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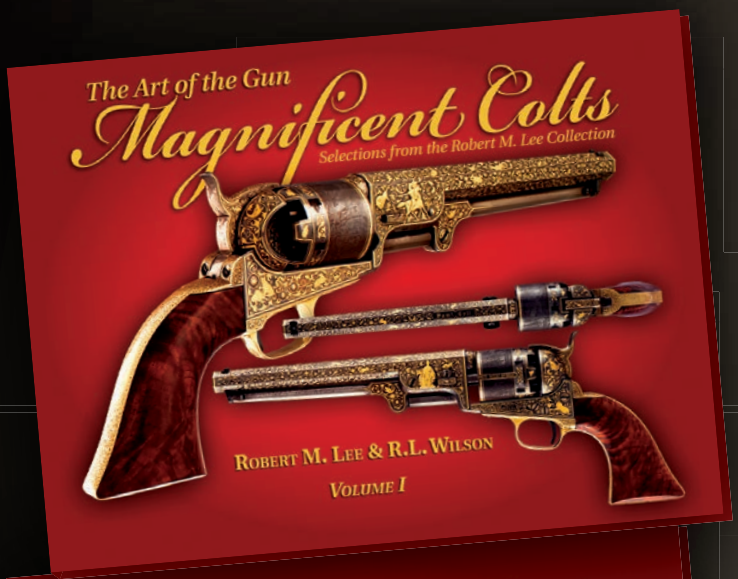

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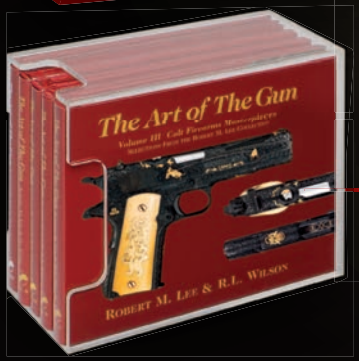

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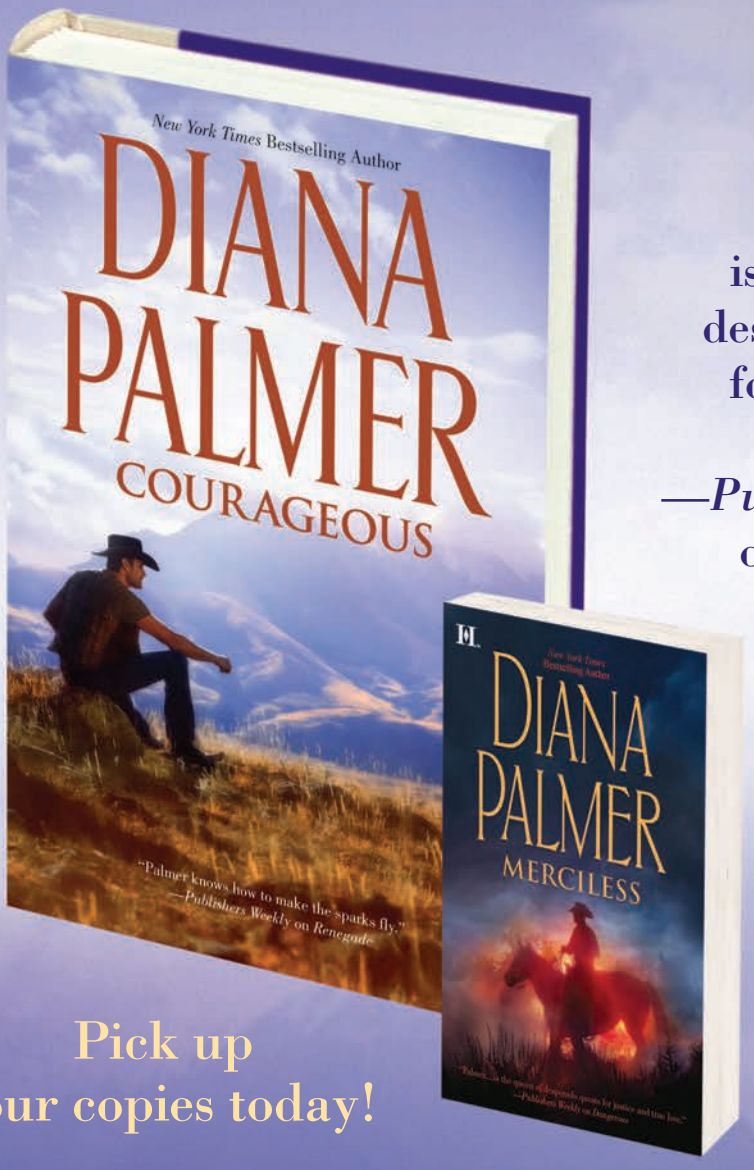

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SIEBER'S SCOUTS

Al Sieber stands to the far right of this dress parade of Yavapai scouts at Camp Verde, Arizona, in this circa 1880 photograph by W.H. Williscraft. Nine years had passed since he began his role as the U.S. Army's chief of scouts. When asked to explain the secret of his success in managing his Indian scouts, he replied: "I do not deceive them, but always tell them the truth. When I tell them I am going to kill them, I do it, and when I tell them I am their friend, they know it."

– Courtesy Sharlot Hall Museum Library and Archives, Prescott, Arizona –

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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Is this a photo of Wyatt Earp?

Nicholas Narog sent us this photo he believes is of Wyatt Earp. It really does look like the frontier marshal, and the majority of comments on our social networking sites tend to agree. Not everyone agrees (renowned Western photo collector Robert G. McCubbin being prominent among them). Check out the conversation at *TinyUrl.com/wyattearppic* (we also talked about this on our facebook page, *facebook.com/TrueWestMag*: check out the April 16 entry).

Scan the QR code with your smart phone to link directly to the video to find out more about the mystery photo.

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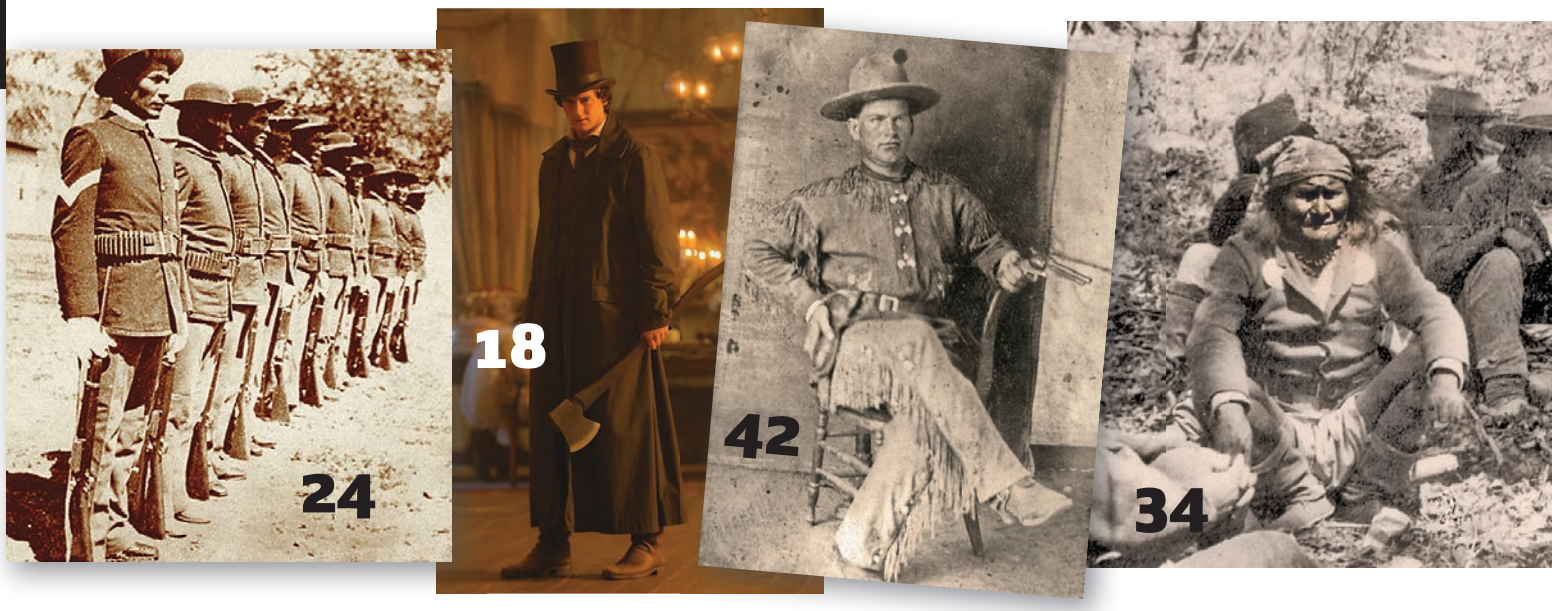

24 HONORABLE WARRIORS

Among the deadliest trackers who fought honorably for the U.S. Army were these Indian scouts from Arizona and New Mexico Territories.

—John Langellier

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This commentary on tiswin, and the stuff that powered so many breakouts and tragedies, provides a fresh look at the Apache medicine man and raider Geronimo

—Robert M. Utley

42 THE PEACEMAKER'S CLONE

Get a handle on outlaw Frank James's favored pistol, the Remington Frontier.

—Phil Spangenberger

53 FIREWORKS & FESTIVITIES

A history of Fourth of July celebrations and other summertime pioneer traditions, plus historic events out West you can enjoy today.

—Sherry Monahan

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OUR COVER

Deadly Tracker: Apache scout Dutchy.

– Courtesy National Archives; cover design by Daniel Harshberger –

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Three Degrees of Alchesay

A vital connection to Apache history is gone.

Back in 2006, a loyal reader of this magazine, Scott Stone, introduced me to Arthur Alchesay Guenther.

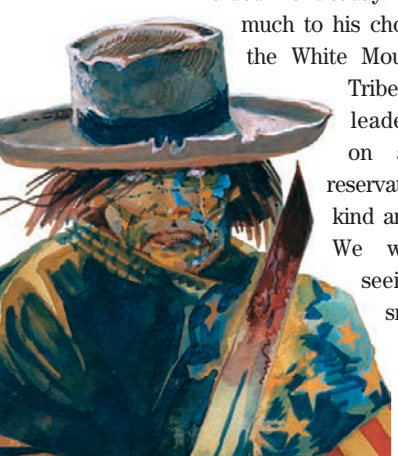
I was conducting research on the infamous scout Mickey Free when Scott contacted me and told me I needed to come up to the White Mountains to meet the man who knew the legendary Apache leader Alchesay (Guenther's godfather) *and* Mickey Free's granddaughter.

On June 22, 2006, I traveled to Pinetop, Arizona, to meet Lutheran Pastor A.A. Guenther. It was a thrill for me and, later, Paul Hutton, to meet Pastor Guenther, not only because of his extensive knowledge of Apache history and culture (he spoke fluent Apache), but also because of his special relationship with Alchesay (right; also see p. 29 & 37).

When Pastor Guenther said to me, "You know Mickey Free carried a big knife," it had gravitas. That is exactly how Paul and I portrayed the scout in our *Graphic Cinema* presentation in the Nov/Dec. 2008 issue of *True West* (see below).

Pastor Guenther passed away on April 30, 2012. To think that the Top Secret Writer (Hutton) and I shook the hand of the man who shook the hand of Alchesay is what living history is all about.

