up into the greener, mountainous areas of West Elizabeth—is home to its own distinct species and breeds of animal . . . dogs will chase wagons or bark at potential enemies, barnyard animals will herd together or take fright at loud noises, large birds will scavenge from corpses, and predators, like bears or wolves, will put on aggressive threat displays and fearlessly attack humans."

I can't say for a fact whether any Gila monsters lurk under rocks in the game, but if not, they might be added at some point in several upgrade packs that are available now or in the coming months. While a marginal supernatural element is already at work in the original, one of the upgrades introduces a complete zombie storyline. How Marston is able to kill the already dead is yet to revealed, but it will be fun to see a few bad hombres climbing out of boot hill.

Past the plot, the history, the flexibility and the detail that went into *Red Dead*

When in a duel, you should keep your blue bar above the enemy's red bar. The game will go into Dead Eye mode once the word "Draw" appears on your screen. To embarass your enemy, shoot the gun first and the hat second. And if you want to force a duel, put on the Elegant Suit that your character John receives after the first few missions and then get caught cheating in a poker game. (Or, if you're impatient, you can purchase this suit from a tailor in Thieves Landing.)

Redemption, the world of the game is strikingly beautiful. As more than one critic has commented, the sunsets and vistas are gorgeous.

Red Dead Redemption may not be the entire future of the Western, but the video game industry is shaping up to be a big part of the Western's future. Western history and movie aficionados who wish more young'uns would hop on that creaky stagecoach and take a ride should be more than happy that this game is such a fantastic success among people who have few, if any, Westerns in their past. As the saying goes, "Every generation gets precisely the Western it needs." For this generation, *Red Dead Redemption* is that Western, and it's a damn good one.

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

Capturing people, instead of killing them, gets you increased fame or money. To capture someone, equip your lasso, aim and fire; then you'll have to get close to the person to hogtie his legs. When all's said and done, return your captive to the person who gave you the mission. John shoots this guy off the horse, so he can climb on the back of the horse himself with his bounty and get to his destination quicker.

TOP SELLING VIDEO GAMES IN 2010 (SO FAR)

Compiled by CNBC.com

New Super Mario Brothers–Wii
Nintendo: November 2009
Has sold 14.7 million copies worldwide.

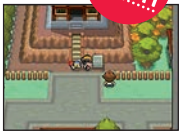
Call of Duty: Modern Warfare 2
Activision: November 2009
Has sold more than 14 million copies worldwide and is now the third-best selling game of all time in the U.S.

Battlefield: Bad Company 2
Electronic Arts: March 2010
By mid-May, the game has sold more than four million copies worldwide.

Final Fantasy XIII
Square Enix: March 2010
More than 5.5 million copies worldwide. The majority selling in Japan, where one million copies were sold on its first day.

Wii Fit Plus
Nintendo: October 2009
By mid-May, the game had sold nearly 14 million copies worldwide; endorsed by the American Heart Association.

Red Dead Redemption
Take-Two Interactive: May 2010
Sold 6.9 million copies, as of September 2010.



Pokemon–Soul Silver
Nintendo: March 2010
Released simultaneously with the HeartGold version, the pair has sold 8.4 million copies.

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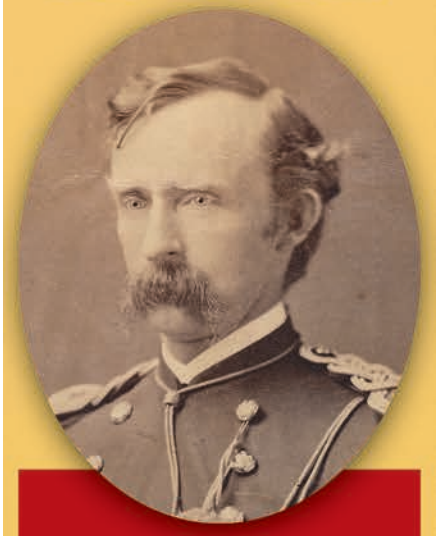

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BLACK WARRIORS OF

A PHOTOGRAPHIC RECORD OF THE BUFFALO SOLDIER.

BY JOHN LANGELLIER

In the wake of the Civil War the American West offered perceived opportunities for nearly every element of society. So it came to be that some blacks banded together in groups to cross the Mississippi River as "exodusters" bent on establishing a new society in the heartland of Kansas. Other blacks came as individuals to farm, establish businesses or engage in various livelihoods, including signing on as soldiers in the Regular Army.

In fact, a number of blacks, many of whom previously had been enslaved, joined Uncle Sam as a potential avenue to advancement, adventure and even escape from an old way of life, including the growing racial violence in the South as the promise of Reconstruction gave way to the Ku Klux Klan and Jim Crow.

Other individuals who had been displaced by the Civil War sought food, shelter, clothing and medical benefits. Then, too, veterans who had served in the Union forces, and others who were inspired by the record compiled during the fighting between North and South, saw continued merit in military service. Some men even looked ahead to a time after the expiration of their tour of duty and hoped they might parlay an honorable discharge into civilian employment with the government.

Perhaps pursuit of education motivated some knowledge-thirsty men who viewed formal learning as a road worth traveling, particularly after the Freedmen's Bureau ceased to exist. One avenue for those who sought formal learning came from the assignment of chaplains to the black regiments. Clergymen in uniform were typically posted to a garrison, but in the black units, the chaplains were carried on the rolls of their respective regiments. In addition to their religious duties these military ministers were charged with providing education of their soldier flock.

Regardless of their motives for joining the military, these black warriors evolved into an important presence on the frontier. Throughout the latter part of the Victorian era they would gain a reputation as brave campaigners.

Soon after being formed the black regiments were posted to the American West and assigned many missions, including the protection of vulnerable stagecoach lines, as was the case with the run from Fort Wallace, Kansas, to Denver, Colorado. This photo was one of the earliest to depict black troops serving in the West after legislation created six black regiments in 1866.

– Courtesy National Archives –

They also typically boasted the lowest desertion rates and the highest re-enlistment rates of any regiments, far exceeding their white counterparts in these important areas. Fighting enemies in the field and prejudice at home, they compiled an impressive record, one that included photographic evidence capturing what it was like to live as a black man wearing Army blue during the last decades of the 19th century.

John Langellier received his PhD in history from Kansas State University. He is the author of dozens of publications focusing on military subjects, and also has served as a consultant to motion pictures and television.

Blacks have served under arms in every war on the American continent. Nearly 180,000 blacks served the Union cause as soldiers and sailors during the Civil War from 1861-65. A scant few images from that period remain to record their service to a nation torn asunder.

– Courtesy Library of Congress –

Sometimes civil unrest or lawlessness required the presence of troops. During the 1890s the Johnson County War in Wyoming brought in elements of the 9th Cavalry to maintain law and order.

– Courtesy Western History Collections, University of Oklahoma Library –

One of the skills required for combat included proficiency with firearms. Target practice used life-size silhouettes to hone marksmanship.

– Courtesy U.S. Military History Institute –

Relocating to new assignments sometimes meant long journeys as happened in the mid-1880s when the 10th Cavalry trekked from Texas to Arizona. Shown here are troopers near Diamond Creek, a Colorado River tributary of the Grand Canyon that flows on the Hualapai Reservation in Arizona. At the end of each day's march and after miles of often rigorous riding, the troops went into camp.

– Courtesy Library of Congress –

Among the 18 blacks who received the Medal of Honor, 9th Cavalry Sgt. Brent Woods earned the medal for his heroic fighting and for attending to the wounded during an August 19, 1881, battle against the Nana-led Apaches from Mescalero Agency in New Mexico.

BUFFALO SOLDIER MILESTONES: 1866-2010

July 28, 1866: U.S. Congress authorizes enlistment of African Americans as part of the Regular Army for the first time and creates six regiments manned by black enlisted men.

May 20-21, 1870: During an engagement against Apaches in Texas, 9th Cavalry Sgt. Emanuel Stance becomes the first post-Civil War black to be recognized for gallantry by being recommended for the Medal of Honor.

June 14, 1877: Henry O. Flipper becomes the first black graduate of the U.S. Military Academy.

September 20, 1993: At the age of 110, Jones Morgan, the last member of the Army's all-black regiment during the Spanish American War and the settling of the West, dies in his hometown of Richmond, Virginia.

December 1993: An emotional Mark Matthews, a 99-year-old Buffalo Soldier WW II veteran, helps U.S. Postmaster Gen. Marvin T. Runyon make the decision to issue a Buffalo Soldier postage stamp the next year.

April 22, 1994: The Buffalo Soldier postage stamp is issued, spurring objection from some American Indians over the suggestion that the soldiers shared a bond with the black soldiers who sought to destroy them.

Blacks served both in the infantry and the cavalry. In the latter case becoming an expert equestrian was critical for arduous field service.

– Courtesy U.S. Military History Institute –

Troop I of the 10th Cavalry stands in formation, ready to mount. The unit had been stationed in Texas for decades until being transferred to Fort Verde, Arizona, in the mid-1880s. One or two companies of a regiment typically served at a single garrison.

– Courtesy Library of Congress –

May 4, 1994: *Indian Country Today* publishes an article by Vernon Bellecourt, on behalf of the American Indian Movement, condemning the stamp and stating the Plains Indians applied this term to these "marauding murderous cavalry units" because of "their dark skin and texture of their hair."

May 29, 2009: The body of Medal of Honor recipient Isaiah Mays is reinterred in Arlington National Cemetery, 120 years after the Wham Robbery for which he earned the recognition (see p. 56). For 84 years, his body was buried in an unmarked grave in an abandoned cemetery in downtown Phoenix, Arizona, until Old Guard Riders, a re-enactment group based in Mesa, Arizona, successfully campaigned to reinter his body in the national cemetery.

July 28, 2009: Graves from New Mexico's Fort Craig cemetery are reinterred at the Santa Fe National Cemetery, after a mummified Buffalo Soldier found in the home of a deceased Vietnam veteran shed light on a looting problem.

February 1, 2010: Three Buffalo Soldiers from the Fort Craig cemetery were positively identified–Pvts. David Ford, Levi Morris and Thomas Smith of the 125th Infantry. Their faces were reconstructed–a first for Buffalo Soldiers–at the Buffalo Soldiers National Museum in February 2010 through October 2010. The Houston, Texas, museum will offer the three-dimensional models as a permanent exhibit starting in late November 2010.

May 2010 Launch Date: In Rockstar Games's hit video game *Red Dead Redemption*, gamers can play a Buffalo Soldier, wearing a Union Army uniform (all Army units utilized left-over Civil War issue for several years). See p. 26 for our feature story on this game.

Looking for another way to promote mobility, a short-lived experiment with bicycles was seen as a means to replace horses. In 1896 a select group of hardy men from the 25th Infantry peddled from Fort Missoula, Montana, to St. Louis, Missouri. Their cycling experiences would take them to Minerva Terrace in Wyoming's Yellowstone National Park.

– Courtesy National Archives –

Each diagonal "hash mark" on this first sergeant's lower sleeves represents five years. Black soldiers often re-enlisted time after time to remain on active duty for 30 or more years until retiring as a "lifer." Another symbol of commitment to the martial profession appears on the collar–a pair of devices awarded to marksmen.

– Courtesy Herb Peck Jr. Collection –

Privates James Satchell (at left) and Samuel Pipton (at right) from Troop C of the 9th Cavalry opted to pay for their garrison uniforms to be custom tailored. Although they received a meager $13 a month, these troopers wanted to look their best and spent hard earned money to assure their appearance was strictly military.

– Courtesy Frontier Army Museum, Fort Leavenworth, KS –

TRACE THE STEPS OF THE BUFFALO SOLDIERS OUT WEST

Black Warriors Out West

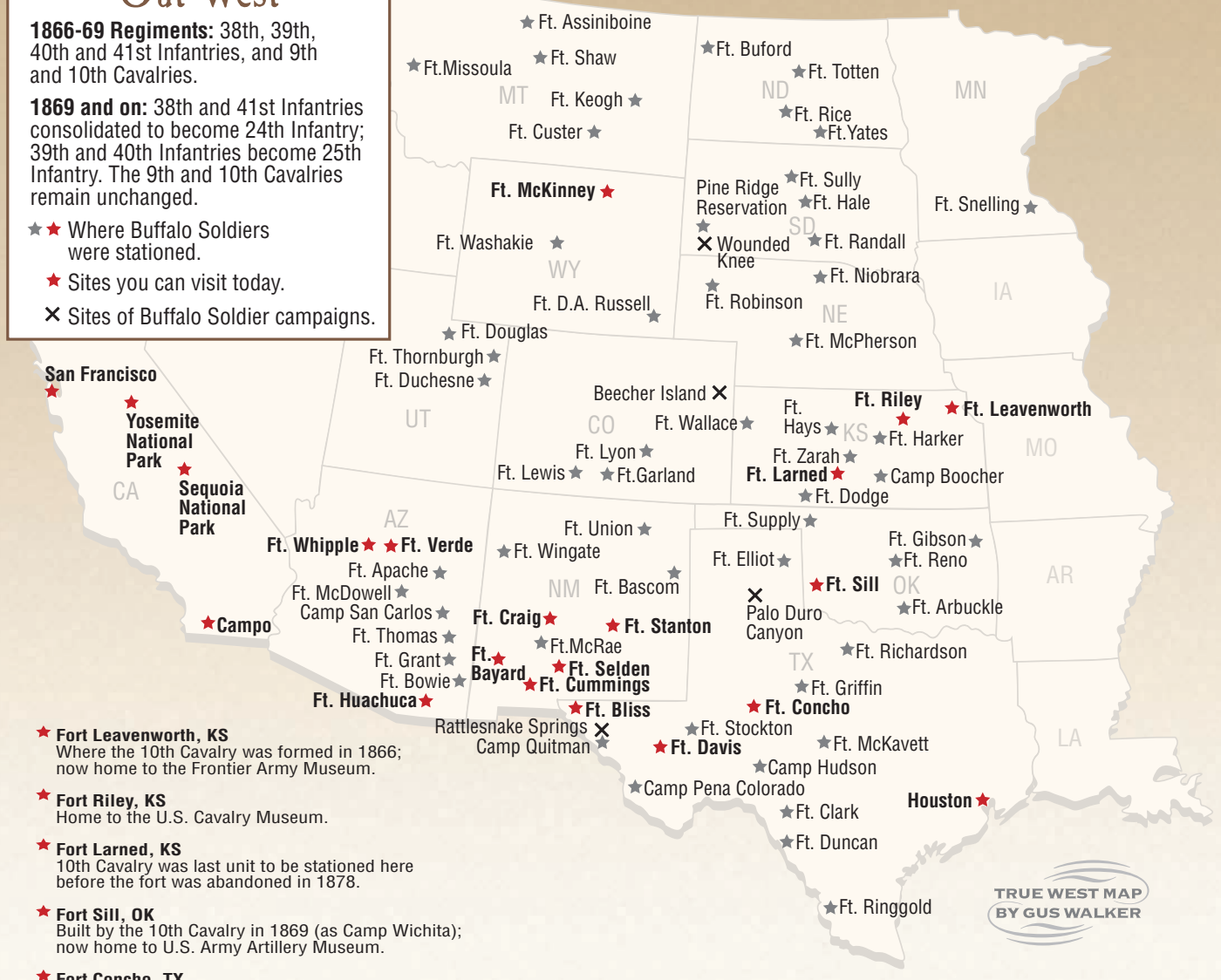
1866-69 Regiments: 38th, 39th, 40th and 41st Infantries, and 9th and 10th Cavalries.

1869 and on: 38th and 41st Infantries consolidated to become 24th Infantry; 39th and 40th Infantries become 25th Infantry. The 9th and 10th Cavalries remain unchanged.

★★ Where Buffalo Soldiers were stationed.

★ Sites you can visit today.

✕ Sites of Buffalo Soldier campaigns.



★ **Fort Leavenworth, KS**
Where the 10th Cavalry was formed in 1866; now home to the Frontier Army Museum.

★ **Fort Riley, KS**
Home to the U.S. Cavalry Museum.

★ **Fort Larned, KS**
10th Cavalry was last unit to be stationed here before the fort was abandoned in 1878.

★ **Fort Sill, OK**
Built by the 10th Cavalry in 1869 (as Camp Wichita); now home to U.S. Army Artillery Museum.

★ **Fort Concho, TX**
Features 23 original and restored buildings from the 1867 post.

★ **Fort Bliss, TX**
Home to the "Old Fort Bliss" replica and museum, a post cemetery and a Buffalo Soldier statue depicting 9th Cavalry Cpl. John Ross.

★ **Fort Davis, TX**
Where Lt. Henry Flipper served under house arrest in 1881 and was found guilty of "conduct unbecoming an officer and gentleman."

★ **Houston, TX**
Home to the Buffalo Soldiers National Museum; its newest exhibit shares the three-dimensional reconstructions of the faces of three Buffalo Soldiers reburied in Santa Fe National Cemetery.

★ **Fort Craig, NM**
Grave desecrations forced reburials of the graves, including those of at least three Buffalo Soldiers, at the Santa Fe National Cemetery.

★ **Fort Stanton, NM**
Where John Pershing received his nickname as "Nigger Jack." During the Spanish-American War of 1898, the press changed it to "Black Jack."

★ **Fort Cummings, NM**
Ruins of a heliograph site where signals were sent north near Silver City and west near Lordsburg. Corporal Daniel Williams of the 10th Cavalry is the only known black signalman placed in charge of a heliograph station.

★ **Fort Bayard, NM**
Corporal Clinton Greaves received a Medal of Honor after leading six Buffalo Soldiers of the 9th Cavalry and some Navajo scouts safely home after an Apache attack.

★ **Fort Selden, NM**
First troops to occupy this 1865 post were the black troopers of the 125th Infantry. Visit exhibits on frontier and military life, plus enjoy living history programs in the summer.

★ **Fort Huachuca, AZ**
Arguably the best representation of the black soldier in the West, as all four units—9th and 10th Cavalries, and 24th and 25th Infantries—served here; tours of Buffalo Soldier sites are given the third Saturday of each month.

★ **Fort Whipple, AZ**
Visit the newest and permanent exhibit honoring America's Buffalo Soldiers, which opened at the Fort Whipple Museum on May 1, 2010.

★ **Fort Verde, AZ**
An annual event every February honors the Buffalo Soldiers.

★ **Presidio of San Francisco, CA**
More than 400 Buffalo Soldiers are buried at the presidio cemetery.

★ **Campo, CA**
The Gaskill Brothers' Stone Store Museum shares the history of nearby Camp Lockett, which hosted Buffalo Soldiers during WWII.

★ **Fort McKinney, WY**
The 9th Cavalry replaced the 6th Cavalry during the Johnson County War in April 1892, and Buffalo Soldier casualties included one death and two wounded. Today, this is the site of the Wyoming Soldiers and Sailors Home; the old fort hospital is now the visitors' house.

★ **Sequoia and Yosemite National Parks, CA**
Companies of the 9th Cavalry patrolled these parks; at Sequoia, 9th Cavalry trooper Charles Young became the first black superintendent of a national park.

Taking a mighty swing, a black soldier at Fort Bayard, New Mexico, enjoys off-duty recreation that also contributed to physical fitness.

– Courtesy U.S. Military History Institute –

DID YOU KNOW...

That Ethan Edwards, John Wayne's character in John Ford's 1956 Western *The Searchers*, was based on the real exploits of "Nigger" Britt Johnson? (In Alan LeMay's same-titled novel, the character is Amos.)

Johnson was a slave in 1864 Texas when the Kiowa captured his family during the devastating Elm Creek Raid. For seven years he searched tirelessly for his family.

Alan C. Huffines's novel *Killed by Indians, 1871* shares the story of Johnson and his search to recover his family. Texas Wesleyan University Press will publish it in December 2010. Shown above is the cover art for the book.

(Right) During the 1890s Troop L of the 9th Cavalry at Fort Wingate, New Mexico, fielded one of many Army baseball teams that competed in the national pastime. Players' uniforms were obtained from the company fund, a practice that used fines, donations and other money received from soldiers.

– Courtesy Museum of New Mexico –

Raw muscle, not talent, was required for a tug of war at Fort Bayard, New Mexico. Keeping in shape was a must in the rugged, remote West.

– Courtesy U.S. Military History Institute –

Living side by side in isolated garrisons brought about more than one instance where the separate but equal atmosphere of the pre-Civil Rights era was put aside. As an example, white and black trumpeters from the 22nd Infantry and 9th Cavalry respectively combine their musical talents at Fort Keogh, Montana (above). Nonetheless, strict segregation remained the norm in barracks where men lived in open bay Spartan surroundings (below left).

– Courtesy National Archives –

A few soldiers managed to escape the impersonal life in the barracks by rising as non-commissioned officers, which meant they, like this first sergeant at right, could take a wife. For the most part, frontier soldiers were bachelors.

– Courtesy U.S .Army Museum of the Non-Commissioned Officer –

WHAT'S IN A NAME: BUFFALO SOLDIER

No definitive answer exists as to when and why the term "Buffalo Soldier" came into use. Numerous versions about the origins of the name exist. While there are many differing sources, some recent scholars suggest that the black soldiers probably did not refer to themselves by this now widely known sobriquet.

June 1872: The memoir of Frances Roe, an Army wife living at Fort Supply, Oklahoma, supposedly is among the earliest references to the now widely accepted nickname. She wrote: "The officers say that the Negroes make good soldiers and fight like fiends. They certainly manage to stick on their horses like monkeys. The Indians call them 'buffalo soldiers,' because their woolly heads are so much like the matted cushion that is between the horns of the buffalo." (See *Army Letters from an Officer's Wife.*)

1889: The publication of Frederic Remington's article "A Scout with the Buffalo Soldiers" in *The Century* magazine brings nationwide notice of the black soldiers serving at frontier posts out West and appears to be the first widespread published use of the term "Buffalo Soldier."

Woody Strode in the title role of Sergeant Rutledge for the 1960 Warner Bros. movie.

– Courtesy Warner Bros. –

March 13, 1922: The distinctive unit insignia originally approved for the 10th Cavalry prominently displays a bison.

1960: In the 1960 Western movie *Sergeant Rutledge*, Jeffery Hunter, portraying a 9th Cavalry officer in 1881, states: "…when the Plains Indians first saw the troopers of the 9th Cavalry it was in the dead of winter and they all were wearing buffalo coats to keep them warm and buffalo caps . . . and they looked like buffalos. So consequently the Indians started calling them 'Buffalo Soldiers.'" Some sources have accepted this fictional account as fact.

1967: Hippies popularize the term "Buffalo Soldiers" after William Leckie uses it in in his book *The Buffalo Soldiers*. In a footnote, he asserts his belief that the term signified the Indians' respect for the negro soldier (find out how some modern-day Indians reacted in our timeline on p. 37).

1980: Bob Marley records his "Buffalo Soldier" song, which will be released three years later, after the death of this Reggae performer.

Theophilus G. Stewart (back row, left) served as army chaplain with the 25th Infantry from 1891 through 1907. His wife was one of the first black women to become a medical doctor in the United States.

– Courtesy National Archives –

BY G. DANIEL DEWEESE

THE EVOLUTION OF WESTERN WEAR

BUCKLES: THE COWBOY CALLING CARD

You might be a redneck if someone asks you for an ID and you show him your buckle.

Out West, the belt buckle's significance reaches beyond its functionality of keeping your pants from sagging. The buckle can proclaim the wearer's name, initials or brand, boast of a significant achievement or reveal devotion to country or a calling. Some folks call the Western buckle the "cowboy calling card."

To discerning Westerners, a buckle is the finishing touch—one could say the defining touch—to what they wear and who they are. Centrally located on the body, the buckle ties together all the other elements of the Western wardrobe. In Texas, the cowboy buckle is the nexus of couture.

Nineteenth-century cowboys often wore suspenders with their cotton duckin's and wool California pants, which had fairly high waists. Even the "waist coveralls" first patented by Levi Strauss had back straps and buttons for suspenders. Otherwise, buckles were ornamental, as on the belts worn by the military, or strictly utilitarian. Not until belt loops first appeared on Levi's dungarees in the mid-1920s, did belts and buckles find an audience with everyday Americans.

The first Western buckles are thought to have been adapted from gunbelts worn by heroes and villains alike on the silver screen to dazzle audiences. Tradition has it that Texas Rangers secured their holsters on wide leather belts that were, in turn, secured with buckles on narrow billets. Ranger belts then gave rise to the fancy three- and four-piece buckle sets that continue to be popular today.

Trophy buckles started out as a useful alternative to trophy cups awarded to winning rodeo cowboys. Several sources credit Robert

Jack Stilwell (far right), popularly known as the hero of 1868's Battle of Beecher Island, poses for the camera in Fort Sill, Oklahoma, in 1874. He was serving as a scout under Lt. Col. John Davidson during the Red River War engagements that winter, alongside Buffalo Soldiers in the 10th Cavalry and companies in the 11th Infantry. Hard to make out for sure in this photo, but Stilwell is likely wearing an M1874 belt and "US" square-shaped buckle, typical for those serving in the Indian Wars.

You can make out the M1874 eagle belt plate worn by Jimmie Jones (near right), a scout who served with Stilwell at Fort Sill.

– Courtesy Robert G. McCubbin –

All Images Courtesy Manufacturers unless otherwise noted

Broncs and skeletons are both longtime favorite themes in Western art and design. Kit Carson offers up both in this rollicking buckle design he calls Buckin' Bones. The hand engraved Sterling Silver buckle is four-by-five inches, features 18 karat gold overlay accents and a hammered border. Rubies are set on the bail axles on the back of the buckle, which is engraved with fleur-de-lis and a personal aphorism chosen by the client. This one reads, "Show Up, Tell the Truth, Let Go of the Outcome;" $3,600.

Few Western icons are more evocative of the Old West than buffalo and steer skulls. You'll be amazed at the detail, depth and character of the steer skull on this trophy buckle from Jeff Deegan Designs. This three-by-four-inch buckle is Sterling Silver and made to fit a 1½-inch belt strap. The steer skull and the fancy buckle frame are made using lost wax casting, then assembled and finished by hand; $1,400.

– By G. Daniel DeWeese –

Rodeo Buckles

Schaezlein with the first trophy buckles. He produced them for the championship events held at the San Francisco Cow Palace in the late 1920s.

Swedish immigrant Edward H. Bohlin gets a lot of the credit for putting the luster on buckles. Bohlin cowboyed in Montana and Wyoming before taking up leathercrafting and saddlemaking. While moonlighting as a rope twirler in a vaudeville show, Bohlin met cowboy movie superstar Tom Mix in 1922 and began making saddles and belts for him. Bohlin's silver accents and trim quickly became his—and Mix's—signature look.

About the same time, other silversmiths were designing buckles with Western motifs, including Schaezlein in San Francisco and Sunset Trails in Los Angeles. Yet Bohlin became the most sought-after silver designer in Hollywood, and his original buckles remain highly collectible. His designs are still available on new buckles from the Bohlin Company in Dallas, Texas.

Some buckle designers are influenced by the early styles. Texas silversmith Clint Orms first got into making buckles as a way of preserving the designs of his forebears. David Dear, whose studio is in New Mexico, was first inspired by the buckles worn by Gene Autry and other cowboys in the 1935 Sci-Fi Western *The Phantom Empire*.

The value of silversmiths like Horst Schrader, Kit Carson and Lee Downey is underscored by the museum and art gallery exhibits and awards that recognize their efforts. Last year, the Lyons Wier Gallery in New York City included the work of 10 contemporary buckle makers in an exhibit featuring Pop Art cowboy paintings by Matt Straub, who was born in Cheyenne, Wyoming. The exhibit summed up the importance of Western contemporary buckle makers nicely: "The art of the buckle is one of the few bridges between the world of the cowboy, the art of the graphic designer, and the heritage of the European tradition of engraving, mastered by a select few silversmiths who are making award-winning, museum quality pieces."

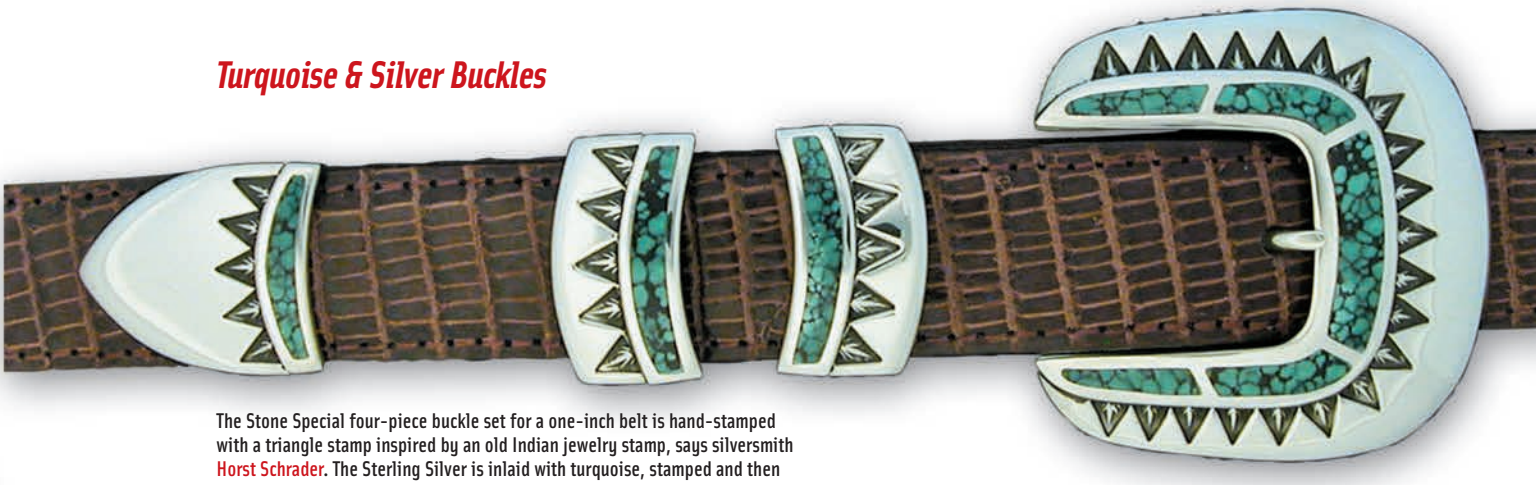
When shopping for a buckle, you'll discover that handmade buckles are the most highly prized and high-priced buckles on the market. You can get a good-looking buckle for a lot less money, but you won't get precious metals and stones, or the artistry that goes into a well-made buckle.

A belt buckle truly is a cinch to keep your pants up, yet it can say a lot more about who you are, or who you want to be, than you may realize. So buckle up with pride, and don't forget that everybody will be checking out your calling card.

Souvenir buckles from places and events give the wearer bragging rights that say, "I was there!" Made to commemorate this year's 100th anniversary of the Pendleton Round-Up, this elaborately-detailed buckle from Bob Berg Designs is 4½-by-4¾ inches for a 1½-inch belt. The Sterling Silver overlay features hand-cut lettering and engraving, electroplated gold and rhodium accents, and semi-precious stones; $500.

The tongue-in-cheek "Rodeo or Die" message on this four-inch buckle from Douglas Magnus is all about attitude. The industrial-looking surface and highly stylized longhorn reinforce the message. The handmade buckle is made of Sterling Silver with 14 karat gold accents; $3,600.

Turquoise & Silver Buckles



The Stone Special four-piece buckle set for a one-inch belt is hand-stamped with a triangle stamp inspired by an old Indian jewelry stamp, says silversmith Horst Schrader. The Sterling Silver is inlaid with turquoise, stamped and then domed for a three-dimensional effect; $810.

Religious and cultural themes abound in Western buckles. The cross, which has a ruby inlaid in the center, is encased in transparent nicho casing. Handcrafted in Mexico, the buckle is hand engraved and filigreed by Barbosa Collection. Turquoise and coral accents complete the look. The 5½-by-3½-inch buckle fits a 1¾-inch belt; $210.

This handmade Sterling Silver buckle from Silver King features a large roped turquoise accent with berry motif edge and an antiqued finish. The buckle is 3½-by-2⅛ inches; $500.

Anasazi pottery shards dating from A.D. 800 to A.D. 1350 decorate this buckle set from Two Grey Hills. The shards are collected under the guidelines of antiquity laws, and the buckle is sold with documentation about the source of the shards. Specially trained stone cutters shape the shards, then turn them over to Navajo silversmiths who make the buckles using shards, stones and Sterling Silver. Three-piece buckle sets retail for $395 to $1,100; four-piece sets start at $450.

– By G. Daniel DeWeese –

Coral & Silver Buckle

An Art Deco design infuses the Chaco buckle from New Mexico silversmith David Dear. This buckle features cast, chased and fabricated Sterling Silver with a Mediterranean coral center and 18 karat gold appliqué. Almost two-by-three inches in size; $3,000.