Scott best summed up our feelings: "We lost one of Arizona's great pioneers and a valued friend today. He contributed much to his chosen people of the White Mountain Apache Tribe. He possessed leadership both on and off the reservation in a gentle, kind and caring way. We will all miss seeing his ever-smiling face."



(Clockwise, top left) Alchesay and A.A. Guenther in 1923. The notorious Mickey Free. Two different sculptures of Mickey Free sent to me as gifts: Glenwood Swanson's bronze and Larry Lebeda's miniature, which shows our invention—an American flag serape. Both are prominently displayed at the *True West* headquarters.

– True West Archives –

Bob Boze Bell and Arthur Alchesay Guenther at Guenther's home in Pinetop, Arizona.

– By Scott Stone –

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

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Quotes

"It takes a great deal of history to produce a little literature."
–Henry James

"Take away my factories...take away my money...but leave me my men, and in two or three years, I will have them all again."
–Andrew Carnegie (1835-1919)

"A morally astute sharpshooter with nice Southern manners, a sense of humor and a clean cowboy hat—you don't find men like him every day."
–Olen Steinhauer, in The New York Times, *describing Raylan Givens, the Elmore Leonard-inspired U.S. marshal in FX's* Justified

"It is not in doing what you like, but in liking what you do that is the secret of happiness."
–Sir James M. Barrie

"If everybody was satisfied with himself, there would be no heroes."
–Mark Twain

"I believe in censorship. After all, I made a fortune out of it."
–Mae West

Bizarro BY DAN PIRARO

Comfortable in Chaos

On his favorite painting, Frederic Remington's *The Stampede*: "This is not a nice, orderly cattle drive. There's all sorts of stuff going on. The cowboys are straining to keep up, to restore control. And that's the most important quality that our troopers need going into asymmetrical combat situations: they've got to be comfortable in the chaos."

Gen. David Petraeus, CIA Director
Time Magazine, *August 22, 2011*

Old Vaquero Saying

"Procrastination is the art of keeping up with yesterday."

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BY MARK BOARDMAN

Lord of Lightning

Nikola Tesla's mysterious experiments with electricity in Colorado Springs.

Strange things seem to happen in the Colorado mountains.

Alferd Packer "et" some of his traveling buddies there in the early 1870s, and it's where socialite "Baby Doe" Tabor froze to death in a broken down cabin near a played-out mine.

Nikola Tesla's experiments belong on the list. He caught lightning in a building.

> He said he was going to send a radio signal from Pikes Peak to Paris.

Born in Serbia in 1856, Tesla came to New York City in 1884 (and became a citizen seven years later). He briefly worked for inventor Thomas A. Edison, but a dispute over money led Tesla to start his own company. The two men were enemies for the rest of their lives.

In the late 1880s, Tesla developed a system of alternating current (AC) for electricity conduction. Edison had previously patented a direct current (DC) system, so this didn't help their relationship. Tesla's ideas were eventually adopted worldwide.

Over the next few years, Tesla worked on x-rays and radio. He built a remote-controlled boat that was the forerunner of many modern weapons (like torpedoes, missiles and bombs) and perhaps of robotics. But others were given most of the credit (and the big bucks). Tesla became increasingly frustrated—yet he continued to work with electricity.

In May 1899, the scientist moved to Colorado Springs, Colorado, after getting an offer of free land and power. He said he was going to send a radio signal from Pikes Peak to Paris (it didn't happen). His research went beyond that.

In the lab he built outside the city, he discovered earth itself was a conductor of electricity. This insight led him to believe he could send unlimited amounts of electrical current anywhere on the planet. To do that, he needed man-made lightning.

He and his crew built a huge magnetic coil inside his laboratory. At the flip of a switch, giant arcs of electricity ranged through the building. Bluish electric bolts shot out from the 168-foot antennae atop the lab. Voila! Tesla had created his lightning.

The downside? The power surge fried the local electric company's equipment, and all of Colorado Springs experienced an extended blackout. Tesla received a bill for the damage (and had to start paying for his electricity).

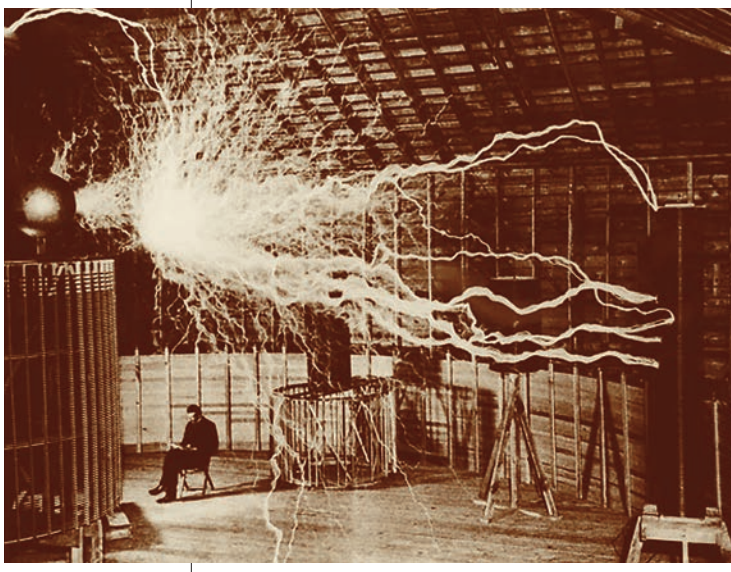
The locals must have been wondering what the heck that strange guy was up to…and the fact is, we still don't know.

The rest of Tesla's work in the West is a mystery. He claimed he could illuminate light bulbs more than 25 miles away, simply by sending directed wireless power to vacuum tubes planted in the ground. His notes indicate his attempts to send low-frequency radio signals at high altitudes. But we don't know if he succeeded in these endeavors.

To top things off, Tesla's equipment started picking up a repeating signal from outer space. He came to believe Martians were trying to communicate with him. More than likely, these were natural radio waves.

By early January 1900, Tesla was done with his work in Colorado. He moved back to New York and continued his scientific efforts for the next 43 years until his death in the Big Apple. His cremated remains, along with many of his papers and artifacts, ended up at a museum in Belgrade (then Yugoslavia, now in Serbia).

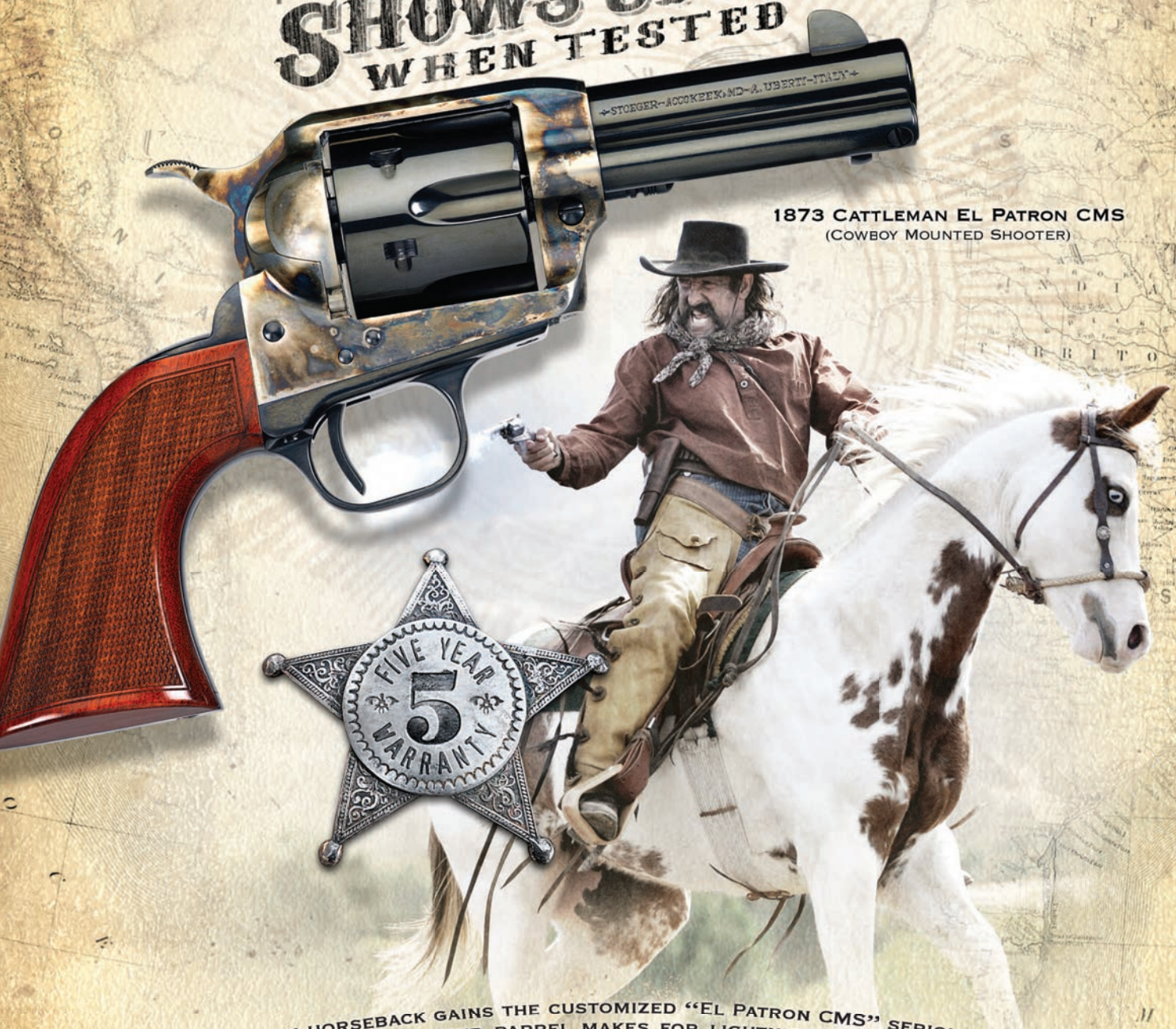
His lab was torn down in 1905. The contents were sold to pay off debts. Maybe Tesla still owed on his electric bill.



No one knows if Nikola Tesla ever wirelessly transmitted the lightning power from his Colorado Springs laboratory (shown below) to Pikes Peak.

– True West Archives –

CHARACTER SHOWS UP BEST WHEN TESTED



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A. Uberti
History Repeats Itself

BY JANA BOMMERSBACH

If Walls Could Talk

The multicultural stories of the Magoffin family come alive at the renovated adobe hacienda.

Josephine Magoffin's 1896 marriage to William J. Glasgow was not the first time the families had connected. James Wiley Magoffin purchased goods from Santa Fe Trail trader Edward Glasgow, William's father.

– Courtesy Magoffin Home State Historic Site –

The old saying "if walls could talk" has a breathtaking implication when those walls are in the Magoffin Home in El Paso, Texas.

This 1875 adobe hacienda not only could tell the story of a multicultural family that was instrumental in founding the city of El Paso, but also could speak to frontier trade, wagon trains, the American expansion West, travel on the Santa Fe Trail, hardships of the Mexican War, the American Civil War, the impact of railroads on the West and the growth of the Southwest.

These stories would be told in both Spanish and English, for this house, much like the city it resides in, represents the blending of Mexican and American cultures.