THE EVOLUTION OF WESTERN WEAR

Bronco Busting Buckles

The filigree on this two-by-3½-inch buckle is sawed out by hand. The Misty Valley silver buckle by Clint Orms Engravers & Silversmiths features 14 karat yellow gold overlays and a Sterling Silver border; $2,590.

The Rowel Bronc Rider dress buckle by Gist Silversmiths is set among mesas, trees and even tufts of grass, all under a blazing sun. The foreground includes detailed floral and scroll leaf patterns; sunflowers peek out from behind two corners of the buckle frame. This handcrafted, hand-engraved buckle is Sterling Silver with 14 karat yellow gold accents. It fits up to a 1½-inch belt; $2,480.

Matt Hackett has made buckles for several presidents and the Texas Rangers. His Rising Bronc buckle in Sterling Silver features hand engraved scrolling inside the frame and arrow corners, measures three-by-2¼-inches and fits a 1½-inch belt. The sun rays are achieved with oxidation of the silver in the recesses. The back of the buckle is also engraved with leaf scrolls; $895.

– By G. Daniel DeWeese –

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Buckle Sets

Comstock Heritage is the oldest Western silversmith company in business today. Its Murano four-piece buckle set features hand cut Sterling Silver and 18 karat gold overlays and seven blue Paraiba-like Tourmaline stones set in gold bezels on the raised red gold flowers. Pieces also feature hand twisted 18 karat gold and Sterling Silver twisted rope edges. The buckle set fits on a one-inch tapered belt, and it is hand engraved on the front and the back; $6,025.

The Sonora buckle set from Mortenson Silver and Saddles invokes a retro dude ranch design with its kitschy engraved desert scene hand engraved on high-domed Sterling Silver. The cactus, mesas and other overlays are in a jeweler's bronze and copper, while the rope edging is solid Sterling. The handcrafted three-piece set fits a one-inch belt; $725.

Custom buckles allow you to get your name, initials or brand emblazoned forever on a buckle. This three-piece Sterling Silver buckle set from Montana Silversmiths features initials hand-sawn from jeweler's bronze and engraved designs of filigree and flowers. Prices vary depending on the design, materials used and the size of the buckle set; $500 and up.

A true Ice Age-breaker, this four-piece ranger buckle set features hand-carved wooly mammoth tusk sourced in Siberia. Set in silver in Bali by the Santa Fe silversmith Lee Downey, the buckle is accented with sapphires and other precious stones. Every buckle set is one of a kind due to varying shapes, sizes and colors of the ivory used; $1,100.

Originally designed in the late 1930s by Charles Martinez of McCabe Silversmiths and often worn by Bing Crosby, the Crosby buckle set was named after the singer and actor. Sunset Trails now produces this hand filigreed Sterling Silver buckle. Featuring three-color 14 karat gold overlays and hand twisted two-color gold rope edge, the set is completely hand engraved on all sides, including the back. A small piece of gold is soldered onto the tip of the buckle tongue. The buckle set is available with genuine rubies, sapphires or diamonds; between $7,900 and $10,500, depending on stone selection.

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

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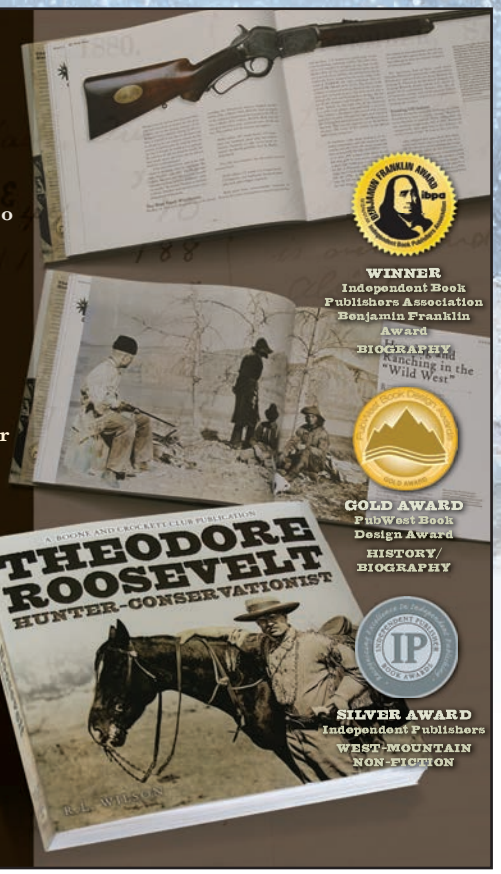

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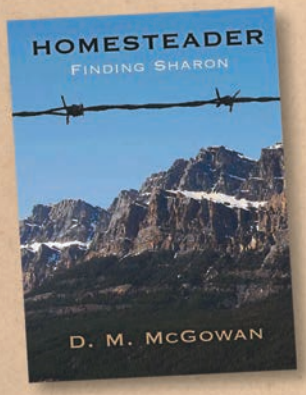

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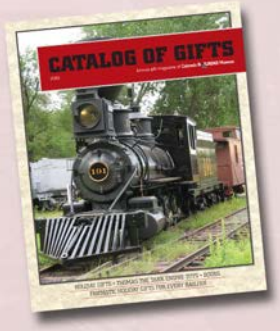

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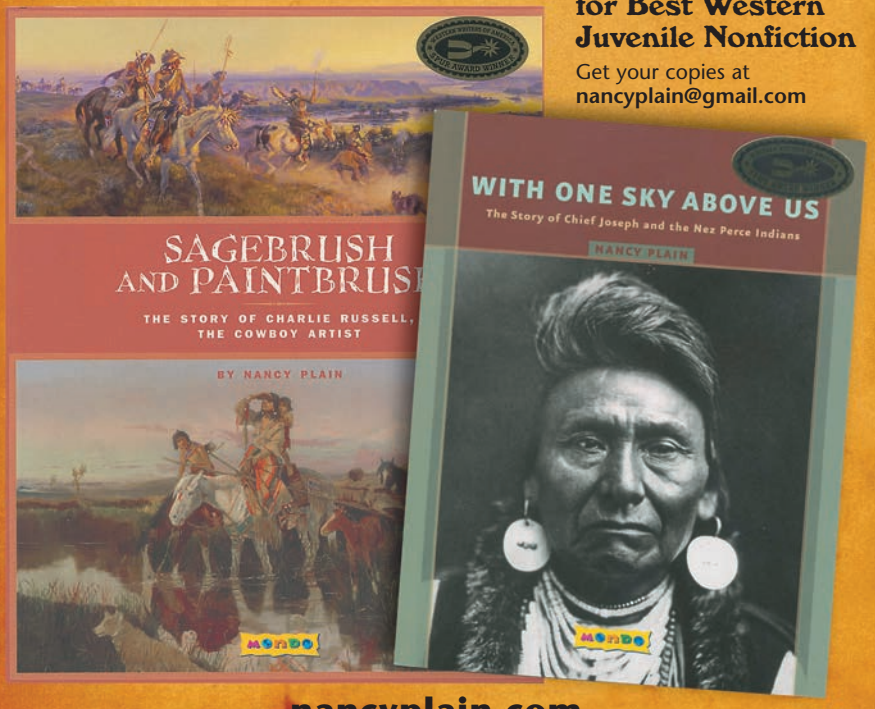

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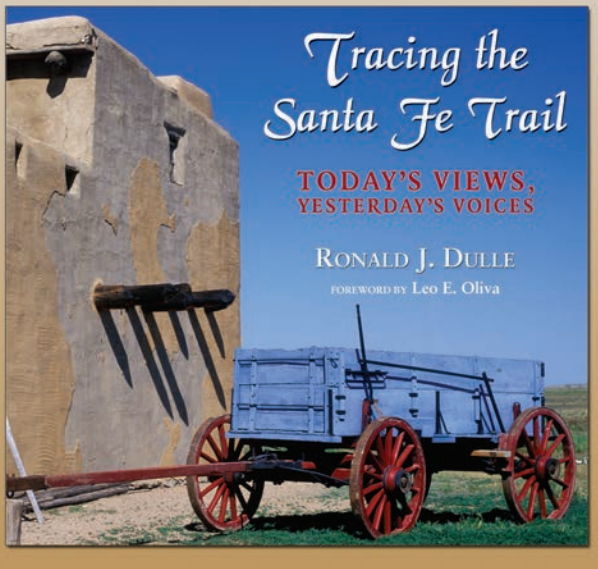

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NO MERCY

Mickey Free carried the scars of a brutal upbringing. Those who did not fear him, hated him. For example, Mickey Free acted as an interpreter when Geronimo parlayed with General Crook. The G Man later said of Mickey:

Even his only known friend, Al Sieber, viewed the Apache scout with some awed suspicion.

Even the Mexican bruja La Guarra, who sewed the American flag on Mickey's serape, had an odd motive.

Even the scouts he served with in Arizona laughed nervously whenever Mickey told a joke.

Although he was feared, and for good reason, Mickey did not kill everyone in the Apache Wars.

Other men besides Mickey made brutal mistakes that got legions killed.

When Mickey was on the hunt, he helped men make peace with their maker.

In a graveyard high in the Sierra Madre, Mickey listened to an apologetic fighter plea for his life.

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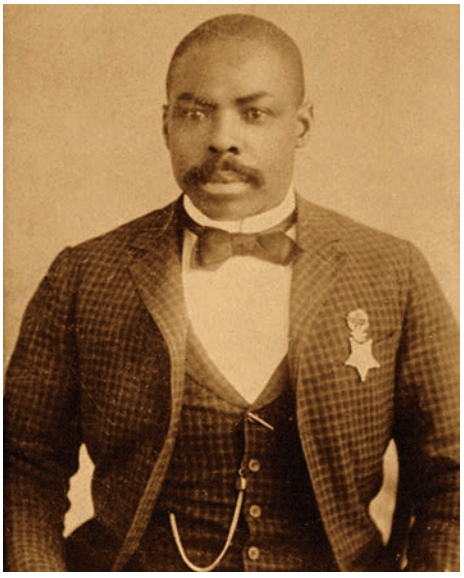


Buffalo Soldier Isaiah Mays earned the Medal of Honor for crawling two miles to a nearby ranch to sound the alarm.

– TRUE WEST ARCHIVES –

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Larry D. Ball and Larry Upton.

MAY 11, 1889

Riding in a dougherty (canopied ambulance), U.S. Army Paymaster Maj. Joseph Washington Wham (rhymes with bomb) is on his way to pay "all troops in the muster of April 30." His route includes Forts Huachuca, Bowie, Grant, Thomas and Apache, and the San Carlos Agency in Arizona.

Having successfully paid the soldiers at Forts Bowie and Grant, Wham and his Buffalo Soldier escorts are on their way to Fort Thomas, around the mountain from Grant.

Private Hamilton Lewis of the 24th Infantry drives the lead wagon, carrying Maj. Wham, his clerk William Gibbon and mule tender Pvt. Caldwell, as well as a strongbox full of mostly gold coins, valued at just over $28,000.

Sergeant Benjamin Brown and eight of his fellow Buffalo Soldiers from the 24th Infantry follow on horseback, leading a second wagon with two privates from the 10th Cavalry. All of the men are stationed at Fort Grant.

As both wagons enter a narrow defile known as Bloody Run (named for an Apache attack on this spot seven years earlier), the driver of the advance wagon spies a good sized boulder in the center of the road.

Gibbon and several soldiers get out to investigate. As they walk forward, one of them remarks, "That rock was rolled there by hand."

Gibbon reaches down to throw a smaller rock off the road when a voice is heard from above: "Look out, you black sons of bitches!" A buckskin-clad outlaw fires his pistols, a signal that unleashes a volley of rifle fire from the ridge, bringing down the lead mule on Wham's wagon and two mules on the escort wagon. The soldiers retrieve their rifles (stored unloaded in the bed of the second wagon) as the terrified mules buck and pull at their traces, dragging both wagons off the road and into the rocks.

Rifles fire from both sides of the road as Maj. Wham directs his men to find cover. Multiple shooters rain bullets down at the exposed soldiers: Pvt. Lewis takes a bullet in the gut; 24th Infantryman Squire Williams is hit in the ankle; and 24th Sgt. Brown is struck in the arm and side.

The black warriors take up a position behind a small ledge, but the mainly Mormon attackers command the heights and rain a withering fire at them, striking several soldiers. Wham's men can't hold the position and retreat down a ravine draining into Cottonwood Wash. Major Wham joins them as they are driven to the creek bottom, about 300 yards from the wagons. With wounded soldiers lying all around him, Wham has given up defending the payroll.

Several robbers come down from the fortifications and climb into Wham's wagon. The soldiers hear violent hammering (they can't see the wagon). Eyewitnesses count 12 to 15 men making their way back up and over the ridge where the attack first started.

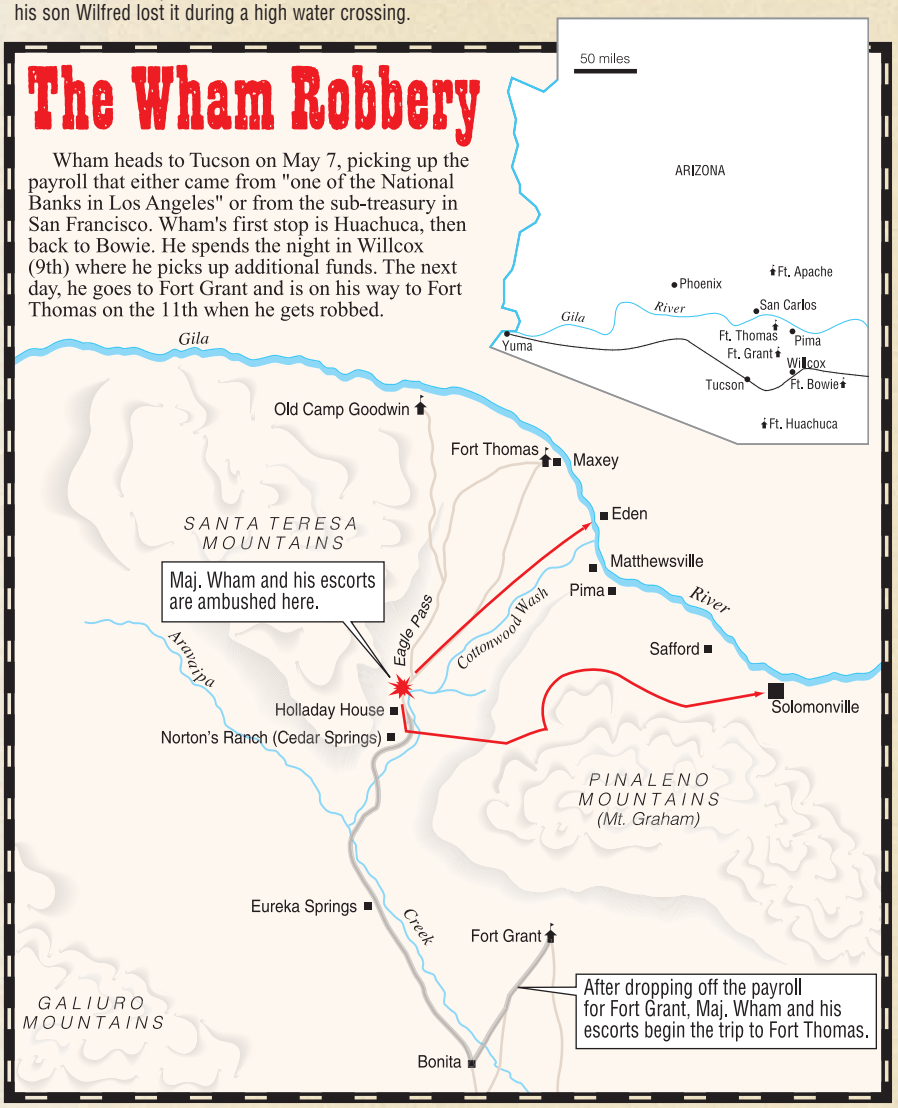
The fight has lasted about two hours, but the attackers have achieved their goal and the payroll is gone.

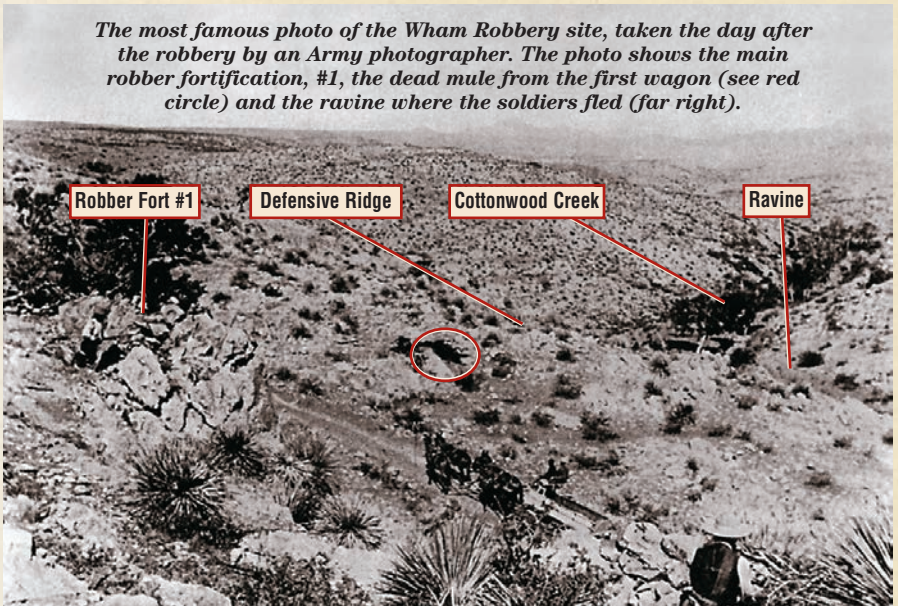
Corporal Isaiah Mays bravely returns fire at Fort #1 as incoming rounds rake the four-foot defensive ridge Wham and his men have taken refuge behind. Outlaw leader Gilbert Webb sends more shooters across the road to flank the soldiers' positions.

Homeward Bound

The outlaws—believed to be Gilbert Webb, the Mormon mayor of Pima, Arizona, his sons and other locals—split into two groups after the robbery: one group makes a feint south and heads east to Solomonville, while the northbound robbers (believed to be seven in number) make a beeline to the Gila River and cross at Eden, where they throw incriminating evidence into the deep water and then travel upriver (east) to the Holladay Crossing.

The next day, trackers find hoofprints leading from there straight to Ed Follett's ranch. A week later, on May 19, a group of kids are swimming in the river. In a shallow slough (the water level has gone down dramatically), the children find six-shooters, canned goods, a pair of boots filled with rocks and a bunch of horseshoe nails tied up in a silk handkerchief (trackers claim the robbers tried to throw them off by putting horseshoes on their mounts backwards). When the pistol shows up in Pima, it's claimed by none other than Gilbert Webb, who says his son Wilfred lost it during a high water crossing.





The most famous photo of the Wham Robbery site, taken the day after the robbery by an Army photographer. The photo shows the main robber fortification, #1, the dead mule from the first wagon (see red circle) and the ravine where the soldiers fled (far right).

Aftermath: Odds & Ends

After a marathon trial in Tucson involving political infighting (the original judge was removed), all seven defendants were acquitted. But even though an all-white jury exonerated the accused men, local kids yelled epithets at the men ("Damn Mormon Robbers!") when they boarded the train for home.

Gilbert Webb allegedly took most of the money from the robbery to pay off his massive debts, forgive debts to fellow Pimans (especially those who helped pull off the robbery) and pay for the attorneys. The next year, Webb was elected a delegate to the Territorial Democratic Convention, but then he was indicted for defrauding the Pima school district of $160. He left Pima in 1891 and ended up taking a railroad job in New Mexico. Eventually moving to Colonia Juárez, Mexico, he died and was buried there in 1923—a year after the Mormon Church had reinstated him.

Medal of Honor recipients Benjamin Brown and Isaiah Mays stayed in the Army, with Brown retiring in 1904 and dying six years later. Suffering from rheumatism, Mays resigned from the Army in 1893 and spent the rest of his life around Bonita, just outside Fort Grant. He tried for years to get an Army pension but failed, dying at Phoenix's Arizona State Hospital in 1925.

Buried in the hospital's cemetery, Mays's body was rediscovered in the late 1960s and a proper headstone was erected. In May 2009, 120 years after the Wham Robbery, his body was re-interred in Arlington National Cemetery.

The other Buffalo Soldier escorts received Certificates of Merit: Squire Williams, Benjamin Burge, Julius Harrison, Oscar Fox, George Arrington, George Short and James Young of the 24th Infantry, and Thornton Harris and James Wheeler of the 10th Cavalry.

Recommended: *Ambush at Bloody Run: The Wham Paymaster Robbery of 1889* by Larry D. Ball, published by Arizona Historical Society.

Cake Was His Last Meal

Plus, Tombstone Mayor John Clum competes for a cupid cake.

"How much am I bid for this cake?" asked the auctioneer as he lifted it to show the bidders.

~ By Sherry Monahan ~

Cakes were often sold to raise money for churches and other organizations. George W. Atkins, a 35-year-old miner who lived in Tombstone, Arizona, in 1880, attended one of these fund-raisers. Atkins had his eye on one particular cake for his sweetheart, and said he intended to buy it for her, even if it cost him $25. The cake Atkins wanted was frosted and decorated with a one-legged cupid.

Tombstone's mayor John Clum was also present at the bidding. Knowing that Atkins wanted this cake, he saw an opportunity to increase the church's profits. The mayor responded with a bid of $5, to which the auctioneer said, "What! Only $5 for this elegant cake, with tulle fringe around the edge and frost a la Pompadour on its head?"

To this comment Atkins bid $7, then the mayor bid $9. The auctioneer, still not satisfied with a $9 bid, said, "This cake has a cupid on it; true it only has one eye, and the other looks like a 10¢ adobe, but love is said to be blind. I'll admit it only has one leg, but Cupid flies and doesn't walk."

Atkins was still set on purchasing this cake for his sweetheart, so in a whispering tone he bid $10. The auctioneer asked for a bid of $12, which the mayor gladly offered. The auctioneer ended the bidding by saying, "The mayor takes the cake."

Atkins left without his cupid cake, and the mayor failed to see the humor in the auctioneer's final comment.

Cakes come in all sorts of shapes, flavors and colors, and can be simple or elegant. Making cakes in the Victorian West was often a challenge due to varying oven temperatures, random grades of flour and eggs, or lack thereof.

Ovens in the 19th century did not have thermostats, so recipes stated warm, medium or hot, which required the baker to pay close attention to the baking cake.

Depending upon where one lived, flour could be as coarse as graham or as refined as white cake. The refined white sugar used today was considered a luxury and was used only for sprinkling; most bakers relied on unrefined raw sugar. Baking soda was the main leavening until baking powder became a popular substitute in the late 1870s. And remote bakers often had no eggs, so they adapted their recipes to what they had, thus creating new recipes.

Cakes are traditionally served at weddings to mark the beginning of life for a couple, but on March 19, 1875, cake marked the end of life for bandit, robber and murderer Tiburcio Vasquez. He was given his last meal before he walked to the scaffold at 1:30 p.m. in San Jose, California. His meal consisted of roast beef, a glass of claret wine, pudding and pound cake. He only ate the cake and drank the wine—he had his cake and ate it too!

Some enterprising individual found a comical use for cake crumbs. On April 17, 1875, the *Salt Lake Tribune* reported on a new, tasty parlor game that was all the rage. To begin, a sheet was placed on the floor and two people were closely seated opposite each other and then blindfolded. Next, they were each handed a saucer of cake crumbs in the left hand and a spoon in the right hand. The comedy came when they attempted to feed each other the crumbs until they were gone. The only winners were the people watching the folly!

Save your crumbs from the Tombstone "Railroad Cake" recipe for a future parlor game.

RAILROAD CAKE

1¼ c. white flour

¾ c. sugar

1 heaping teaspoon of baking powder

⅓ c. melted butter, slightly cooled

2 eggs, beaten

Milk or cream

1 tsp. vanilla, rum or almond extract

Sift the flour, sugar and powder in a large bowl. Place the melted butter into a one-cup measuring cup and add the eggs. Add enough milk to the one-cup line and gently stir. Pour this into the flour mixture and add your preferred extract as flavor.

Pour into two greased and floured cake pans. Bake at 350° for 10-15 minutes depending on your oven. Use a toothpick to test. Frost with your favorite frosting.

FROSTING

1¾ c. powdered sugar

¼ c. cocoa powder

1 T. butter

Milk or coffee (or both)

Combine the sugar and cocoa in a large bowl. Add the butter. Add milk or coffee by the quarter cup until the consistency is spreadable.

Recipes courtesy of Robin Andrews and her great-grandmother Lena Crowley Levan Riley, who lived in Tombstone, Arizona, as a young girl in the 1880s.

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

The 1881 district court records for Cochise County, Arizona, include miner George W. Atkins with the following mining companies: Vizina, Merrimac, Intervenor and Tombstone Mill and Mining. The last company (and the town of Tombstone itself) grew out of Ed Schieffelin's silver discovery at the Good Enough Mine in 1878. Today, you can take a tour of that historic silver mine and learn about the daily life of miners like Atkins.

Ranch Riding on Hawaii's Big Island

Paniolo culture comes to life on horseback tours of the 1847 Parker Ranch and 1928 Kahua Ranch.

While riding at the 1847 Parker Ranch, the snow-capped Mauna Kea looks absolutely beautiful from afar; on those slopes, Hawaii's original cowboys risked their lives to collect wild cattle.

(From left) Darley Newman, guide Maile Andrade and Samantha Glisson ride among the cattle at Kahua Ranch. The cattle arrived on the Big Island first; seafarer Richard Cleveland finally brought over mustangs from Spanish California in 1803.

– Courtesy Darley Newman –

Cattle have been on the Big Island since 1793, when Capt. George Vancouver gave five black Longhorns to King Kamehameha as a gift. When the cows multiplied, the king asked John Palmer Parker to take care of the cattle that were crushing crops and damaging the terrain. Parker built a business with the cattle, selling the hides and salted beef, and keeping some cattle for himself. He also brought in skilled Mexican vaqueros to teach the locals how to rope and ride to catch the wild cattle. Hawaii's paniolo legacy had begun.

One of those historic cowboys was Eben Parker Low, known as "Rawhide Ben." As John's great-grandson, Low spent his early years at Parker Ranch. He wrote in his memoirs about the dangers involved in the cattle chase on Mauna Kea in May of 1893:

"Large logs lying hidden in the ferns and holes where wild sows and boars burrow for fern roots made this treacherous ground. You never know when your horse might step on a boar in slumber or a sow and her brood, hidden in the undergrowth, and then what a row of squeals and snorting of horses and cursing of men and perhaps the thud of falling horse and rider."

Low would go on to lose his left hand and almost his life while attempting to rope a wild cow on the slopes of Mauna Kea, but he continued his life as a paniolo despite his handicap. He become an expert roper and was inducted into the Paniolo Hall of Fame in Kapolei. When Low died in 1954, his ashes were spread on Mauna Kea.

"Sometimes you dream. Someone yells your name or shakes you awake from the nightmare and you feel shame because others know you hurt inside. It's all in the day's work," Low wrote. "Every man on the job can be dead tomorrow. You roll over and think of how proud you will feel if you can do some brave deed and deserve the praise of the men."

When a fierce wind whips my face, while I ride over a neon green hill at Parker Ranch, I regret not bringing a paniolo's poncho, like Low undoubtedly wore.

Past the ranch's 19th-century stone corrals, my guide Karroll Penovaroff, of Cowboys of Hawaii, reveals how cattle were handled before the development of contemporary shipping standards. About 5,000 cattle were driven down the Mauna Kea slopes. From their holding corrals, they were herded to the shores, tied behind a small craft and rowed out to larger ships.

"No human or animal can drink salt water, so they were deathly afraid," Penovaroff says. "Their heads are up in the air, and they are paddling. I mean, they are actually moving that rowboat! It was said that between every fourth or fifth trip, they'd lose a cow."

The cowboys hoisted the survivors up by a rope sling to take them to the mainland. This process was long and dangerous for the cattle and for the cowboys, which is why only the toughest paniolos could work at Parker Ranch. Cowboys had to pass endurance tests to gain employment at the ranch. One of the cowboys tells me that this initiation process continues today, but the work is nowhere near as treacherous.

To get a sense of another Big Island ranch, I climb higher to ride at Kahua Ranch. I feel like I am on top of the world as we floor it up a grassy hill, literally riding through the clouds on strong ranch horses.

If you're riding at Kahua, you might want to bring along a long duster jacket, as it will likely rain on your ride. It pours on mine, allowing me to experience the elements a paniolo deals with on a daily basis.

At 4,200 feet in elevation on the northern tip of the island, Kahua Ranch offers up lush, green hills that rise to the clouds. Below are magnificent views of the Kohala Coast and bright blue Pacific Ocean. I'd ride at Kahua just for the views. The cattle and sheep are truly lucky.

This smaller ranch, founded by Atherton Richards and Ronald Von Holt, dates back to 1928 and is run by the Richards family today. Diversification has kept the ranch going. In the 1950s, ranch cowboys trained horses and mules for the 1st Cavalry in the Pacific. Today, the guest ranch has about 3,300 predominately Black Angus cattle, along with sheep, greenhouses where vegetables are grown, windmills and solar panels that power the ranch.

Our guide Maile Andrade, of Na'alapa Stables, takes us up among Kahua Ranch's cattle. The tame cows don't move an inch as we ride through, nothing like what the paniolos would have experienced in the 1800s, when they fought to take back the island and begin the ranching life that remains strong to this day.

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

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The Truth to Chaco Canyon

Could it be found in another massive complex out in the desert?

Scholars and archaeologists may debate why the great Pueblo Indian society existed in Chaco Canyon, but everybody agrees on one thing:

It's in the middle of flippin' nowhere.

You don't just happen to go to Chaco Culture National Historical Park in northwestern New Mexico. This isn't Salmon Ruins near Bloomfield, or Aztec Ruins National Monument in Aztec, or even Mesa Verde National Park near Cortez, Colorado, all places you can swing into if you've half a mind and are in the area.

No, to get to Chaco, you've got to be going there. Twenty-plus miles from U.S. 550, and much of that on a rough, dust-choking dirt road. Blistering hot in the summer. Bitterly cold in the winter. Unpredictable in spring or fall. You know the trip is not for the weak-kneed when park rangers warn about hypothermia and flash floods.

Yet for those interested in ancient Puebloan culture, Chaco is monumental. The park is home to almost 4,000 archaeological sites.

The most-asked question—other than, "When will you pave the roads?"—is "Why?" Why . . . why . . . why did this place exist?

For some 300 years, beginning in the mid-800s, Chaco rocked. That is, until the canyon lost its significance and people began abandoning the place, perhaps because of drought or maybe they just wanted to be closer to a city with one-hour martinizing.

Ah, but during those centuries, Chaco reined supreme. The great houses of Pueblo Bonito, Una Vida and Peñasco Blanco were built, and others followed. They were kind of like all those apartment complexes you'll find in Arlington, Texas. But unlike those suburban blights, Chaco was an architectural wonder.

Most buildings were built to solar, lunar and cardinal directions, the park ranger tells me and a few other hearty tourists. Astronomical markers were quite sophisticated, we're told. Sunrise equinox programs are held at Casa Rinconada. The building is aligned with the equinox sunrise.

The ranger recommends that we return in December to join him for the winter solstice sunrise program at Pueblo Bonito. Temperatures will be in the teens, even lower? Maybe snowing? I pass.

Chaco's Pueblo Bonito, built between A.D. 850 and A.D. 1150, is considered the most thoroughly investigated site in the canyon.

The densest concentration of Southwestern pueblos, Chaco Culture National Historical Park includes 14 major complexes. Shown in the foreground is an underground meeting place known as the kiva.

– All images by Johnny D. Boggs –

Geometric symmetry is a highlight of Chacoan architecture.

Chaco's Great Houses were connected by a sophisticated road system to more than 150 other Great Houses across the Southwest.

"Why?" we ask.

"Ah," the ranger says with a sigh. "We don't really know."

The place had to be more than a farming region. Was it built for trade? Archaeologists believe that by A.D. 1050 Chaco had become the center of the San Juan River Basin—ceremonially, administratively and economically.

Was it built as a great social experiment? A trading center? A religious hub?

"We may never know," the ranger says to us.