For a year and a half, the home has been closed for extensive renovations, which included a new roof and re-grading to keep water away from the adobe walls, says Leslie Bergloff, the site manager of the house for the Texas Historical Commission. The house reopened in May.

"This is really a beautiful building and after the renovation, it's just stunning," she says. "When people enter the house, they step back in time."

> "When people enter the house, they step back in time."

The time they step back into predates El Paso itself, when its predecessor was named Magoffinsville for James Wiley Magoffin—father of the man who would build this hacienda and become a founding and leading citizen of El Paso.

James was born in Kentucky, but moved to Old Mexico in the 1820s. In 1839, he married his Mexican-born wife, Maria Gertrudis Valdez. They had eight children. His son Joseph was born in Mexico, but moved back to the U.S. as a young boy.

Joseph first came to El Paso, on the American side, in 1856 to join his father's mercantile business. After leaving to serve in the Civil War, he returned a married man and became a leading advocate of the region. He helped bring railroads to El Paso, cofounded a bank and served the community as a four-term mayor and a county judge. His wife, Octavia, was a social leader and active member of Catholic charities. Their daughter, Josie, had what the town dubbed as the "wedding of the century" when she married William J. Glasgow—a military hero of the Spanish-American War, Pershing Expedition and WWI. The Glasgows lived in the house from the mid-1920s until the 1960s. Their daughter, Octavia, lived there until her death in 1986.

By then, the hacienda—expanded over the years into several interlinked buildings—had opened as a house museum.

"This house is important because it's one of the best examples of Territorial-style architecture in the Southwest," Bergloff says. "It preserves El Paso history and its inheritance. It shows the life of a multicultural family. It is an important story to tell."

When the Texas Historical Commission took over the house four years ago, the family's story began being shared in "living history" events that re-create a real moment in the life of the Magoffin family. Bergloff, the staff and volunteers spend months researching and writing the script, and then act out the family roles during "Candlelight Tours" held in the fall. "We're so proud of telling history this way," she admits.

She's also thrilled with the renovations that assure this historic treasure is safe and sound, so its walls can continue to talk.

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

BY MEGHAN SAAR

A Proud People

This year is truly Howard Terpning's finest for both the artist and collectors alike.

Astute collectors of Western art often get more bang for their bucks. Case in point: Howard Terpning's 1977 masterpiece *Captured Ponies* bid in this year for $1.7 million. It last went up for bid at Coeur d'Alene Art Auction in 1995 and sold for $115,000. We don't know if the oil exchanged hands in private sales along the way, but even so, that's a nearly 1,400-percent return in less than two decades. Want to see an even bigger gain? Stuart Johnson, the owner of Terpning's official art gallery in Tucson, Settlers West, says he sold this oil in 1977 for $7,250. Wow!

The year 2012 is shaping up to be an incredible one for Howard Terpning and the art collectors who admire his work.

At the Scottsdale Art Auction, held on March 31, Howard Terpning broke his all-time auction record with *Captured Ponies*, which hammered in at $1.7 million. Roughly a hundred lots earlier, the crowd thought the record had been surpassed when *Mystic Power of the War Shield* hammered in at $1.5 million. Terpning first broke the million-dollar mark when *The Search for the Renegades* sold for a $1.3 million bid at Coeur d'Alene Art Auction in 2006.

But the lucky few who walked away with a Terpning painting that day will not be the only fans dealt a special treat this year. Through July 1, the Autry National Center in Los Angeles will feature a dynamic retrospective of Terpning paintings. "The Autry show is incredible because the vast majority of Terpning's artwork is in private collections, so it's a unique opportunity to view his works," says Wendy Wentworth, of Greenwich Workshop Press.

The last time collectors were treated to a Terpning retrospective was a one-month show at the Eiteljorg Museum in Indianapolis in 2001.

To coincide with the Autry show, Greenwich Workshop Press has released a book written by Howard's artist friend, Harley Brown (see p. 61), called *Terpning: Tribute to the Plains People*. Inside, collectors share why they appreciate and respect Terpning's portrayals of the Plains Indians, which particularly favor the late 18th-century period when their culture thrived with horses and buffalo.

"For us, it's the combination of dignity and pathos that he incorporates into his images of the Native American," notes collector Alan F. Horn, "images that communicate strength, honor, beauty, and freedom—values that we like to think reflect, even today, the best of America. They tell stories of a time gone by and of a people conquered (yes) but not diminished, a people in harmony with our earth, in a time of their own."

In his artworks, Terpning makes a point not to portray battle scenes or violence. "I'd rather put my focus on the people than on the action for its own sake," says the artist, whose Marine experience in WWII and as a combat artist in Vietnam has colored the compassion he feels for the struggles faced by Plains Indians.

The truest statement about collecting Terpning was shared by the CEO of ENSCO, Carl Thorne, and his wife, Rosella. John Geraghty, the Autry trustee who put together this year's exhibit, once told them, "You will find living with one of his paintings a rewarding lifetime experience."

Collectors earned more than $13.3 million from the sale of their Terpnings and other art at the Scottsdale Art Auction.

Notable Western Art Lots Included

(All images courtesy Scottsdale Art Auction)

Pay attention to the "meticulous spacing of the feathers" on this Crow bonnet, Harley Brown writes in his praise of this Terpning portrait, *Leader of Men,* which sold for $850,000. "Place your fingers over the feathers on his left shoulder to see how it reduces this remarkable design."

Six years ago, Charles M. Russell's *Indian Scout on Horseback* sold for a $250,000 bid at Cowan's auction of collectibles owned by Marge Schott, the deceased CEO of the Cincinnati Reds. This year, the oil on canvas hammered in at $600,000. That's more than double your money; that's a return of 140 percent!

Many of the paintings by William R. Leigh are action scenes, but he often reserved his contemplative Western canvases for his portrayals of the Hopi, Zuni and Navajo. His 1914 oil of an Indian staring out at the setting sun, *The Great Spirit*, hammered in at $750,000.

All seven Terpning paintings up for sale at the auction sold. His *Mystic Power of the War Shield* went for a $1.5 million bid. These galloping Cheyennes shake their war shields at the sun and lean down to brush them against the grass, actions meant to invoke medicines that they hoped would deflect enemy bullets and arrows.

Painted in 1938, a year before the death of the artist, Frank Tenney Johnson, *When All's Quiet* is a fine example of the Western nocturnes that Johnson made famous; $500,000.

UPCOMING AUCTIONS

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BY HENRY CABOT BECK

Hollywood's Honest Abe

Westerns with political context are defining the genre in 2012.

The Western was in a holding pattern, for the most part, in 2011.

We had *Rango*, which pulled out a shopping cart full of awards, including "Best Animated Feature Film" in this year's Oscars.

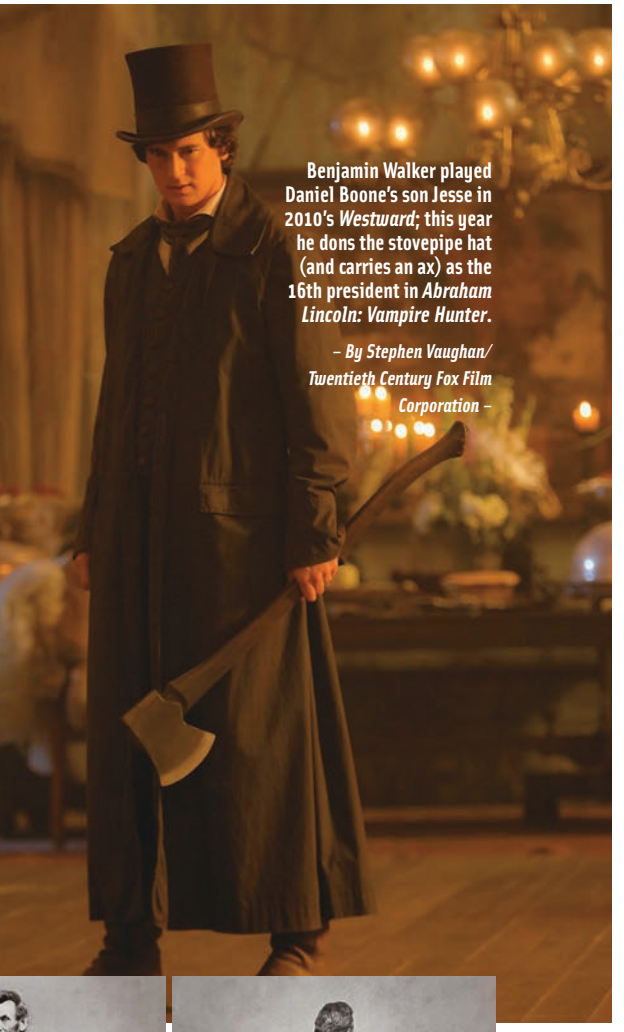
Cowboys & Aliens had its defenders, though not too many. Of all the reasons as to why it jumped the tracks, possibly the kindest thing we can say about the film is that it defied expectations; it was a B-Western made out to look like an A-Western.

Hell on Wheels was the second-highest rated series on the AMC cable station (the *Walking Dead* was number one), and it's fair to say that the series exceeded our expectations. We're looking forward to seeing where it goes in the second season.

And Luke Perry scored big in the first *Goodnight for Justice* made-for-TV movie—so well it has generated at least two more movies. If the ratings stay good, Perry, and his roving circuit judge, could keep the ball rolling for years. He certainly has the drive and the enthusiasm.

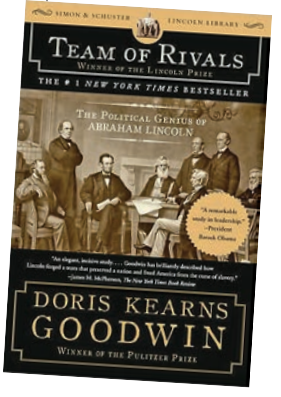
But 2012 is going to be a little different. We have three big pictures before us; all of them are unique in the political context they promise to provide, and yet they all have something in common—these Westerns take place in the post-Civil War era, a period featuring notorious outlaws and famous lawmen, the escalation of the Indian Wars and the army's involvement of those struggles, and the great cattle migrations. Prior to the Civil War, all but a few of the cities west of the Mississippi were mud holes and shacks, forts and trading posts. Trains went west before the war, but the transcontinental railroads didn't really arrive until the 1860s-70s.

Two of the movies portray America's 16th president, Abraham Lincoln. A popular subject during the first half of the 20th century, Lincoln was depicted at least 200 times, sometimes peripherally; other times, he was the subject of the entire picture. Studios released the silent-era Lincolns, such as 1924's *The Dramatic Life of Abraham Lincoln*. Walter Huston played Abraham Lincoln for director D.W. Griffith in 1930. Henry Fonda starred in John Ford's *Young Mr. Lincoln* in 1939. And Raymond Massey took the lead in 1940's *Abe Lincoln in Illinois*. In those days, Lincolns were everywhere.



Benjamin Walker played Daniel Boone's son Jesse in 2010's *Westward*; this year he dons the stovepipe hat (and carries an ax) as the 16th president in *Abraham Lincoln: Vampire Hunter*.

– By Stephen Vaughan/ Twentieth Century Fox Film Corporation –



A look at the covers of books that inspired this year's two Lincoln pictures reveals they are worlds apart. Scott Nobles designed a macabre cover (far right) for Seth Grahame-Smith's *Abraham Lincoln: Vampire Hunter*, while Doris Kearns Goodwin's excellent book covering Lincoln's political prowess (right) is clearly serious.