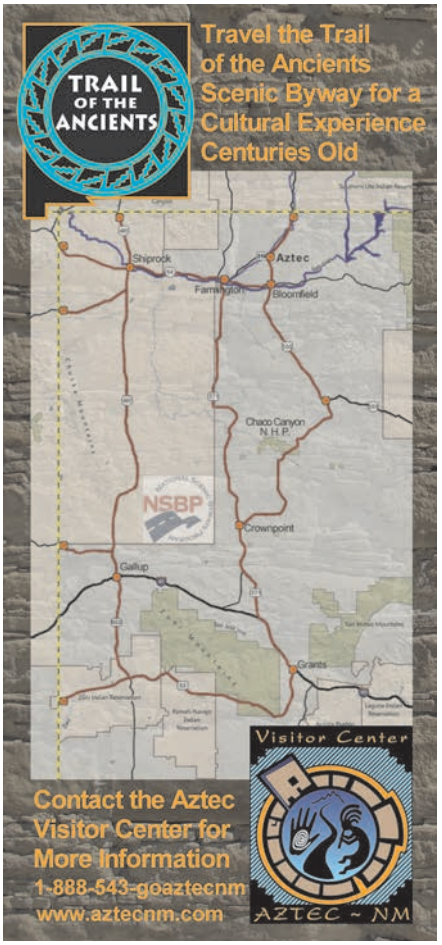
Those questions stay with me as I leave Chaco, bouncing along dirt roads for what seems an eternity, choking on dust and passing no cars until I hit U.S. 550. Why . . . why . . . why?

The next day, a theory strikes me. A massive complex rises out of the desert landscape, reminding me of Pueblo Bonito, Peñasco Blanco and those other sites I had marveled over. The sign tells me I am approaching Buffalo Thunder, and the parking lot is filled with cars.

Could that be an answer to the mystery? Was Chaco a mix of social experiment, trading center and religious hub? Was Chaco Canyon . . . a casino?

I probably should have kept that thought to myself. Now I'll be banned from Chaco Culture National Historical Park forever.

Johnny D. Boggs recommends you don't bother to wash your car before driving to Chaco Culture National Historical Park.



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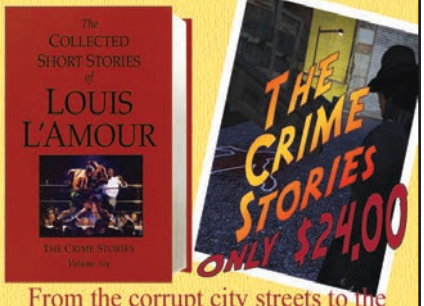

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Elk City, Oklahoma

Where folks love their history as much as they love their rodeo.

Dr. L.V. Baker, a fourth-generation native and owner of Safari B Ranch, believes Elk City to be as unique as the residents of his exotic ranch.

Elk City, Oklahoma—population 13,000—is close to the now-retired Great Western Cattle Trail of 1874-88. The city's roots date back to 1901, when it was a shipping hub at the end of the Choctaw, Oklahoma and Gulf Railway line (dubbed the "Choctaw Route").

Baker, a retired M.D. of general practice, shares his 4,000-acre ranch with his wife Pat during the summer. Their ranch is home to nearly 3,000 Texas Longhorns as well as exotic animals such as Chapman zebra from South Africa, Blackbuck antelope from India and Sika deer from Japan and Taiwan.

Baker serves as the chairman of the Museum Board in Elk City, a town he dearly loves. "People are sincere here, and that's important to me," he says. Here are some of the origins of his pride:

Popular Local Hangout: Ackley Park, with its Centennial Carousel, miniature golf course and train rides.

Best Spot to View Wildlife: Wichita Mountains Wildlife Refuge. This is where the Bakers purchased three cows, a bull and a steer—the start of their diverse animal family.

Old West Attractions: The Old Town Museum Complex is your best bet, costing only $5 for adults! Some of the highlights include the Anadarko Basin Museum of Natural History, housed in the former 1928 Casa Grande Hotel. Be sure to chat with Wanda Queenan at the National Route 66 Museum (check out the kachinas from the trading post she used to own nearby). And you'll find a replica pioneer town, with some original buildings, at the Old Town Museum.

Elk City's Old Town Museum Complex stands as a memorial to Oklahoma pioneers.

Popular Local Event: PRCA Rodeo of Champions at Beutler Brothers Rodeo Arena. Held since 1938, the rodeo takes place every Labor Day Weekend. As part of the festivities, the Elk City Chamber of Commerce hosts a free Country music concert. (Plus, check out the Beutler Brothers rodeo memorabilia at the Old Town Museum.)

Event to Attend in December: Victorian Christmas at the Old Town Museum features Victorian decorations, costumed hosts and live entertainment during the month of December.

Avg. Temperature: In the summer, 93 to 68; in the winter, 47 to 22.

Town Goof: Any Elk City blooper reel will have to feature the marker at Broadway and Adams erected in 1937 by deputy trail brand inspector P.P. Ackley. The marker reads: "Going up the Texas Chisholm Trail." Yet Elk City is along the Great Western Cattle Trail.

Nearby Historic Site: Washita Battlefield National Historic Site, a 30-minute drive north to Cheyenne. On November 27, 1868, Lt. Col. George A. Custer and the 7th Cavalry surprise attacked the Southern Cheyenne village of Peace Chief Black Kettle in Washita.

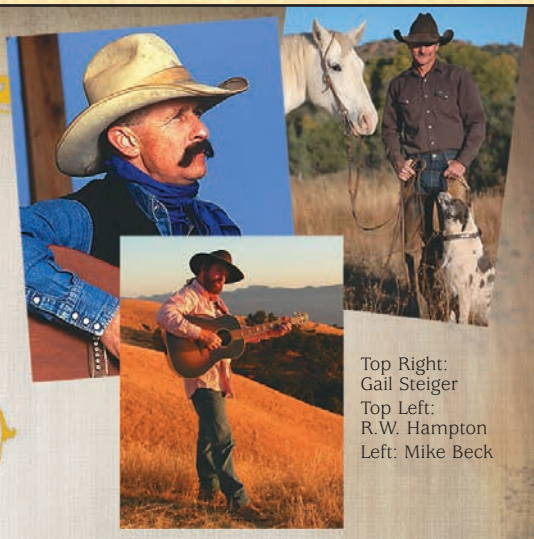
twmag.com extra

Miss a profile of a True Western town? Visit the Travel section in our online archives.

Special thanks to **Dr. L.V. Baker**, a community member of groups ranging from the Museum Board to the Theatre Guild of Elk City, for sharing his love of the town with us.

OUT WICKENBURG WAY

Top: Lonesome Otis
Middle: Blue Canyon Boys
Left: Melvin Goins & Windy Mountain



Top Right:
Gail Steiger
Top Left:
R.W. Hampton
Left: Mike Beck

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WICKENBURG, ARIZONA

On the Cheyenne Heritage Trail

An Oklahoma loop, from Clinton to Elk City, ending the trail at El Reno.

Hmmm. Several years back, the Oklahoma Tourism and Recreation Department created the Cheyenne Heritage Trail, a 400-plus-mile route featuring 10 stops and two "drive-by" sites in western Oklahoma that played key roles in the history of the Southern Cheyenne Indians.

Damned if I can find anything on it, though, and my queries to the Oklahoma tourism office have gone unanswered.

Who needs a map or a brochure or some state designation signs to point out the way? I'll make my own Cheyenne Heritage Trail, starting in Clinton.

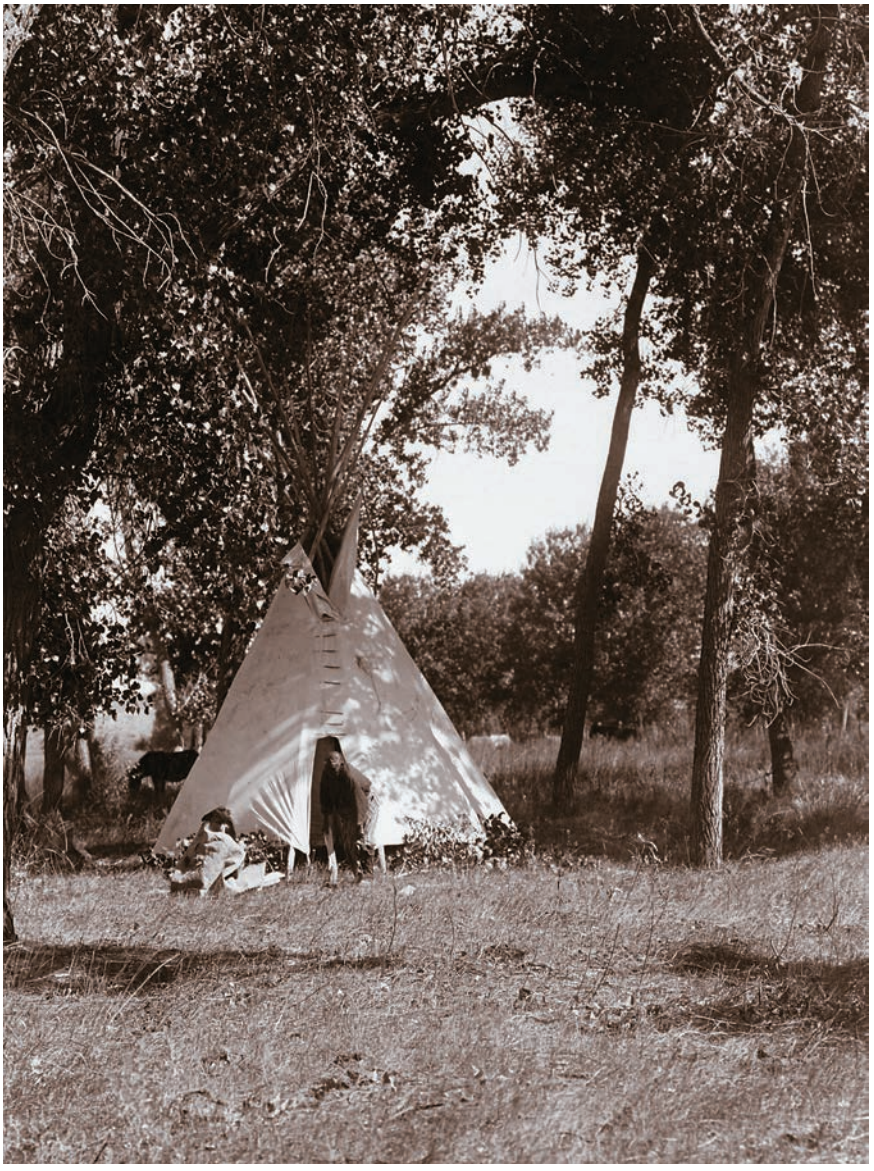
All right, most tourists who stop in Clinton are Route 66 buffs, and they're headed straight for the Oklahoma Route 66 Museum—providing, of course, that they didn't get their quota of Route 66 facts at the National Route 66 Museum in Elk City. And providing they're traveling east, of course. If they're westbound, then the Clinton museum is a warm-up for Elk City's.

Clinton has more to offer, however, than classic cars and the Mother Road. At the Cheyenne Cultural Center (located, I'm told, on the original Red Wheat allotment on what was then the Cheyenne-Arapaho Reservation) are exhibits on Cheyenne artists. Lawrence Hart came up with the idea for the center as a way to help preserve Cheyenne culture.

A Mennonite pastor and enrolled member with the Cheyenne and Arapaho, Hart was a good choice to become the cultural center's executive director. His great-grandfather was Afraid of Beavers, who had helped find the bodies of Black Kettle and his wife on November 27, 1868, after the Washita fight.

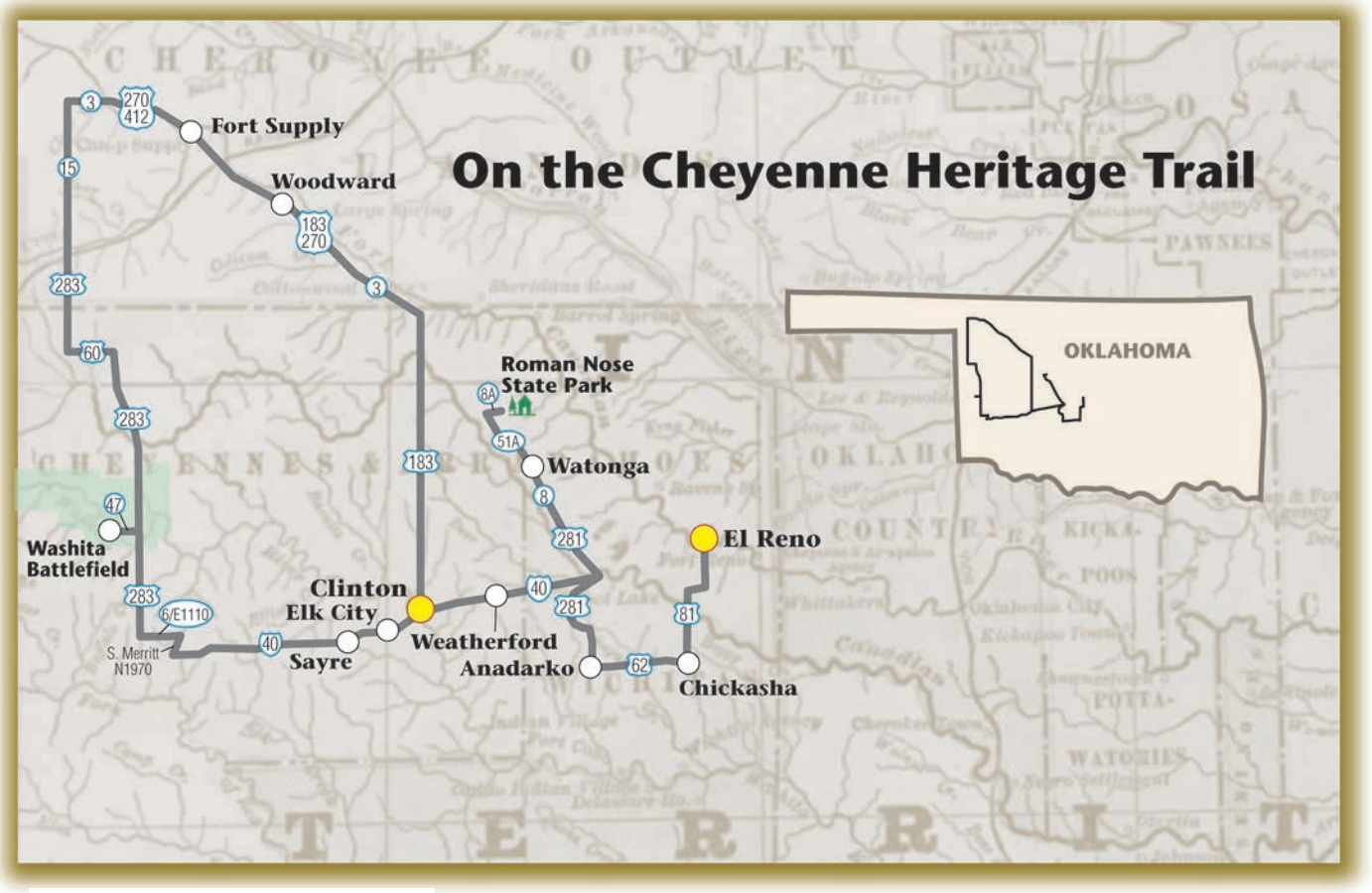
The center opened in 1977. That's not as old as Clinton's Mohawk Lodge Indian Store, of course. The store—the state's oldest Indian trading post—was established in 1892 in Colony and founded by the Dutch Reform Church of New York as a way for local Indians to sell their goods. The store moved to Watonga in 1907 and to Clinton in 1940. Today, the post continues to buy, sell and trade authentic Indian wares.

From Clinton, it's an easy drive northwest to Fort Supply, not far from Woodward and its fine (and truly comprehensive) Plains Indians & Pioneers Museum.



Edward S. Curtis photographed this Cheyenne camp in a grove of cottonwoods in 1910. Nearly 30 years earlier, on March 12, 1883, the *Cheyenne Transporter* newspaper noted how the Cheyennes had a habit of burying their dead on platforms anchored to trees. "Upon this platform [sighted near Fort Reno, Oklahoma], in plain view for miles, are the bodies of seven Cheyenne children, each body wrapped in blanket after blanket, shawl after shawl, and finally, as an outside covering, white duck," the paper reported. The reporter added that interpreter Robert Bent had also seen the bodies of Cheyenne children swinging from cottonwood trees near Fort Lyon in Colorado.