– Far right: courtesy Scott Nobles Photography / Grand Central Publishing; Right: courtesy Simon & Schuster –

The first of the new batch of Lincolns will be released on June 22, and it covers several decades in Lincoln's history, beginning in his earliest years all the way to his death. This 3-D movie, which was based on a successful 2010 novel, will be illuminating a hitherto secret aspect of the great emancipator's career.

Abraham Lincoln: Vampire Hunter tells the firsthand written story describing Lincoln's fierce struggles to eradicate the living dead—a series of battles that continued throughout his entire life and may have had something to do with his death. Scriptwriter/novelist Seth Grahame-Smith has promised that these creatures will not in any way resemble the touchy-feely, romantic teen emo kinds of vampires. These are the other kind—the rending, clawing, gleaming, fangy types. Lincoln has his hands full dealing with these monsters, and much of the time, his hands are full of sharp instruments, like axes, according to the trailers.

Maybe this premise sounds like something of a stretch. Maybe Lincoln had other work in mind, like winning a presidency, abolishing slavery and combatting the rending, clawing types of politicians he had to reckon on, who didn't brandish actual fangs.

Could be the hitherto unknown vampire side of Honest Abe's history is a little hard to buy. That said, this movie looks great—it's produced by Tim Burton, and the director, a Russian-Kazakh named Timur Bekmambetov, is one of the big international talents of weird—guys who are in the ranks of like-minded mad movie makers like Guillermo del Toro and Peter Jackson. The trailers look terrific, and based on the book and everything else we've seen so far, *Abraham Lincoln: Vampire Hunter* looks like it will be one of the big tentpole thrill pictures of the summer season.

Of course if you want your Lincoln straight, another Lincoln movie will arrive after Thanksgiving, and it already has Oscar buzz spinning around it. This is a big picture, directed by Steven Spielberg and starring Daniel Day-Lewis, who stepped in when Liam Neeson stepped out. This movie is so dignified, they're not even referring to the man by his first name. It's not Abe, nor Abraham, nor Lincoln: The Movie. This movie is simply: *Lincoln*.

This is a star-studded affair, loaded to the beams with major talent, and it's based on Doris Kearns Goodwin's enormously regarded biographical portrait, 2005's *Team of Rivals*. The section of the film Spielberg and his writers are concentrating on takes place in the last few months of his life, during the end of the Civil War. This is what we think of as a "prestige picture," or a class act. If any vampires are lurking around the Congressional corridors, we can assume they will be good enough to keep to themselves, at least until the Reconstruction Era goes into full swing.

Spielberg's massive cast-loaded *Lincoln* will bounce together in December with a Western by Quentin Tarantino. His movie, *Django Unchained*, might just be one of his best and most ambitious movies in his career (at least, based on a draft of the script leaked out on the Internet). One thing is for certain, moviegoers won't mistake his movie for Spielberg's *Lincoln*, even though both films take place in the middle of the 19th century.

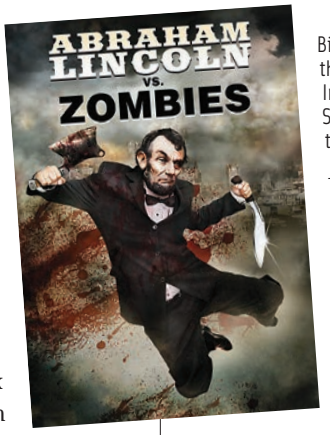
Tarantino does have a history of angering or offending his audiences. It helps if you go in knowing that most of his movies take at least some of their inspiration from Spaghetti Westerns. He utilizes Spaghetti Western music, camera angles and themes. His work is inspired by the second tier of Spaghetti filmmakers, like Sergio Sollima and Sergio Corbucci. The Clint Eastwood pictures that Sergio Leone made, plus *Once Upon a Time in the West*, didn't even begin to hint at the dark end of the Spaghetti Western spectrum.

Tarantino's first movie, *Reservoir Dogs*, steals a scene directly from Corbucci's 1966 Italian movie *Django*—it's the scene when an ear gets cut off. It also gives you an idea of what Tarantino is thinking about when he uses the name "Django."

Somewhere between 30 and 50 different European movies have been made with the name Django, either in the title or as the name of the character. Most of them have nothing whatsoever to do with each other, except that the title guaranteed box office sales. Some of these movies are decent, some reek, but they all started with that first movie, *Django*, starring Franco

Walter Huston was cast as the Great Emancipator in D.W. Griffith's 1930 film, *Abraham Lincoln*, the first of his only two talkies. Although Griffith does not underline in his film that the South was defending the right to slavery, he did at least include touches of racial injustice (see above scene). John Ford's *Young Mr. Lincoln* not only failed to mention slavery, but blacks do not even appear in its 1830s Illinois.

– Abraham Lincoln *courtesy United Artists;* Young Mr. Lincoln *courtesy Twentieth Century Fox Film Corporation* –



Bill Oberst Jr.'s honest Abe destroys the Confederate undead in the Indie Western directed by Richard Schenkman that hit the streets this past May.

– Courtesy The Asylum –

Nero (who only played the character twice) and the director Corbucci.

Alex Cox, a filmmaker and the author of a seminal book about the Spaghetti Western genre, *10,000 Ways to Die*, describes *Django* as an "impressionistic, cruel…pop-cultural stew."

This is a pretty apt description of Tarantino's films as well, and there's no reason to think the same won't be true of *Django Unchained*.

All that said, *Django Unchained* is going places no Spaghetti Western, or for that matter, any Western, has gone before. This picture will take place two years before the Civil War, and, although the movie will see parts of Texas, Tarantino has said this is going to be more of a "south." Most of the story appears to take place in the deep south, Tennessee and Mississippi—and what it's about, is slavery, and Django is black.

The movie stars Jamie Foxx as Django, and its other actors include Leonardo DiCaprio, Kurt Russell and Samuel L. Jackson. Based on the script, what the old *Django* and the new one have in common is that both films are violent, emotionally flat and exceptionally cruel. The heroes and the villains in the original *Django* are so close in nature that it's next to impossible to tell them apart, but somehow there is a distinction, and that was what made Corbucci interesting as a filmmaker. This is also true of Tarantino.

But *Django Unchained* adds slavery and racism to the formula. Because of this, the new picture might just step on a lot of toes. Based on what I know about the film now, I predict that *Django Unchained* will defy expectations and that the issue of race will be the reason why.

These two pictures that promise to share such different spins on slavery in America are already making December look like an interesting movie month for Western fans.

We do have one more invite to the Lincoln party. The movie will probably hit the discs and cable outlets, but the poster is pretty funny: *Abraham Lincoln vs. Zombies*. Somehow I don't see the film competing with Spielberg, Tarantino or the Vampire fantasy.

DVD REVIEWS

The Big Trail

(Blu-ray Walmart, $24.99) *The Big Trail*, director Raoul Walsh's epic covered wagon

frontier Western, keeps getting better and better.

Released in 1930, it was everything a movie was supposed to be and much more. Loaded with detail, action and drama, it was 70mm big, long before widescreen would become common in the 1950s. In fact, it was too big, and not many theaters were equipped to screen it. The movie was supposed to make a star out of a young actor named John Wayne, but that didn't happen either.

No matter. It's an amazing movie, and the two-disc, bells-and-whistle DVD is everything people have been wanting. The new Blu-ray is even better, offering a visually clean and sharp picture, which makes a huge difference. We're seeing more and more Westerns available in Blu-ray, and *The Big Trail* is one of the most impressive.

Monogram Cowboy Collection, Vol. 2

(Warner Archive Collection, $34.95) Of the eight features in this Monogram B-Westerns collection, two are in color (Cinecolor), and they both star Rod Cameron, who might have reached a higher rung in the star ladder, had he gotten better breaks. Had he played a bad cop of a loser crook like Sterling Hayden in *The Killing*, we'd know him better than we do today. The two Cameron films in the collection, *Fort Osage* and *Wagons West*, are smart, better than average in their writing and particularly sympathetic to American Indians.

The other six films star Whip Wilson, who did pretty much exactly what he was expected to do. The Wilson Oaters are decent black-and-white B-pictures, maybe a notch above middlin', but not much. These are snack-size time fillers.

The Warner Archive people did a fine job of cleaning up the negatives, and I hope they pull out a few more Westerns from their shelves.

Cheyenne: The Complete Third Season

(Warner Archive Collection, $49.95) Cheyenne, as a series, didn't exactly break new ground as the show progressed. It didn't

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need to, because it had a perfect formula: stacks of scripts from the Warner movie library retrofitted for the hero, lumbering Cheyenne Bodie, who always found some line of work, either peacemaking or cowboying or trailblazing, from one show to the next (but very little romancing).

Despite how much physical space he took, the character of *Cheyenne* was a mild presence, and that worked to his benefit. What was unique about the actor who played him, Clint Walker, was that the star went on strike during the third season, demanding money he had coming, among other things. At the end of the 1957-58 season, Walker walked. Warner created a new series, *Bronco*, starring Ty Hardin, but while it was successful enough, Walker came back a year later; *Bronco* and *Cheyenne* leapfrogged episodes for a period of years.

The first one-hour network TV series, *Cheyenne* had top-notch production values, good guest actors and generally decent writing. It's worth talking about the second episode in the season, "The Conspirators," in which Bodie gets to sing and dance with a whip, dressed in a tuxedo. It's a hoot.

Welcome to Hard Times
Day of the Evil Gun

(Warner Archive Collection, $19.95 each) Henry Fonda was rounding 60 when he started working in a handsome number of Westerns, particularly 1965's *The Rounders*, directed by Burt Kennedy.

The next picture Kennedy made with Fonda was an odd choice, *Welcome to Hard Times*. Based on a novel by E.L. Doctorow, it's a thick allegorical story, so spare and dusty, it almost resembles a Spaghetti Western, or something akin to *High Plains Drifter*.

In the picture a man visits the town of Hard Times, killing or burning nearly everybody and anything around him. He's as much a force as he is a man, like a tornado. Fonda's character, a former lawyer named Blue, is determined to rebuild the town and look after the handful of survivors, even though he knows the man will

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eventually return. The town repopulates with the help of an entrepreneur (Keenan Wynn), a few dance hall ladies and a drifter played by Warren Oates, who adds a lot of life to the picture.

As Westerns go, this is a pretty barren one, but it has a few virtues, not least of all the cast.

In 1968's *Day of the Evil Gun*, Lorn Warfield (Glenn Ford) and Owen Forbes (Arthur Kennedy) are tracking Warfield's wife and two young daughters, who have been kidnapped by Chiricahua Apaches.

During their quest, Warfield and Forbes have a series of misadventures, which include being clubbed by Apaches (counting coup), robbing the good-natured Jose Luis Gomez de la Tierra y Cordoba DeLeon, running into a cholera epidemic and fighting another batch of Apaches, this time in the company of a group of U.S. Army deserters.

More than a few elements of *The Searchers* can be seen in the film, but it works in a different way. Even though the shoot was rough (in Durango) and most of the cast was sick while making it, it's a watchable movie, written by Charles Marquis Warren, who had a hand in creating *Gunsmoke*, *Rawhide*, *The Virginian* and a handful of decent Western pictures.

IN THE WORKS

Warner Bros. Theater Screenings

The new Warner Bros. Theater in the Smithsonian's National Museum of American History, in Washington, D.C., debuted this past February 3, with a handful of Humphrey Bogart pictures, including *Casablanca*.

On June 22-24, the theater will show a batch of Clint Eastwood Westerns, *Unforgiven*, *Pale Rider* and *The Outlaw Josey Wales*, as well as a documentary on Eastwood. Later in the year it will mark the 150th anniversary of the start of the Civil War, in October 19-21, featuring *Gone with the Wind*, *Glory*, *Gettysburg* and *Gods and Generals*.

Most of the screenings are free; visit *AmericanHistory.si.edu* for details.

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.

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BY JOHN LANGELLIER

INDIAN SCOUTS IN ARIZONA AND NEW MEXICO TERRITORIES

HONORABLE WARRIORS

Long before the famed Code Talkers, American Indians from today's Arizona and New Mexico played important roles in the U.S. military. As early as the 1850s, some Navajos were paid for various temporary duties.

It soon became evident to certain officers on the frontier that conventional tactics from the recently ended Civil War were insufficient when it came to the guerilla warfare the Army faced when fighting the Western tribes. The enlistment of Indians as scouts was one solution to this challenge. For this reason, when federal legislators passed a reorganization bill for the Army, a special provision was included and set into motion by General Orders No. 56, Office of the Adjutant General, August 1, 1866.

> "To polish a diamond there is nothing like its own dust."

For nearly three decades, Indian scout enlistments ranged from three months to six or 12 months. Some men signed up time after time. Some spent as much as 30 or more years of total service; in some instances more than one generation enlisted.

George Crook was one of the greatest proponents of deploying Indian scouts. When he had assumed command in the Department of Arizona, this astute officer first employed Mexican or Mexican-American scouts. Crook changed his approach, encouraging groups now referred to as Hualpais, Maricopas, Pimas, Navajos, Yavapais, Coyoteros and White Mountain Apaches to join and be led by Army officers and civilians under the designation of "chief of scouts" who could serve as trackers and interpreters.

Ultimately Crook came to rely most heavily on the people we now refer to as Apaches. He believed: "To polish a diamond there is nothing like its own dust."

In other words: It took an Apache to track and bring an Apache to bay.

This is not to say that Crook and others recruited only among the various Apache bands. As indicated, he also sought out Yavapais as scouts, including one of the most interesting members of this group named Hoomothya by his people, but known as Mike Burns by the whites. Moreover, Navajos remained a fixture of life at Fort Wingate, New Mexico, until being disbanded in 1895.

The worth of the scouts was recognized in military reports and by the fact that a number of them received the Medal of Honor (see p. 33). Another acknowledgment of their worth came on August 11, 1890, when a U.S. Army directive called for standardization in the outfitting of scouts as this pronouncement seldom, if ever, was followed to the letter.

By the time the last four scouts retired at a formal ceremony held at Fort Huachuca, Arizona, in 1947, photographs indicate that the men finally had adopted regulation uniforms. That event also marked the end of an era when scouts proudly donned the uniform of their nation.

What prompted these men and many of their predecessors to take up arms against other Indians and sometimes against their own people? Motives varied and often were complex, but Professor Victoria Smith of the University of Nebraska in Lincoln provided one powerful answer to the complex question. She succinctly concluded: "I do believe that these Apaches saw the institution of scouting as simply an extension of their apprenticeship for warfare. Apaches considered any warrior work honorable. It only matters that you are a man and that you are fighting for what you believe in."

Regardless of their motives, the Indian scouts helped transform Arizona and New Mexico from territories into states in 1912.

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

BATTLE ATTIRE

Although Crook would rely most heavily on Apache scouts from Arizona and New Mexico Territories, he also recruited among other native bands. The Navajos had been employed by the U.S. Army as interpreters, guides and scouts as far back as the antebellum era. Regardless of the tribe, the scouts widely ranged in their choice of apparel. Nothing shows the contrast better than the Navajo scout (left), dressed for battle in his native apparel, and Yavapai scout Hoomothya (right), who enlisted under the name Mike Burns and is shown proudly wearing his uniform, years after his honorable discharge in 1886.

– Navajo: Courtesy B. William Henry; Yavapai: Courtesy Arizona Historical Society –

The 1866 congressional legislation authorizing Indian scout enlistment gave scouts the "pay and allowance of cavalry soldiers" ($13 for privates, $15 for corporals, $17 for sergeants and $22 for the top rank permitted to scouts–a first sergeant), plus 40¢ a day if they used their own mounts and horse equipage. The Army also provided the scouts with government firearms, rations and other issue items. Here, a young Navajo scout, surrounded by 6th U.S. Cavalry troopers, is earning his pay and enjoying a hunting outing, both bonuses for his services.

– Courtesy Christian Barthelmess Family –

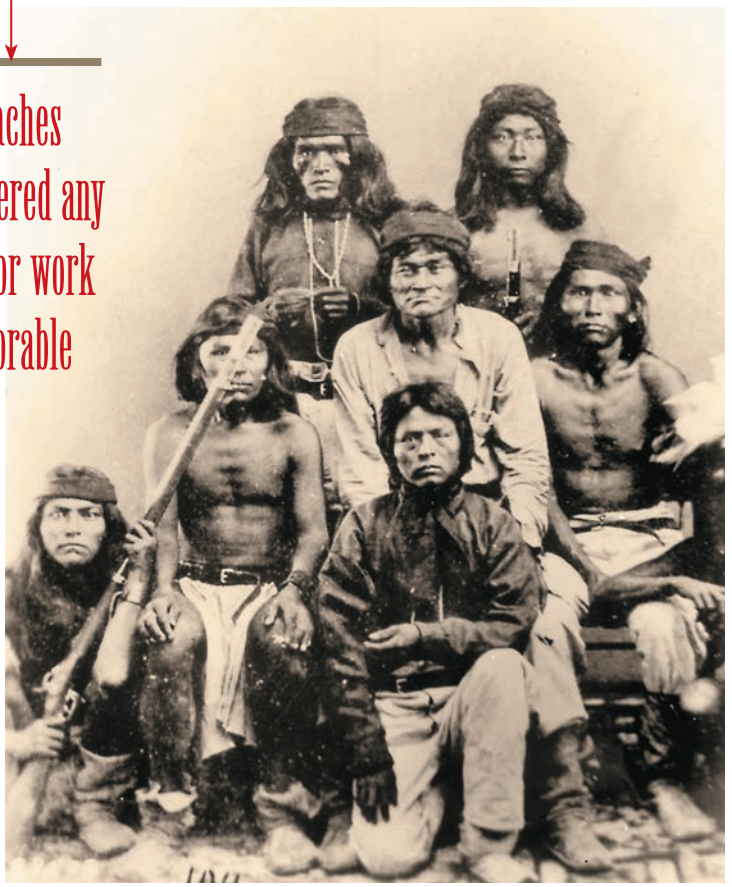
In the late 1870s, Company D, consisting of Apaches, replaced earlier Yavapai scouts at Fort Huachuca, Arizona. This move was in keeping with the effort by Army officers, such as Gen. Crook, to rely heavily on men from the various bands of the same people who they pursued.

- Courtesy Fort Huachuca Museum –

Taken near the end of the Victorian era, this extraordinary photograph captures the appearance of the scout detachment at Fort Apache. They have been issued the special domed black hat, red and white hat cords and crossed-arrow insignia unique to scouts. These men also carry .30-40 caliber Krag carbines, a magazine weapon that started being issued to mounted troops in the mid-1890s.

– Courtesy Nohwike' Bágowa, the White Mountain Apache Cultural Center and Museum –

Apaches considered any warrior work honorable



A number of Mexican and Mexican-Americans, including the unidentified man (kneeling front row, center) in this early 1880s Buehman group shot of Aravaipa or Pinal Apaches at San Carlos Reservation, served as interpreters, guides and, on rare occasions, as scouts. The best known individual to serve in this last category, Felix Telles, had been captured and reared by Apaches. He came to be known as Mickey Free. Frontiersman Tom Horn described Free as speaking "both Mexican and Apache like a professor" and as " the wildest dare-devil in the world.... He had long, fiery red hair and one blue eye."

– Courtesy National Archives –

Bakeitzogie (Yellow Coyote) was known to the whites by a number of names, including Dutchy. Except for the Army-issued cartridge belt and Springfield carbine he holds in this picture, his appearance is barely distinguishable from the Apaches he pursued as a scout. Dutchy's son and grandson would follow in his footsteps and enlist as scouts as well.

– Courtesy National Archives –

Originally, scouts appeared in a patchwork of native garb and assorted military issue. In 1890, a specially-designed uniform included a dome-crowned black fur-felt hat set off by a red and white intermixed wool hat cord (top) and a special insignia of crossed arrows with the letters "USS" for U.S. Scouts (above).

– Hat: courtesy National Museum of American History, Smithsonian Institution / USS insignia: courtesy Mark Denning –

(From left) White Mountain scouts Das-Luca, Skro-Kit and Shus-El-Day pose in their finery that would be put aside for more basic outfits during the campaign.

– Courtesy Arizona State Museum –

Cut-Mouth Moses (seated in the center) was first sergeant of Apache Company A when this photograph was taken in the early 1880s. During the ill-fated Cibecue affair in 1881, he remained loyal when others in his unit mutinied.

– Courtesy National Archives –

Al Sieber, "Chief of Scouts," is surrounded by some of his intrepid Apaches.

– Courtesy National Archives –

PITH HELMET

In 1885, ten years after Alchesay received his Medal of Honor for fighting ferociously under George Crook during the 1872-73 Tonto Basin campaigns, Crook's trusted scout stands (at right) with another Apache scout, Dutchy (at left), flanking Crook. The brigadier general wears his trademark summer helmet and is astride one of his favorite mules, which he named Apache. Crook was a major proponent of the use of Indian scouts based on the experience he garnered in the Pacific Northwest after the end of the Civil War.

– Courtesy Robert G. McCubbin Collection –

Many of us have seen the photo of Brig. Gen. George Crook (left) wearing his pith helmet. But we rarely come across photos of Indian scouts wearing these summer helmets. Both taken at Fort Reno in Indian Territory, these photos show the helmet being worn by Cheyenne scouts and as part of the uniform of the Arapaho trumpeter.

The story behind these white cork helmets is that Army Quartermaster Gen. Montgomery C. Meigs, who had been hearing widespread complaints about the 1872 campaign hat, saw British troops in India wearing hot weather helmets in the *Illustrated London News*. He worked with Sir Edward Thornton, the British Minister in Washington, to secure a sample and ultimately got permission from the Secretary of War for a field test of 100 in the Southwest, notably the Arizona Territory, in 1875.

Troops in New Mexico and Texas also tried out the summer helmets, and ultimately, in 1880, approval of the helmet was formalized for "troops in hot climates and then in lieu of campaign hats."

As Capt. John Bourke, 3rd U.S. Cavalry, underscored: "General Crook...has fought and whipped Pi-Utes with Pi-Utes, Snakes with Snakes, Apaches with Apaches, Cheyennes with Cheyennes and Sioux with Sioux." Other military commanders also enlisted men from many tribes, such as these Cheyennes at Fort Reno, Indian Territory. These Company A scouts appear in the same regulation uniforms as their counterparts in the cavalry, including the rather incongruous cork summer helmet.