– True West Archives –



Fort Supply Surprise

Fort Supply, of course, has been promoted from Camp Supply. Five buildings are being restored and preserved at the fort, established as Camp Supply in November 1868 near the confluence of Wolf Creek and the Beaver River. The Southern Cheyenne would have little use for it, since, on November 23, 1868, Lt. Col. George Custer and the 7th Cavalry departed from this camp for the Washita, attacking the Cheyenne camp at dawn four days later. The post eventually served as the Cheyenne and Arapaho Agency.

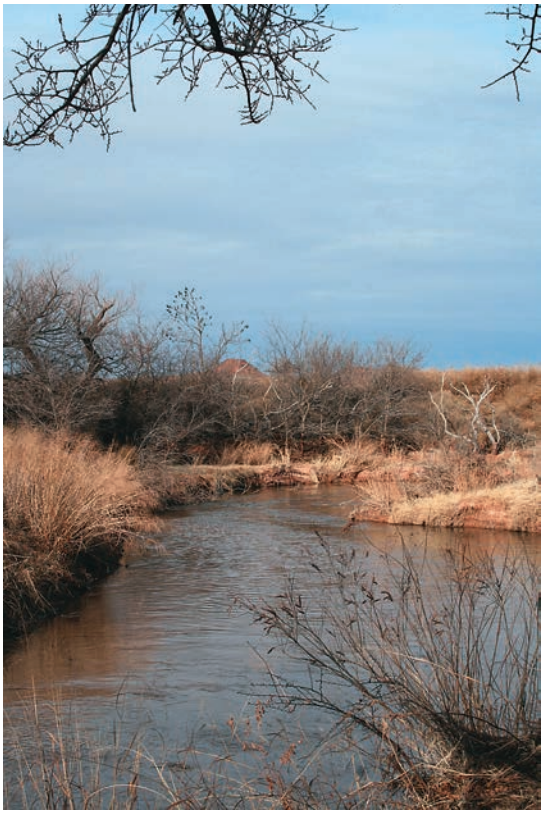
On June 11, 1870, the military post became the scene of something straight out of a B-Western. Roughly 200 Indians—mostly Kiowa and Comanche, not Cheyenne—charged the post,

The Washita fight was not a massacre, reports Paul Hutton in *The Custer Reader*. "Nor were the soldiers under orders to kill everyone, for Custer personally intervened to stop the slaying of noncombatants, and fifty-three prisoners were taken by the troops." Theodore R. Davis, a reporter with Custer's regiment, sketched the above drawing of the Cheyenne prisoners from Washita.

– True West Archives –

After the Washita battle, Cheyenne women pulled the bodies of Black Kettle and his wife from the Washita River, but no records show where their bodies were buried.

– All photos by Johnny D. Boggs unless otherwise noted –



Henry Roman Nose originally owned the land that now comprises the state park in Watonga, Oklahoma, that is named after him. The Southern Cheyenne chief (distinct from the Northern chief, called Roman Nose) is shown in the inset with his wife Standing Roman Nose. Henry Roman Nose died in 1917 while participating in a peyote ceremony for fellow Cheyenne William Cohoe, according to 1964's *A Cheyenne Sketchbook*.

– True West Archives –

stole two horses and, presumably, tried to lead the soldiers into an ambush.

Okay, so the battle wasn't quite as bloody as a B-movie. No soldiers were killed or wounded, and the Army estimated that six Indians were killed, in what was the "largest, most serious encounter in western Indian Territory between late 1868 and 1874," according to the Oklahoma Historical Society, which runs the fort with help from the Historic Fort Supply Foundation.

Remaining buildings include the Ordnance Sergeant's Quarters (1874) and the Civilian Employee Quarters (1882), both made of vertical logs, the Commanding Officer's Quarters (1879), Officers' Quarters duplex (1882) and the Guard House (1892), the latter the only brick building constructed at the fort.

Every September, living historians bring the fort to life during Cavalry Day.

Washita Woes

After Custer left Camp Supply in November 1868, he wound up at Washita, so I'm bound for the somber Washita Battlefield National Historic Site near Cheyenne.

When I first visited the Washita in the 1980s, little could be found here. In fact, the Black Kettle Museum in town served as a visitors center. The battle site didn't become part of the National Park system until 1996.

The park is still remote and still fairly primitive, but the new visitors center opened in August 2007. Here, you can start off by watching the 27-minute film *Destiny at Dawn: Loss and Victory on the Washita*, then tour the small museum before driving to the battle site. The 1.5-mile trail, open dawn to dusk, is an easy, but rather sad, hike. Guided tours are available Saturday mornings from Memorial Day until Labor Day.

Just before a snowy dawn on November 27, 1868, Custer's 7th Cavalry attacked the Southern Cheyenne village of Peace Chief Black Kettle. The fight was controversial in 1868, and remains so to this day. Custer claimed 100 Indians killed; Cheyennes said the number was much less. Army casualties were reportedly light, though the ancestors of Maj. Joel Elliott's detachment might disagree with that claim. Elliott and his men were killed by Cheyenne, Arapaho and Kiowa warriors coming to aid Black Kettle and his Cheyenne.

The Washita affair might not have been as unholy as the Sand Creek massacre four years earlier, but the "battle" remains almost as disturbing.

"I don't know whether the U.S. government desires to look at this affair in a human light or not," Indian agent Ned Wynkoop said in December 1868, "but if it only desires to know whether if it was right or wrong, I must emphatically declare it wrong and disgraceful."

Now that I'm totally depressed, I need something lighter. How about Roman Nose State Park?

All Eyes on Roman Nose

One of the state's original seven state parks near Watonga, the park is set in a beautiful canyon with plenty of

BEST OF THE ROAD

Lodging: Croton Creek Guest Ranch (*Cheyenne, OK*); Wolf's Heaven (*Anadarko*); Goff House Inn (*El Reno*).

Dining: Blue Water Grill (*Woodward, OK*); Zoe's Restaurant (*Cheyenne*); Johnnie's Grill (*El Reno*).

Road Trip Tunes

CDs for the Ride: *On the Warpath/As Long as the Grass Shall Grow* by Peter La Farge (at right; Bear Family); *The Quintessential Hank Thompson 1948-1979* by Hank Thompson (Thompson at far right; Raven); *Songs of the Nations* by Spooky Actions (Muse Eek). **Honkytonks Worth the Stop:** About an hour's drive north of El Reno, Oklahoma, you'll find, in the town of Hennessey, Rooster's Honky Tonk Bar & Chicken Shack. Billed as a "Nashville style honky tonk," the place features home-cookin' and two-steppin'. Still, we don't know how the law hasn't shut Rooster's down for its souvenir t-shirt proclaiming, "We have the best cock in town!" This is Oklahoma, isn't it?

hiking, horsebacking, swimming, biking and fishing opportunities. You can even golf on an 18-hole course. Most important, you can camp in a teepee that has electricity.

First, let me correct you. The park isn't named after the Cheyenne leader Roman Nose who was killed at Beecher's Island in southeastern Colorado in 1868. That Roman Nose was Northern Cheyenne. This park is named after Henry Roman Nose, a Southern Cheyenne. His people once camped in this canyon.

After a series of raids in 1875, Henry Roman Nose became one of the Southern Cheyennes imprisoned in St. Augustine, Florida. He was eventually sent to Hampton Institute in Hampton, Virginia, then to the Indian boarding school in Carlisle, Pennsylvania, and he finally returned home in 1881 as a tinsmith. He became a Cheyenne chief in 1889 and continued the fight to preserve the Cheyenne way of life until his death in 1917.

Buffalo Soldiers, white troopers and Cheyenne and Arapaho Indian scouts were stationed at Fort Reno, where you'll find graves such as that of Fourth Cavalry Cpl. Patrick Lynch. North of today's Freedom, Oklahoma, Lynch was killed during the Battle at Turkey Springs on September 13, 1878, as his unit tried to stop Dull Knife and his people from returning to their home in the Montana Territory. Dull Knife's band would not be captured until they reached Fort Robinson in Nebraska; Little Wolf's band made it safely to Montana, where they were allowed to remain.

Looking Bright in Anadarko

Anadarko isn't really Cheyenne country, but I'll include it on this trip anyway. After all, they do call it the "Indian Capital of the Nation"—with pretty good reason for doing so.

Anadarko offers the National Hall of Fame for Famous American Indians, an outdoor garden that displays more than 40 bronze busts of Indians, from Cherokee syllabary creator Sequoyah and the Powhatan chief's daughter Pocahontas to Lakota holy man/warrior Sitting Bull and

Teepees are displayed seasonally outside the Southern Plains Indian Museum in Anadarko, but the museum, founded in 1947-48, is most famous for its changing exhibits of contemporary Indian art.

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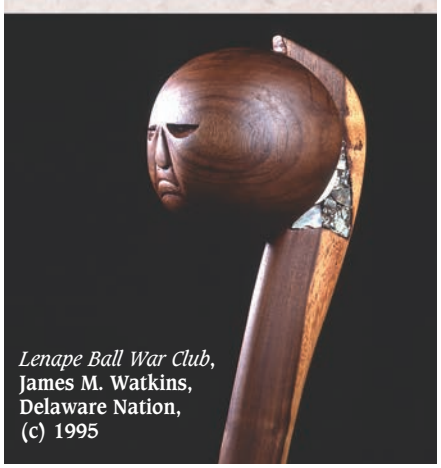

Lenape Ball War Club, James M. Watkins, Delaware Nation, (c) 1995

Apache medicine man/warrior Geronimo. Sac and Fox olympist Jim Thorpe and even Cherokee humorist Will Rogers get their due, but I'm hard-pressed to find a Cheyenne.

That's all right, because the nearby Southern Plains Indian Museum has three galleries showcasing the myriad art and artifacts from not only the Southern Cheyenne but also the Kiowa, Comanche, Kiowa-Apache, Southern Arapaho, Wichita, Caddo, Delaware and Fort Sill Apache. In fact, Anadarko's a pretty good art town, with galleries such as the Gallery of Art at Anadarko and McKee's Indian Store & Susan Peters Gallery.

You'll even discover a couple of wineries here. But . . . well . . . I'm sorry, call me a wine snob; I'm just not willing to try Oklahoma wine.

Trying Oklahoma hamburgers, that's another story. We'll get there directly.

Where's the Beef? El Reno!

I'm off to El Reno to end this trail.

Fort Reno, of course, was established in 1875. Today, the post is part of the U.S. Department of Agriculture's Grazinglands Research Laboratory. Fifteen of its buildings are on the National Register of Historic Places, including a nice museum, and the historic post cemetery is worth a visit.

Who was the first inductee into the National Hall of Fame for Famous American Indians? Why Black Beaver, of course. Makes sense, considering the Hall of Fame grounds are on what was once part of his ranch.

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Tuesday November 30
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Boothslocated at various downtown retailers
Auction is open from 4:00 p.m. – 8:30 p.m., Nov. 30th
Proceeds benefit the Clinton Chamber of Commerce and the Festival of Lights.
Business window decorating contest. Check out the holiday windows across Clinton. Winner will receive a photo in the Clinton Daily News and a special trophy.
4:00-6:45 p.m. Photos with Santa
inside Blunck Studios. Photos provided by Blunck's or bring your own camera.
4:00-8:00 p.m Live Entertaiment
4:00-8:00 p.m. Shop
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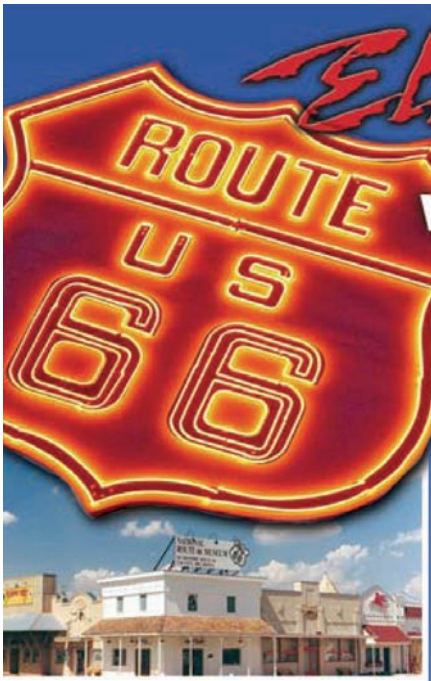

Upcoming Events:
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• October 31—Moonlight Maddness
• November 20—National Junior Heifer Show
• November 26—December 31–Christmas in the Park
www.visitelkcity.com

So are the hamburger joints in town. This is "onion-fried burger" territory. You just have to pick between Sid's Diner, Johnnie's Grill and Robert's Grill.

Robert's is the oldest, dating to 1926, and likely the smallest (the counter seats 14). Sid's might be the new kid on the block (founded in 1990), but the hundreds of pictures on the walls tell me that owner Marty Hall is a mighty big history buff. Then again, Marty learned to fry up those delicious onion burgers at Johnnie's, which certainly hasn't lost its touch since Marty moved across town. Well, I can't pick. Eat at them all.

Finding a hamburger haven on the Cheyenne tour isn't a surprise. After all, El Reno happens to be on another historic trail—one linked to cattle.

I won't say that the Chisholm Trail is more important than the Cheyenne Heritage Trail. It's just better marked . . . and better promoted.

Johnny D. Boggs recommends reading Jerome A. Greene's *Washita: The U.S. Army and the Southern Cheyennes, 1867-1869,* before you take off on the Cheyenne Heritage Trail.

Established during one of the last campaigns against the Southern Plains Indians, Fort Reno also played an important role in the move from territory to statehood in 1907.

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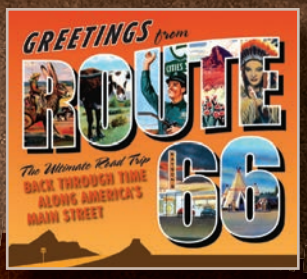

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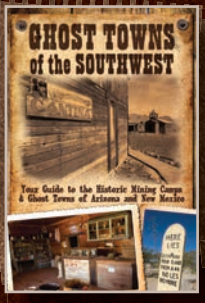

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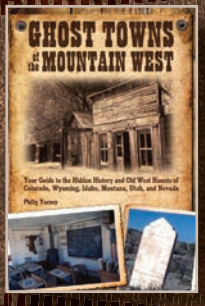

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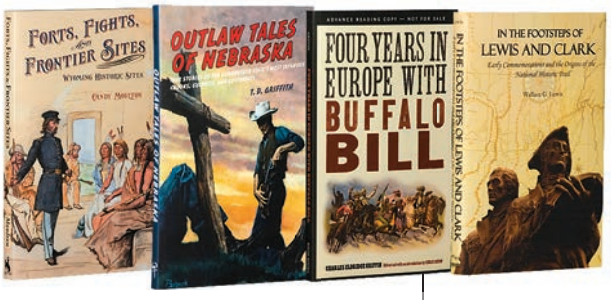


Roadside Reads: WY, NE, Europe, Lewis & Clark Trail

Bringing history forward is what Candy Moulton has done with *Forts, Fights, and Frontier Sites* (High Plains Press, $17.95). Detailed maps and clever symbols indicate if the Wyoming sites are military, Indian, railroad and so forth. The alphabetical sites range from preserved areas, such as Fort Laramie, to those that have nothing left, save a historical marker. In this wonderful companion to her *Roadside History of Wyoming*, Moulton has admirably showcased Wyoming's significant historic sites.

Among the 12 outlaws featured in *Outlaw Tales of Nebraska* (Globe Pequot, $14.95) is James "Doc" Middleton Riley, a horse thief who actually gained admiration! From the bloody deeds of Blackbird, an Omaha chief who didn't take kindly to the French fur traders, to the evil serial killer Charles Starkweather, this book is action packed. Sam Bass, Ma Barker and Annie Cook, the "Grandma Terror," add to the excitement in this great read. *–LINDA WOMMACK*

Charles Eldridge Griffin's memoir *Four Years in Europe With Buffalo Bill* (edited by Chris Dixon, University of Nebraska Press, $12.95) makes an interesting sidebar to the biography of William F. Cody and the history of his Wild West show. Griffin, an ex-sword swallower and fire-eater, became manager of the sensational traveling show from 1904-06. He recalls how Cody's outfit generated "Wild West Fever" in Britain and on the continent. The appeal of America's Old West is strong still in Europe.