– Courtesy U.S. Army Military History Institute –

Standing next to his pith helmet, George Little Bear, an Arapaho, served at Fort Reno as Company A's trumpeter, a role that was indicative of the increasing late 19th-century efforts to train Indians along the lines of Regular Army soldiers.

– Courtesy National Archives –

As late as 1918, young 1st Lt. Harold B. Wharfield of the 10th U.S. Cavalry described how two scouts stationed with him at Fort Apache, Arizona, retained a mixture of regulation and non-regulation elements. "On the front of their campaign hats were the emblems 'USS' for the words United States Scouts," he said. Chow Big also embellished his outfit with "elastic arm bands" that he took from "one of [Pancho] Villa's captured soldiers and wore them as a mark of an Indian coup."

– Courtesy U.S. Army Military History Institute –

These Apache scouts followed Capt. Emmet Crawford deep into Mexico in pursuit of Geronimo. Yet distrust of the Apaches was so traditionally deeply rooted in the Mexican troops that volunteers from Chihuahua attacked Crawford and his men in November 1885, resulting in Crawford's death.

– Courtesy National Archives –

On November 12, 1898, Company A's Apache scouts gathered after a Sunday morning inspection at Camp Grant, Arizona Territory.

– Courtesy U.S. Army Military History Institute –

Most Indian scouts in the Arizona Territory served faithfully, such as Slim Jim (at left), although a few mutinied or went astray, such as Eke-be-nadel (center), later known as the Apache Kid. Here, the scouts pose with another scout near their wickiups at Bisbee Canyon in this C.S. Fly photograph from 1885.

– Courtesy Fort Huachuca Museum –

Friend or foe? During the early days of scout enlistments, except for the eventual issue of red bandanas or head scarves by the Army, it proved difficult to distinguish scouts from their fellow Apaches as evidenced by this image, which could depict either side.

– Courtesy National Archives –

Esh-kin-tasy-gizah was another Apache who found scouting a better alternative than reservation life.

– Courtesy Glen Swanson –

Tzoe, like many other scouts, received a nickname from the whites, in his case Peaches, because of his fair, smooth complexion. He turned from raiding to riding as a scout dedicated to helping bring about a resolution to conflict between Indians and whites.

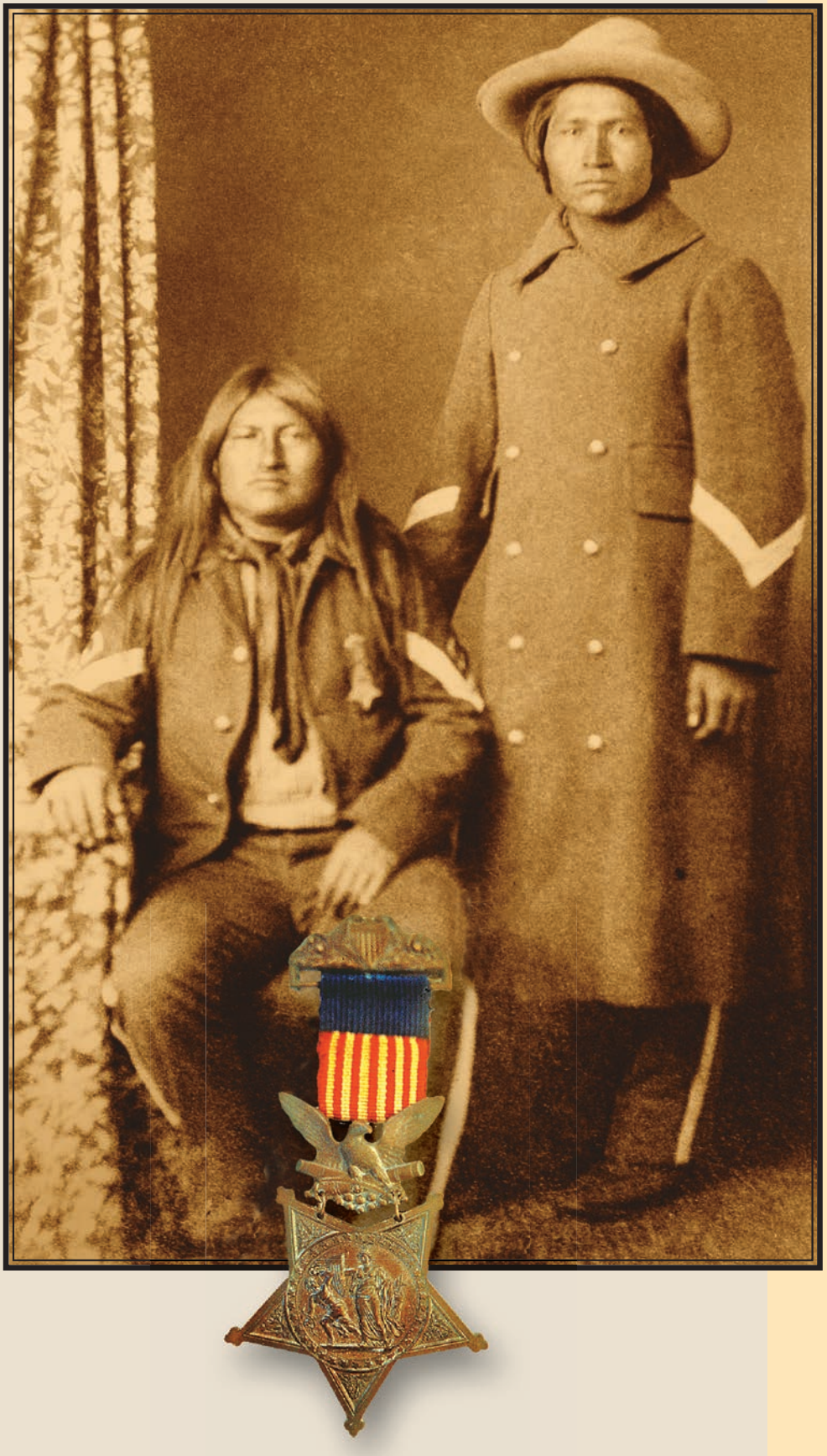
– Courtesy National Archives –

The White Mountain Apache Cushets, nicknamed Tom, was tried with a number of other fellow scouts for his role in the Cibecue mutiny. He and about 22 other Apache scouts had battled the Army when the troops arrested medicine man Nock-ay-det-klinne in August 1881 for hosting ghost dances in the village of Cibecue.

– Courtesy National Archives –

First Sergeant Cut-Mouth Moses (seated), who evidently has borrowed the Medal of Honor he is wearing from fellow scout Sgt. Rowdy. The latter man received this recognition for his action in pursuit of the Apache Kid and his band in 1890. Shown in inset is a close-up of a first pattern (1862-96) Medal of Honor.

– Photo: courtesy U.S. Army Military History Institute; Medal of Honor: courtesy John Langellier –



APACHE MEDAL OF HONOR RECIPIENTS

Issued: May 15, 1890
Citation: Gallant conduct during campaigns and engagements with Apaches.
(Note: All men were born in Arizona Territory.)

ALCHESAY - Sergeant
Action: Winter of 1872-73
Issued: April 12, 1875

BLANQUET - Scout
Action: Winter of 1872-73
Issued: April 12, 1875

CHIQUITO - Scout
Action: Winter of 1872-73
Issued: April 12, 1875

ELSATSOOSU - Corporal
Action: Winter of 1872-73
Issued: April 12, 1875

JIM - Sergeant
Action: Winter of 1872-73
Issued: April 12, 1875

KELSAY -Scout
Action: Winter of 1872-73
Issued: April 12, 1875

KOSOHA - Scout
Action: Winter of 1872-73
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MACHOL - Scout
Action: Winter of 1872-73
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NANNASADDIE - Scout
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NANTAJE (NANTAHE) - Scout
Action: Winter of 1872-73
Issued: April 12, 1875

Y.B. ROWDY - Sergeant
Action: Arizona, March 7, 1890
Issued: May 15, 1890

BY ROBERT M. UTLEY

Tiswin, and the stuff that powered so many breakouts and tragedies.

Was Geronimo a Drunk?

A university student had argued that Geronimo was an alcoholic, a habit that likely caused some of the problems faced by the Apaches. The professor, who believed this statement disqualified the paper and had wanted to reject it, was outvoted by two others who accepted it. As I was serving on a panel at Arizona's Tucson Book Festival in 2009 that addressed various topics related to the history of the Apache, he raised his hand and asked me to comment.

I said, "Sure, they were all drunks."

That bit of flippancy jarred the audience.

I tried to explain the concept of tiswin, but did not do a very good job. I had violated a code of modern political correctness. The answer, of course, was insensitive, but it contained an element of truth. Last year, I returned to the book festival to provide a better answer to the question, which I share here with you, as well.

A Respected Apache Voice

Jason Betzinez, a graduate of the Carlisle Indian Industrial School, was a highly respected Apache voice whose book, *I Fought with Geronimo*, contains much information that can be cross-checked with other sources and determined reliable. Quoting this native voice: "Apaches possessed many virtues such as honesty, endurance, loyalty, love of children, and sense of humor. They also had at least two serious faults. One of these was drunkenness and the other a fondness for fighting among themselves, these often going hand in hand."

Literature about Apaches is heavy with references to "tiswin drunks." For centuries, tiswin was a theme running through Apache culture and tradition. Mildly intoxicating in its basic composition, it figured in most Apache ceremonial and social occasions. In this form, tiswin could hardly produce a drunk, only a buoyant feeling appropriate for such gatherings. But manipulation of ingredients could result in an intoxicant powerful enough to produce a tiswin drunk. As Betzinez remarked, Apaches loved to fight among themselves, and a tiswin drunk provided a good setting.

Tiswin was beer brewed from corn. The corn was shelled, soaked in a can of water, spread out on a blanket or other fabric in the sun until it sprouted, then ground into a meal and poured into a can of boiling water. When half the water boiled away, it was replenished and brought to a boil again. The water was then strained, cooled and poured into another can or barrel, and allowed to stand until it sent up bubbles. This was tiswin in its most rudimentary form, but it rarely emerged in its most rudimentary form. Women made the tiswin, and each had her own recipe, in which she manipulated the ingredients and added others. Her recipes were her secret, and some women rose to high status as expert makers of tiswin. Such were the two wives of the Chiricahua chief Mangas, Huera and Francesca (or maybe they were the same woman). In the hands of skilled women, tiswin could range from mild to powerful and sour to savory.

Note that Betzinez did not specifically mention tiswin; he said drunkenness. Apaches made other intoxicants, including several derived from the baked head of the agave plant, most notably mescal and tequila. The agave, or century plant, also yielded juice from which to ferment pulque, one of the most potent intoxicants. Then the Americans brought whiskey, and Apaches sought any they could obtain.

Was Geronimo hung over in this photograph? Taken after days of drunken debauchery, this C.S. Fly photo shows the 1886 surrender negotiations between Gen. George Crook and Geronimo and his fellow Chiricahuas. (From left) Capt. Cyrus Roberts, Geronimo, Concepcion Aguirre, Nana, Noche, Lt. Marion Maus, José María Vasquez, Antonio Besias, José Montoya, Capt. John G. Bourke, Gen. George Crook and Charles Roberts (the captain's 10-year-old son).

– True West Archives –

Many of what Americans called tiswin drunks were powered by other varieties of alcohol. Corn was not all that plentiful. Whether drinking tiswin or another intoxicant, drunks formed a prominent feature of Apache tribal history and the history of Apache relations with Americans.

Mexicans, the primary targets of Apache raids, quickly recognized the Apaches' insatiable craving for alcohol. More ruthless than Americans, Mexicans employed that thirst to their advantage. Time and again they lured groups of Apaches into towns or villages to trade, then freely dispensed mescal or other alcohol, and massacred drunken Indians. The Apaches well knew this ploy and its consequence, but they repeatedly fell for it.

Geronimo's Tragedy

Geronimo himself furnishes a prime example as a target who fell for the trick. Following a successful raid into Sonora early in 1851, some of the raiders crossed the Sierra Madre to Janos, Chihuahua, where rations could at times be obtained. As revenge lay at the heart of Apache war-making, so did it motivate Mexicans. Sonoran Col. José María Carrasco and about 400 guardsmen and militia crossed the Sierra Madre from Sonora into Chihuahua and crept up on Janos without discovery by either Apaches or the Janos authorities.

On March 5, 1851, the militia struck, destroying several of the Apache rancherías. Carrasco reported killing 16 warriors and five women, and taking 62 captives. Of these, 56 or more were women and children—herded off with his command to be sold into slavery.

Geronimo recounted his own experience: "Late one afternoon when returning from town we were met by a few women and children who told us that Mexican troops from some other town had attacked our camp, killed all the warriors of the guard, captured all our ponies, secured our arms, destroyed our supplies, and killed

many of our women and children. Quickly we separated, concealing ourselves as best we could until nightfall, when we assembled at our appointed place of rendezvous—a thicket by the river. Silently we stole in one by one: sentinels were placed, and, when all were counted, I found that my aged mother, my young wife, and my three small children were among the slain. There were no lights in camp, so without being noticed I silently turned away and stood by the river. How long I stood there I do not know, but when I saw the warriors arranging for a council I took my place."

That tragedy burned into Geronimo a lifelong hatred of Mexicans, whom he would kill as many and as often as he could.

"We all drank tiswin last night.... What are you going to do about it? Are you going to put us all in jail?"

Drinking with Crook's Men

To cite an instance in which a tiswin drunk indisputably led to a significant historical consequence, let's go to the early 1880s, when Gen. George Crook ruled the Chiricahuas on the White Mountain Reservation in Arizona. They had been settled near Fort Apache and placed under charge of Lt. Britton Davis. The Chiricahuas liked and respected Crook, with two qualifications. One was his rule against the custom of a man beating a wife for any offense and for cutting off her nose as punishment for adultery. The other was Crook's insistence on banning tiswin. Both had long been traditional in Apache culture, and the Indians strongly resented any interference with them. They emphatically informed Davis of their attitude. Even though he had the duty of enforcing these rules, by persuasion, reprimand or even jail time, the Chiricahuas continued to do as they pleased.

The issue climaxed on the morning of May 15, 1885. Davis awoke to discover most of the Chiricahua leaders drawn up in front of his tent. The chiefs and Geronimo, who was a medicine man, had come to talk. Davis invited them inside, where they squatted in a semicircle. Four, including Geronimo, were intoxicated; another four were badly hung over. Old Nana angrily addressed the interpreter: "Tell the *Nantan Enchau* [Stout Chief] that he can't advise me how to treat my women. He is only a boy. I killed *men* before he was born."

Chief Chihuahua, "palpably drunk and in an ugly humor," quickly got to the purpose of the meeting. "We all drank tiswin last night, all of us in the tent and outside, except the scouts; and many more. What are you going to do about it? Are you going to put us all in jail? You have no jail big enough even if you could put us all in jail."

The lieutenant replied that this issue was too important for him to resolve, that he would have to telegraph Gen. Crook for a decision. The telegram had to go through Davis's superior at San Carlos, Capt. Francis Pierce, to reach Crook in Prescott. On the advice of his chief of scouts, Al Sieber, himself sleeping off a hangover, the captain pigeon-holed the telegram.

As the days passed without an answer, Davis grew increasingly anxious and the Apaches increasingly suspicious of bad faith. At dusk of May 17, 144 men, women and children packed up and hurried south, headed for the strongholds of Mexico's towering Sierra Madre. Although 400 remained, the breakaways launched the last conflict between the U.S. Army and the Apaches. Tiswin had clearly played a vital role in the outbreak.

Hung Over at Canyon of the Funnels

Tiswin played no part in another incident of drunkenness. Here, the culprits were whiskey and mescal. The reservation outbreak triggered by tiswin led Gen. Crook to field columns of Apache scouts to try to dig the errant Chiricahuas out of their recesses in Mexico's Sierra Madre. After months of maneuver and pursuit, the exhausted breakaways told Lt. Marion P. Maus they wanted to talk with Gen. Crook. For their meeting, they designated a steep ravine just south of the boundary called Cañon de los Embudos. Both Maus and his scouts and Geronimo and his followers met there in March 1886. Geronimo and his followers took an impregnable position, while Maus's scouts camped below.

Although expected daily, Crook had not arrived. Another white man had, a beef contractor named Charles

Tribollet, who erected a small shanty at San Bernardino, below the border, and dispensed whiskey and mescal. The scouts quickly discovered Tribollet, and even as the Chiricahuas settled into their positions, Maus's camp rocked with wild debauches. The Chiricahuas lost no time in locating Tribollet, and for three days, until Crook belatedly appeared, both scouts and Chiricahuas indulged in raucous drunks. By this time, they were all badly hung over and the Chiricahuas in a foul mood.

In a half-circle, Geronimo, Naiche, Crook and a few officers and civilians sat on one side at the bottom of a ravine shaded by cottonwood and sycamore trees. Crook had resolved to be firm and dictatorial, not the best approach for hung over Apaches. Crook "talked ugly" and angered and humiliated Geronimo. He and his people wanted simply to go back to the reservation, which Crook could not grant; he demanded unconditional surrender. That night, he infiltrated his own Apache agents into the infuriated stronghold, but even they made no progress until tempers cooled. Only then did the breakaways agree to give up, but, except for Chief Chihuahua and his people, not unconditionally. Crook had to grant terms: exile to Florida for two years before coming back home.

The Chiricahuas remained in their fortress all night, except to ride to Tribollet's shanty. Returning at daylight, widely scattered and reeling drunkenly, Geronimo and a few others met Crook and his staff moving back to the boundary. Lieutenant Maus and his scouts remained in camp, waiting to escort the Chiricahuas to Fort Bowie. They had no intention of being escorted. They gathered in their defenses and continued to drink through the night, constantly firing their rifles. Naiche got so drunk, he shot and wounded his wife.

The next morning Maus's scouts got them moving. They moved, but in a random, dispersed body, firing their rifles. Five miles up the valley they came together to meet Maus, all still drunk. They told him they would come in as soon as they were sober. By nightfall, five miles farther, they settled into a camp near Maus's.

Although the army had destroyed Tribollet's shanty and all its contents, Geronimo and Naiche had retained enough to get drunk two nights later. After midnight the two leaders gathered 20 men, 13 women and two children, and slipped away from their camp, headed back for the Sierra Madre. Remaining with Maus were Chihuahua and his people who had surrendered unconditionally.

Crook yielded his command to Gen. Nelson A. Miles, who had to campaign another five months to bring Geronimo and Naiche to terms. Crook bears much of the blame for what went wrong at Cañon de los Embudos. But Apache drunkenness—and not tiswin-fueled drunkenness—is an influential theme that runs throughout this episode.

These are only a few of many examples of what the native voice of Betzinez labeled Apache drunkenness. Two years ago, I blamed tiswin, which was partly to blame, but probably not as much as other alcoholic beverages.

And what of the Army officers who chased the Chiricahuas? I can't say that they all were drunks, but most of them were.

BEYOND GERONIMO

In celebration of Arizona's 100th birthday of statehood, the Heard Museum in Phoenix has a year-long exhibit, "Beyond Geronimo: The Apache Experience." The exhibit features sculptures by Allan Houser, the first Chiricahua Apache child born out of captivity, as well as family heirlooms. It also showcases numerous historical photographs of Geronimo and other Arizona Apaches, including this one of Alchesay and other scouts who helped Crook track down the Chiricahuas. Notice the red bandanas; Crook had his scouts wear these so his men could distinguish them from the enemy Apaches.

– Courtesy Arizona Historical Society/Tucson, #50082 –

Robert M. Utley is a former chief historian of the National Park Service and the author of 17 books on the history of the American West. He will give a lecture on Geronimo at the Heard Museum in Phoenix, Arizona, this fall. His Geronimo biography is due out from Yale University Press in November 2012.

True West Exclusive

Classic Gunfights

Sieber Goes Down

The Apache Kid vs Al Sieber, Then Everyone in Arizona

Al Sieber felt totally betrayed by the Kid and blamed him for his career-ending injury.

– All photos True West Archives –

BY BOB BOZE BELL

This classic *Classic Gunfights* article first appeared in the May 2006 edition of *True West* Magazine.

JUNE 1, 1887

Absent from duty for five days, the Apache Kid, along with four other Apache scouts under his command, rides single file into the headquarters of the San Carlos Reservation (near Globe, Arizona). The Kid has been serving as the acting chief of scouts while Al Sieber was away at Fort Apache and the White River Subagency.

Now that Sieber is back in San Carlos, he has summoned the Kid after hearing he killed another Apache in an alcohol-fueled family feud. (The offending liquor? Tiswin, a traditional Apache drink made from the heart of the mescal plant.)

Told by a messenger that the Kid wants to powwow, Sieber contacts the commanding officer, Capt. Francis Pierce; two interpreters are also notified. The clock is approaching 5 p.m. as Sieber and Pierce proceed, on foot, from headquarters to Sieber's tent (a 75-yard walk) to meet the incoming party.

Despite the appearance of the Kid and his men, who are carrying their arms openly in direct violation of camp regulations, none of the men in Sieber's party is armed.

As word of the scouts' arrival has spread, other Apaches from the nearby camps are gravitating toward the tent, and some of them are armed, as well.

Walking up to the scouts, Sieber says, "Hello, Kid." Returning the greeting, the Apache Kid and his scouts dismount, with their weapons in their hands.

Captain Pierce asks, "Where are the five scouts who have been absent?" The Apache Kid and the others step forward.

"Give me your rifle," Pierce orders the Kid. The Kid complies. Pierce demands his gun belt, too, and the Kid gives it up. The captain places the rifle against Sieber's tent and the gun belt in a chair. He then demands the same from the other four scouts. They, in turn, give up their arms and gun belts.

Pointing in the direction of the guardhouse, the captain barks, "Calaboose!" (Spanglish for jail). Several of the Indians pick up their gun belts and remove their knife scabbards.

At this point, both Pierce and Sieber hear an "unusual commotion." They turn to see mounted Indians loading their rifles. (The assembled Apaches later claim one of the interpreters, Antonio Diaz, had intimated, with Apache sign, that the arrested scouts would be sent to the "island," which signified Alcatraz or even Florida, where Geronimo and other Apache leaders were being held as prisoners of war; see quote, opposite page.)