In the Footsteps of Lewis and Clark, by Wallace G. Lewis (University Press of Colorado, $40), is not just another title in the flood of books about the Lewis and Clark expedition. Instead, it is a survey of the celebrations of the 1804-06 exploration, from its centennial to the recent (2003-06) bicentennial. Lewis concludes his study with his main interest, the origin of the Lewis and Clark Trail established in 1978. Plus, the 34 pages, with illustrations, that he devotes to the "footsteps" of Lewis and Clark really make the tome a useful guidebook, in addition to being a good read. *–RICHARD M. DILLON*

GHOST TOWN TRAVELOGUES

In 1938, teenager Phil Varney moved with his folks from the flatlands of Illinois to the deserts of Arizona. He'd never seen mountains shouldering out the sun or plains stretching beyond the horizon, nor those graveyards of man's hopes and dreams—the ghost towns. Becoming a Tucson schoolteacher and an inveterate tourist, he found most travel books hopeless alphabetical mazes. So he wrote his own Arizona guide, featuring towns and sites arranged in apple pie travel order. Varney then filled the book with forgotten history, big maps and graphic color shots as he pioneered the modern Western Travel Guide.

GHOST TOWNS OF THE MOUNTAIN WEST:

(Voyageur Press, $24.99) by Philip Varney is the seventh in his trail-breaking series where he takes on the entire Mountain West from Colorado up to Nevada. With Varney's latest on the seat beside the driver, travelers can climb Pike's Peak without a bust then head for the Big Sky Country and its haunted landscape shimmering with the ghosts of dead towns, busted mines and empty stations awaiting the train whistle that's never heard—another unforgettable visit to yesterday's West.

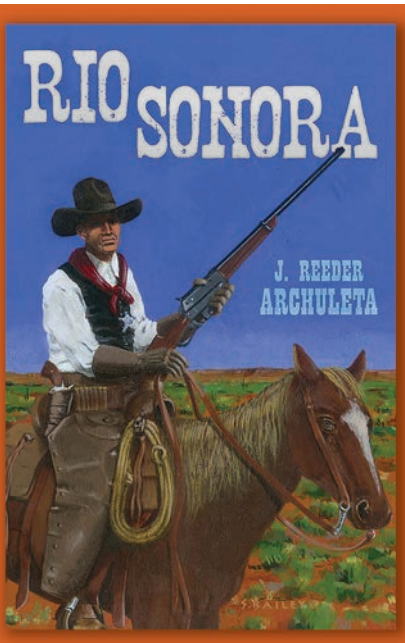
The Cowgirl Way

HOLLY GEORGE-WARREN (HOUGHTON MIFFLIN, $18).

When women moved to the American West with the great migration of the 1800s, they left behind some of the constricting rules of femininity, becoming pioneers, farmers and cowpokes, just like the men. The term "cowgirl" often evokes singing celluloid cowgirls and fashionistas of cowgirl style. Yet, as many of the photos in this short cowgirl history demonstrate, the women are a tough-looking lot, wearing layers of men's clothing, carrying rifles and hanging on to bucking broncs. They soon became as iconic as their cowboy brothers. The book provides a survey of personalities and styles of these distinctly American female adventurers. Most interesting, though, is that 21st-century cowgirls have returned to genuine ranch life and horse training, and 2,000 of them are currently professional rodeo riders vying for $4 Million in prizes. Go girls! *–CYNTHIA GREEN*

GHOST TOWNS OF THE SOUTHWEST:

(Voyageur Press, $21.99) by Jim Hinckley is a stalwart companion in the series. This double-barreled guide to the mining camps and ghost towns of Arizona and New Mexico is crammed with enough hidden history, maps and travel tips to fill 260 pages. Though just two states are featured, the book is heavy, offering up history makers such as Billy the Kid, Wyatt Earp and Cochise's Apache. Hinckley, a working journalist, reflects the Old West's free spirits himself, vowing he'll never live where trees obstruct the view. *–WILLIAM GARWOOD*



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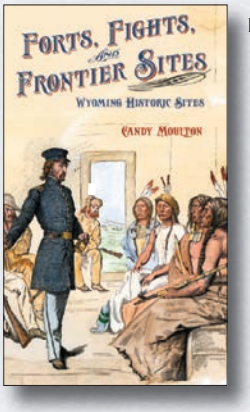

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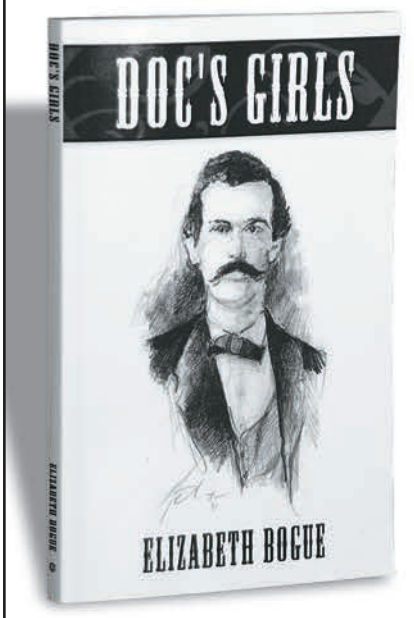

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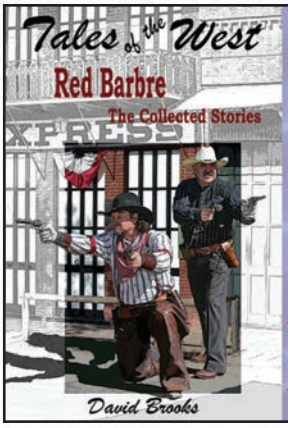

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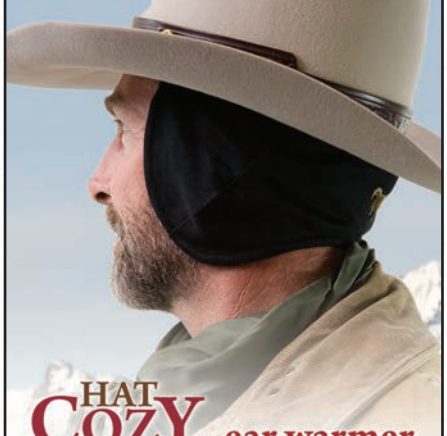

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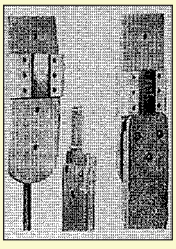

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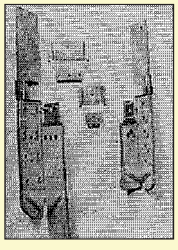

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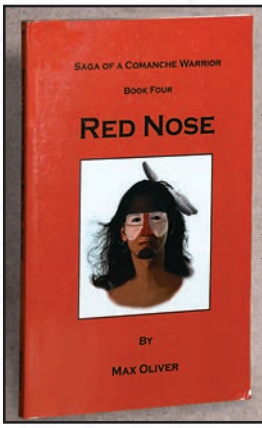

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Dust, Death and Disability

How the power of wind and dust inspired fear on the frontier.

Darrel Coble, at three years old, shields his face from the dust, as he trails behind his father Arthur and his brother Milton. Arthur Rothstein photographed the family heading back to the farm during a dust storm in Cimarron County, Oklahoma, in April 1936.

Dust storms undoubtedly inspired heroic resolve in some pioneers committed to the land, while causing madness, disease and disability in those less able to cope with this chaotic disruption of their lives.

The dust from such storms will vary in composition and particle size distribution, depending upon a host of variables. These include prevailing meteorological factors, such as temperature and humidity, along with wind speed and direction. Equally important are the amount and chemical characteristics of entrained (wind-borne) soil, where the former is partially determined by the amount of vegetation coverage.

Medically speaking, when entrained particles are less than 10 microns in diameter (about one-tenth the average diameter of a human hair), they can reach the deeper regions of the lung when inhaled. If these particles include a high concentration of crystalline silica that is common in the sand in prairie dust, they have the potential to cause a debilitating and sometimes fatal lung disease similar to silicosis found, among other places, in hard rock miners.

Larger dust particles that do not make it to the small airways can still cause inflammatory disease of the nasal passages (rhinitis), sinuses (sinusitis) and bronchial passages (bronchitis) in addition to causing asthma-like symptoms and effects.

Following recurrent exposure to dust over long periods or rarely, during a very high exposure episode, the very young and the very old are the most vulnerable to suffering these adverse effects. Such dust storms were not unusual in many parts of the Old West.

W.S. Chepil indicated that in Kansas, during the 40-year period beginning in 1854, the "most notable droughts and associated dust storms . . . of definite record . . . occurred in 1854-1860, 1864-1865, 1874, 1880 and 1890-1894." In his July/August 1963 article in the *Proceedings of the Soil Science Society of America*, Chepil also cited the famous period of the "Dust Bowl" during the "Great Depression" that included the years from 1934-39.

Scientific data gathering on dust storms was lacking before 1874. James C. Malin noted this omission of data in his comprehensive discussion of dust storms during 1850-1900, published in the May, August and November 1946 issues of the Kansas State Historical Society's *Quarterly Journal*. In 1874, the U.S. weather service began systematizing new data on prairie fires (a source of dust) and droughts. The weather service finally began reporting on sand and dust storms in June 1879.

Some of the potential adverse health effects of Old West dust storms can be gleaned from a description published in the January 31, 1855, *Kansas Free State* in Lawrence: "The strong south winds that we experience here are our greatest annoyance. They frequently last for several days, and are loaded with the black dust from the burnt prairie, which penetrates every corner of our houses, and makes every one who is exposed to it as sooty as a collier [coal miner]."

"Six of us in three rooms. During the storms, we'd eat in bed. Less dust."

–Darrel Coble recalling life on the farm during the 1930s, in the October 24, 1961, issue of Look magazine

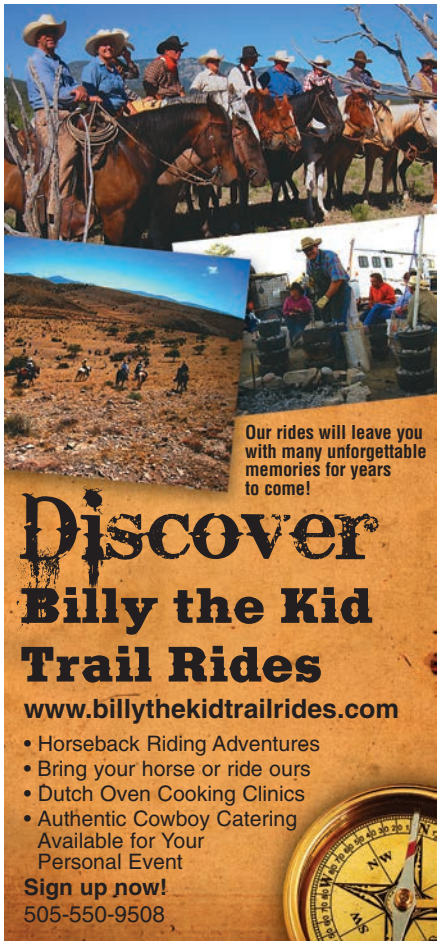
The October 9, 1858, *Kansas Herald* in Leavenworth complained: "It [the dust] fills our eyes, ears, nose and mouth;… Save us from high winds and dusty streets."

Malin also recounted an 1886 Austin, Texas, report: "The dust had a peculiar effect on the lungs and throat, causing irritation and hoarseness."

Some of the Old West storms described by Malin appear to have been as severe as many of the storms that occurred in the 1930s during the period of "Dust Bowl" on the Great Plains.

In the Old West era and up to today, cowboys have worn bandannas to serve as a dust screen, not only for dust storms but also for when a thousand steers were kicking up dust on the trail. You can see this utilitarian article of clothing around the neck of freed slave-turned-cowboy Isom Dart, who tried to make a living as a rancher in Colorado's Moffat County. But his side life as a horse thief caught up with him, and range detective Tom Horn killed Dart on October 3, 1900.

– Courtesy Sweetwater County Museum –



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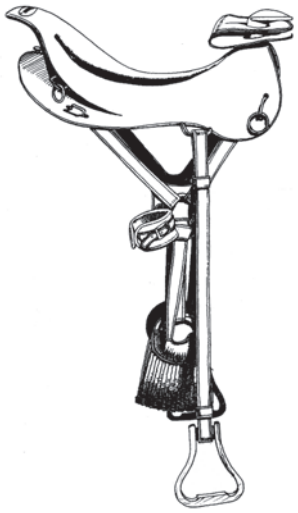
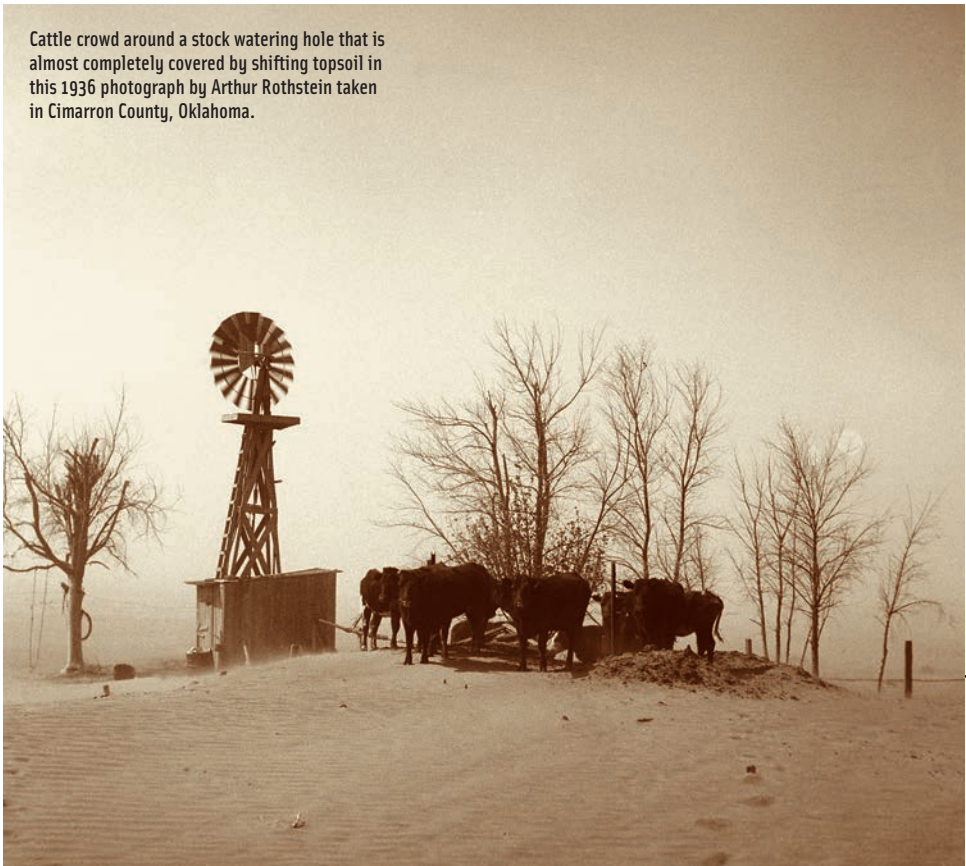


In February 1936, Dorothy Lange captured these Dust Bowl drought victims, migratory farm workers in Shafter, California.

In his acclaimed 2006 book *The Worst Hard Time*, Pulitzer Prize winner Timothy Egan described the dreaded complications of dust storm exposure during the 1930s: "In the High Plains, doctors were seeing a condition similar to silicosis [scarring lung disease caused by very fine, respirable sand particles] after just three years of storms.

"Sinusitis, laryngitis, bronchitis—a trio of painful breathing and throat ailments—were common. By the mid-1930s, a fourth condition, dust pneumonia, was rampant. It was one of the biggest killers. . . . They [doctors] saw a pattern of symptoms: children, infants, or the elderly with coughing jags and body aches, particularly chest pains, and shortness of breath. Many had nausea and could not hold food down. Within days of diagnosis, some would die. . . . Desperate parents pleaded with the government to help their



Cattle crowd around a stock watering hole that is almost completely covered by shifting topsoil in this 1936 photograph by Arthur Rothstein taken in Cimarron County, Oklahoma.

families escape. Their children were being strangled by dust."

Egan continued: "People were stuffed with prairie topsoil. In a report delivered to the Southern Medical Association, Dr. John H. Blue of Guymon, Oklahoma, said he treated fifty six patients for dust pneumonia and all of them showed signs of silicosis;. . . He was blunt. The doctor looked inside an otherwise healthy young farm hand, a man in his early twenties, and told him what he saw. 'You are filled with dirt,' the doctor said. The young man died within a day."

Animals were not spared the deadly effects of the dust. Egan noted that "dead cattle, some with their eyes frozen and glazed over with sand, were pinned in grisly repose, against fences holding tumbleweeds and dirt." He added that one autopsy on a dead cow revealed the "stomach packed so solidly with dust that it blocked food from getting any further . . . animals dead from starvation caused by internal suffocation."

Did the settlers in the Old West suffer from the same deadly consequences as those caused by the 1930s dust exposure described by Egan?

Uncovered topsoil and dust, entrained by the winds, along with the smoke from fires were the major sources of very fine inhalable and choking dust during both periods. Windborne topsoil, however, was a far less important factor in the Old West storms because the ancient prairie, covered with thick grass, had not yet been overplowed by the thousands of "nesters" and farmers who eventually settled the vast Great Plains.

Although the records are sparse, my medical opinion is that some, though fewer, in the Old West suffered and died in the same manner as their descendants in the 1930s.

Beyond this depressing conclusion, nothing can be really added to Egan's masterful account of the often-catastrophic effects of prairie dust on all living creatures. His narrative is the embodiment of one of the true "fear on the frontier" nightmares in the Old West, and one that can revisit us, even today.

Dr. Jim Kornberg holds an MD and an ScD. He is an environmental medicine physician and an engineer. He lives with his wife Sally on their ranch in the mountains of southwestern Colorado.

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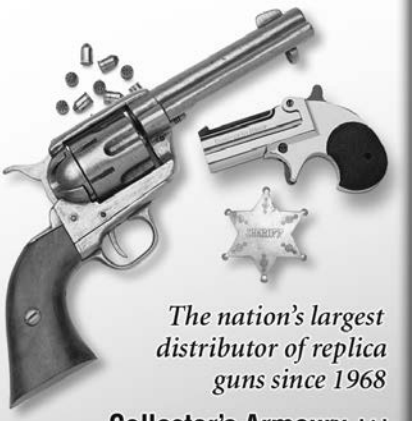

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What are the odds that an Old West cowboy would get into a gunfight?

Mike Franklin
Poteet, Texas

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Not high. Cowboys mostly spent their time "keeping an eye on the cows," whether it was on the Long Trail to some railhead or on the open range.

Real cowboys (as opposed to reel ones) didn't have time to get into a lot of mischief. They often worked under a stern disciplinarian, whether it was a trail boss or a ranch owner, who didn't tolerate cussing, fighting or drinking on the job.

When the boys reached the end of the trail or payday in town, a different story unfolds. At that point, it was Katy-Bar-the-Door—that's what the mythmakers saw and wrote about. Still, if you consider the number of cowboys who worked the West—many thousands—very few ever pulled a gun in anger.

Women and alcohol were usually at the root of all the brawling and gunfighting. Come to think of it, things haven't changed much.

Did 19th-century U.S. soldiers carry military ID cards, or their equivalent, as all military personnel do now?

James Rowley
Laingsburg, Michigan

ID cards are a creation of the 20th-century Army. During the Civil War, soldiers often pinned a piece of paper onto their uniforms, containing their names and home addresses. Some also carried their last wills, but generally they had no other identification.

Companies began selling identification pins, like this one, during the Civil War. The reverse was left blank for a soldier to inscribe his personal information. The obverse of this example reads: "Against Rebellion 1861."

– True West Archives –

At around that time, dog tags first came into use, and they were the best means of identification. The first ones were pins, usually made of brass or metal—and the soldiers themselves created the tags. The Army officially began issuing them in 1906. Ten years later soldiers were issued two identical aluminum tags. One was to stay with the body, while the other went to graves registration.

Did Old West folks wear sunglasses to protect their eyes from the sun?

David Fuller
Storrs, Connecticut

Not usually, sunglasses weren't readily available, especially in the frontier areas. You do see some photos of Westerners—even Indians—wearing sunglasses. But those are pretty rare.

In the 1800s, store-bought sunglasses came in a variety of shapes, such as round, horizontal or octagon. They were usually dark blue or black, although green wasn't uncommon. They were not stylish, like today. Besides, eyeglasses of any kind back then were regarded by most as a sign of old age, blindness or physical weakness.

One way of protecting the eyes when sunglasses weren't available was to take broken glass from a beer or medicine bottle and make your own eye protection.

By the way, the desert sun wasn't the only natural element that could damage your eyes on the frontier. Snow blindness was even worse.

Jail cells in Westerns always have a window to an alley where pals of the prisoner can toss notes or guns through. How accurate is that?

Jim Rodenbergr
Owasso, Oklahoma

Jails were as different as the towns where they existed. Some were built of bricks and mortar, while others were made of adobe, stone or wood. Many didn't have windows.

Some towns didn't even have jails. Wickenburg, Arizona, chained its prisoners to a jail tree. These were usually drunks who were released when they sobered up.

I'm sure some cells had windows that opened into alleys, but for the most part, that is a Hollywood invention. As you noted, the Westerns always had a window in back to help with a jailbreak—the script called for a crony to either slip the prisoner a pistol or tie a rope around a jail bar, take a dally around his saddle horn and yank it out.

As early as the 1850s, gamblers wore blue-tinted sunglasses, such as these, to cheat at cards. These cheaters would mark cards with phosphorescent ink that would not be visible to their unsuspecting and unspectacled opponents.

– Courtesy John Wagner –

In reality, cell windows were just large enough to create a draft during the heat of summer; during cold weather, they could be easily covered.

How common were stagecoach robberies in the Old West?

Katrina Devereaux
Mesa, Arizona

In Arizona alone, 129 stage robberies took place between 1875 and 1903. Or maybe the number is 134, since five of them involved two coaches each.

During that period, more than 200 people engaged in the stage robbing business in Arizona. Since more than half of those holdups were unsolved, most of the miscreants remain unknown. Eighty of them were identified—79 men and one woman, Pearl Hart, the "Girl Bandit," who, in 1898, pulled one of the last stage heists in the American West.

The worst areas for stagecoach robberies were around Tombstone and the Black Canyon Stage Line from Phoenix to Prescott, which follows I-17 today.

The movies usually portray stage robberies as involving a number of mounted men chasing down their target—and that's wrong. Only three of

Before funds could be collected to build a jail, prisoners were often chained to a tree in the town square. At the Wickenburg Jail Tree in Arizona, you can actually hear Marshall Trimble share the story by pressing an audio button at the site!

– Illustration by Bob Boze Bell –

Caught in the Act!
A remarkable photo of an actual stage robbery in progress! This Yosemite stage was stopped near Ahwahnee (north of Fresno, California), on August 15, 1905. The robber can be seen in the background and in the inset. After the outlaw robbed all the passengers, one of them, named Anton Veith, asked if he could take a photo. To Veith's surprise, the badman let him. The photo was published several days later in the *Fresno Morning Republican*.

– Courtesy Bill Secrest Collection –

the Arizona holdups went down that way. The rest were robbed by highwaymen afoot. They'd select a site where the stagecoach had to slow down, and they'd walk up to the vehicle with guns drawn.

Are the wooden hitching posts in frontier towns pure Hollywood?

Barry Waldbaum
Centereach, New York

Since nearly everyone traveled either on horseback or by wagon, most of the towns had hitching posts, especially around mercantile stores, the sheriff's office and saloons. Hitching posts were essential since folks didn't usually take their mounts to the livery stable, unless they planned to stay awhile.

Why are smaller wheels on the front of stagecoaches and wagons?

Charles Baker
Lake Panasoffkee, Florida

The front wheels were smaller on both wagons and stagecoaches because the front wheels had to be smaller, usually one to two feet in diameter, to permit sharp turns. Otherwise, a big wheel would jam against the wagon body.

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

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What HISTORY HAS TAUGHT ME

History has taught me that money and big-time family connections are still the only way to make it to the top. Not that you can't get there, but it's like hitting the lottery. You should entertain because you love it, and not for the fame and the fortune.

The road is where me and my brother Rick live nine months out of the year. I have been performing for 22 years. It's hard to build relationships when you are constantly living the life of a gypsy, but adventure and exploring are what we are all about.

The weirdest place we have ever played was the Metz club in Vegas. We opened for Foghat, and the place was packed full of bikers. We were a young, up-and-coming Rock band, and a little nervous, but we got a standing ovation. Both bands' backstage partying was straight out of the 1984 movie *This Is Spinal Tap*.

I grew up listening to Pop and Country music. Elvis. Donny and Marie (Yes, it's true). Rick Springfield. Sprinkle in a lot of KISS, Jimmy Buffett, Waylon Jennings, Willie Nelson and George Strait, and you have a good idea of my influences.

I like to take showgirls to cemeteries because it's a unique and sexy spin on Western history (plus, I'm hoping they will get scared and hold onto me). I have always had a fascination with death, and I respect the people who have gone before me and now know the great unknown.

The best thing about Vegas is you always have something to do. If you like to party and gamble, how can you beat it? But after three or four days, I'd recommend getting back to reality somewhere else.

If I were alive in the real Old West, I probably would have been shot down in bed by some showgirl's jealous husband.

The person who got me interested in history is my Dad. He absolutely loves old Western movies. History classes and books definitely got me addicted to the nonfiction Old West and now, I can't get enough.

Don't get me started on the way farmers and ranchers are treated by the government. They are the ones who supply us with our food and the materials to make our clothing. Back in the Old West, people knew the value of the family farm and farmers and ranchers were cherished by the community. We all need to buy locally-grown products.

The most underrated place in the entire West is Dodge City, Kansas. Someone once said, "It's easy to love the mountains, but it takes soul to love the plains." Standing in a warm summer breeze eating watermelon next to the old Santa Fe Trail wagon ruts, or having a picnic inside your vehicle overlooking the Dodge City stockyards, is like a little piece of heaven for this Western history buff.

I hate it when people are mean to each other. I played hockey for 20 years, and I would much rather be a lover than a fighter. We can all help out in our own communities. Just do something positive. Be nice to someone everyday. Give a stranger a smile or a helping hand. God knows we can all use a little more kindness.

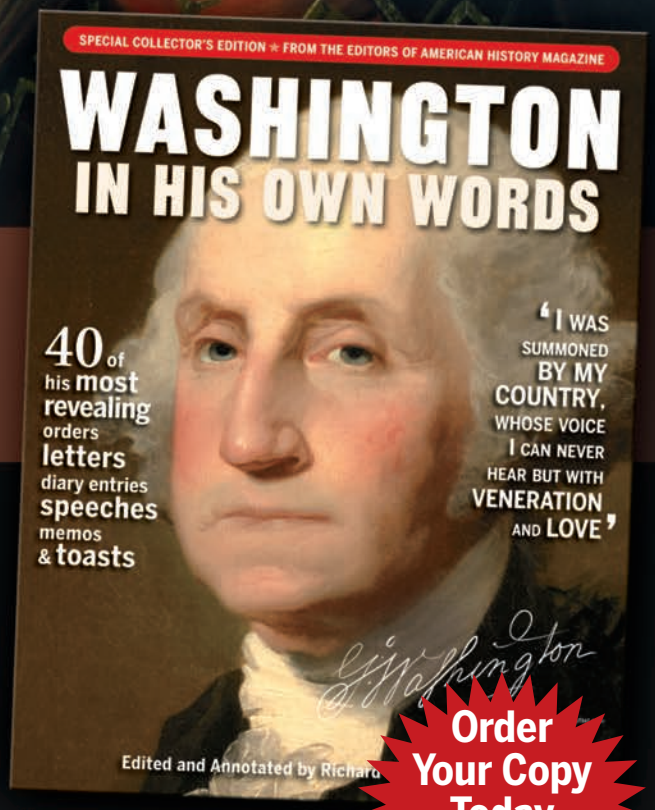
My favorite venue is Red Rocks Amphitheatre. The setting overlooking Denver, Colorado, is breathtaking, and the acoustics are phenomenal.

Most people don't realize the headaches and stress of the music business. Sometimes there are so many behind-the-scenes problems, that it's difficult to smile on stage.

BOB STINSON, GRAVE ENTHUSIAST

Bob Stinson (at left) is obsessed with Old West cemeteries, and he visits Doc Holliday's tombstone every time he passes through Glenwood Springs, Colorado. When he's not paying his respects to Calamity Jane and Alferd Packer, he's usually on tour with his brother Rick (at right). They both live in Las Vegas, Nevada, and their act includes a five-piece band, five showgirls and a comedian. Currently, the brothers are recording their next Country CD, due out in Summer 2011. Visit *StinsonBrotherz.com* for more information on their shows.

◆ Washington's words were stirring, but more effective was a simple gesture, and a comment. At one point he paused, fumbled with his speech and dramatically took out his eyeglasses, which few of the officers had ever seen him wear. Many of the men, suddenly aware that Washington had sacrificed so much himself, broke out in tears.



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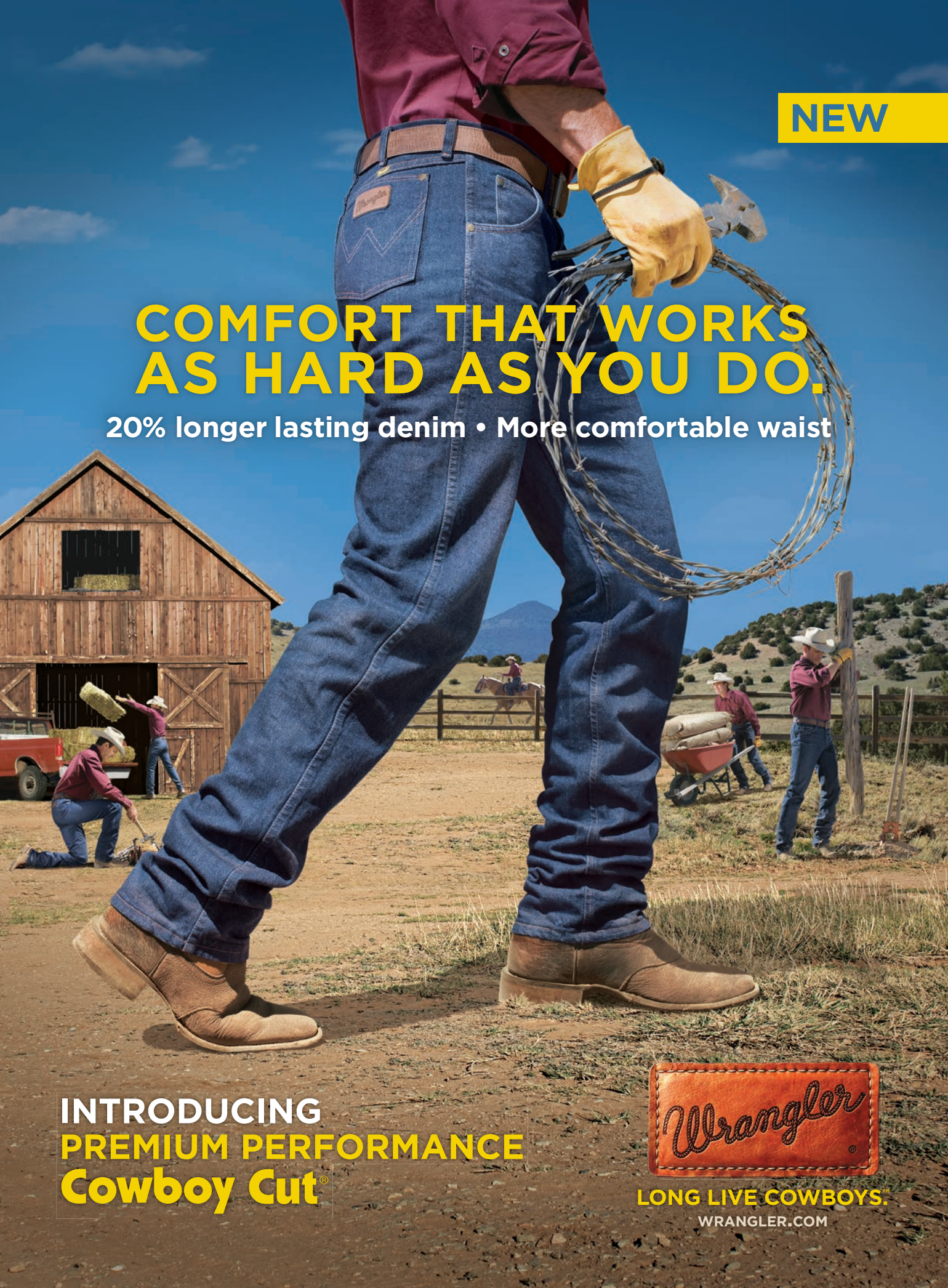
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