Alarmed by this prospect, several of the disarmed scouts lunge for their weapons as Capt. Pierce jumps in between them, trying to shove their guns away and out of reach. The Kid makes a grab for his carbine, but Sieber grabs the rifle with his right hand, while shoving the Kid back with his left.

Unable to retrieve his weapon, the Kid runs around the tent and disappears.

"Look out, Sieber!" Pierce yells, "They are going to shoot!"

Sieber kicks the guns toward the tent as two shots ring out, one right after the other. Sieber and Pierce dive into the tent as bullets rip through the twin openings, from front to back.

Sieber grabs his weapon and runs out to engage the shooters. He fires at a mounted Apache who has just fired at him. But before Sieber can fire again, a .45-70 slug tears into his left leg below the knee, breaking the bone and knocking him flat. He crawls back into the tent as the Apaches disappear into the twilight.

The unexpected gunfight is over, but the long, tragic nightmare of the Apache Kid has just begun.

"The Indians know by motions. We know by signs. Antonio reached out his hand and made a circle in his hand and spoke in Apache at the same time. He said that the five scouts will be sent down to the islands."

—Chief Gonshayee, an eyewitness to the fight, who testifies that Antonio Diaz's sign conveyed to the Indians that the scouts would be sent to Alcatraz or Florida, which triggered the shoot-out

Chief of Scouts Al Sieber is crippled for life after his leg stops a .45-70 slug during the Apache Kid melee.

Aftermath: Odds & Ends

After 24 days of running, the Apache Kid surrendered. A military court convicted him and four other scouts. When the jury was deemed prejudicial, the Kid's sentence was overturned and he was sent home after serving 16 months.

Angry Arizona citizens demanded and got a civilian trial in which the Apache defendants were sentenced to seven years. While the Kid and the scouts were being transported to Yuma Territorial Prison in November 1889, they escaped.

Military and civilian authorities launched a colossal manhunt for the escapees. By the summer of 1890, all the fugitives had been killed or captured—all except the Apache Kid. By 1892, the State of Arizona offered a $6,000 reward for the Kid, and several officers were commanded to bring in the Kid, dead or alive. No one ever claimed the reward.

Some historians believe that the Kid escaped into the Sierra Madre Mountains in Old Mexico where he lived out his life.

Recommended: *The Apache Kid* by Phyllis de la Garza, published by Westernlore Press; *Al Sieber: Chief of Scouts* by Dan L. Thrapp, published by University of Oklahoma Press.

After a group of Apache defendants is found guilty in a Globe courtroom, they are photographed (above) before they depart for the Yuma Territorial Prison. Note that the Apache Kid (standing, second from right) is still wearing his brass reservation tag on his left breast pocket.

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This buckskin-clad cowhand brandishes what appears to be an 1875 Remington revolver with a shortened barrel. This is possibly one of the few hundred 5¾-inch barrels made by Remington or a six-gun shortened by a frontier gunsmith.

– Courtesy Phil Spangenberger Collection –

BY PHIL SPANGENBERGER

The Peacemaker's Clone

DESPITE BEING FAVORED BY OUTLAW FRANK JAMES REMINGTON FRONTIERS STILL COULD NOT OUTSHINE THE RIVAL PEACEMAKER SIX-GUNS THEY EMULATED.

As America was preparing to enter her 100th anniversary of independence, the nation's firearms industry was a veritable beehive of activity. To fulfill demands made by the citizenry of our Western territories, or those ready to depart for these wild lands, arms merchants constantly strove to come up with newer and more practical guns of all types and sizes.

After Colt's success in selling the U.S. government its 1873 Single Action Army (SAA) revolver, popularly known as the Peacemaker, the Hartford firm's competitors knew they needed to bring out a metallic cartridge "Army" or "holster" revolver of their own. Most of these rival companies manufactured six-guns that differed significantly from the Colt offering. However, one manufacturer boldly entered the field with a revolver that bore more than a slight resemblance to the popular Peacemaker Colt.

E. Remington & Sons, of Ilion, New York, introduced its "New Model 1875" or "No. 3 Revolver"—a Peacemaker look-alike—in the fall of 1874, with the hopes of competing with, or at least taking advantage of, the '73 Colt's instant popularity.

> **"Because the Remington is the hardest and surest shooting pistol made.... My armament was two Remingtons and a Winchester rifle."**
>
> – *Frank James*

The 1875 Remington

In designing its 1875 model, Remington combined the lines of its sturdy cap-and-ball New Model Army and Navy revolvers with those of the 1873 Colt SAA. The final result was a handsome marriage of the two handguns. Actually, about the only real differences between the two six-shooters were the Remington's webbed under-barrel assembly and the slightly longer distance from the back of the frame and hammer area to the grip. On a subtler note, the Remington placed its ejector housing directly underneath the barrel, whereas the Colt's ejector assembly was situated at an angle off the barrel's lower right side. Another minor departure from the Peacemaker is that the '75 Remington's ejector head and rod are operated from the right side of the barrel, rather than from the left as with the Colt. Further, the Remington's longer cylinder base pin-retaining screw is located in the fore-section of the ejector housing as opposed to the Colt's shorter version being housed in the front of the frame itself.

Initially chambered for the .44 Remington, a proprietary centerfire cartridge, production guns were later produced in .44-40 (.44 WCF). A handful of revolvers were turned out in .45 Colt caliber and are extremely scarce today.

Although the 1875 Army was offered as standard with 7½-inch round barrels, a few hundred guns left the factory with the shorter 5¾-inch tubes. Such short-barreled '75 Remingtons command a premium with collectors nowadays.

Factory finish was either full nickel plating or blued with a color case hardened loading gate and hammer. Triggers have been found blued as well as in a color-cased finish. Regardless of the gun's overall adornment, front sights were either a simple nickeled blade (even on blued models) or a smallish blade-type post, finished to match the revolver.

While one basic hammer style was employed, the company fit its revolvers with three distinct types of solid firing pins. Despite the fact that in 1878, Smith & Wesson introduced a rebounding hammer in one of its new revolvers, thus reducing the chance of an accidental discharge should the firing pin strike the primer of a live cartridge if dropped, Remington, like Colt, did not adopt this feature in its single actions.

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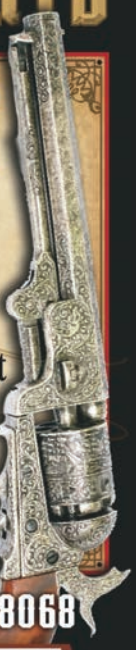

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Although they never rivaled Colt in sales, Remington revolvers did gain a certain respect with civilians in the West. This cigar-smoking lawman holds his nickel-plated 1875 Remington in a relaxed, but businesslike manner, signifying that folks should not mess with him.

– Courtesy Dr. Edward Feldman Collection –

Thus, the old frontiersman's practice of only loading five rounds and leaving the chamber directly under the firing pin was indeed a wise one to follow. Nevertheless, Remington's firing pin variations can serve as a clue to each gun's date of production.

Two-piece walnut grips were standard fare, although ivory or Mother of Pearl stocks were also offered at extra cost.

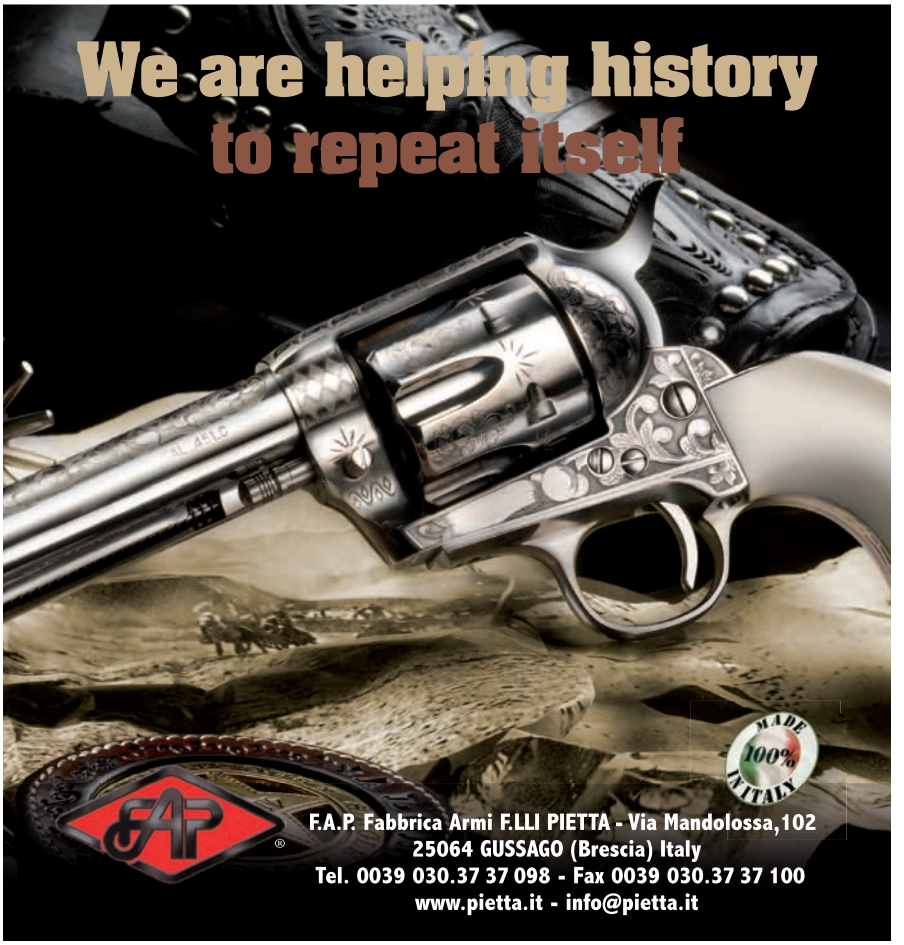
As a point of interest, during the 19th century, the Remington facility followed the practice of manufacturing its revolvers in batches. With the start of each new lot of guns, numbering would start over again with serial number 1. In total it produced approximately 25,000 of the 1875 models. Because of the production numbering system, about seven specimens bearing serial number 1 exist. Thus, a low serial number could be of relatively late manufacture with this revolver. The 1875 models all bear fairly low numbers, so an extremely low serial number on one of the six-guns simply implies it was produced early in a given batch of '75 models.

At the onset of the 1875 Remington's run, sales were brisk and the gun seemed destined to enjoy a huge success. Within the first year of the six-shooter's production, the Egyptian government alone ordered 10,000 guns. However, as the years rolled on, sales lagged and production fell far short of the company's expectations.

If Remington had any hopes of securing a military contract, these never materialized. Though the company submitted its 1875 model for various trials, officers serving on the trial boards saw no apparent advantage in Remington's offering over the already-issued 1873 Colt.

In 1883, the U.S. Interior Department purchased 639 nickel-plated, 7½-inch barreled 1875 Remington revolvers for issuance to various Indian police agencies on frontier reservations, such as Pine Ridge Agency in South Dakota and the Nez Perce Reservation in Salmon, Idaho.

Sometime during the 1880s, the Republic of Mexico ordered 1,000 revolvers. Such arms were clearly



Remington's frontier model belt revolvers were favored by some well-known gunners of their era, including Wild West show sharpshooter Peter Bogardus of the famed Bogardus family of trick shooters. Peter holds a 5¾-inch barreled Model 1888, while a second '88 model has been slipped into his waistband.

– Courtesy Phil Spangenberger Collection –

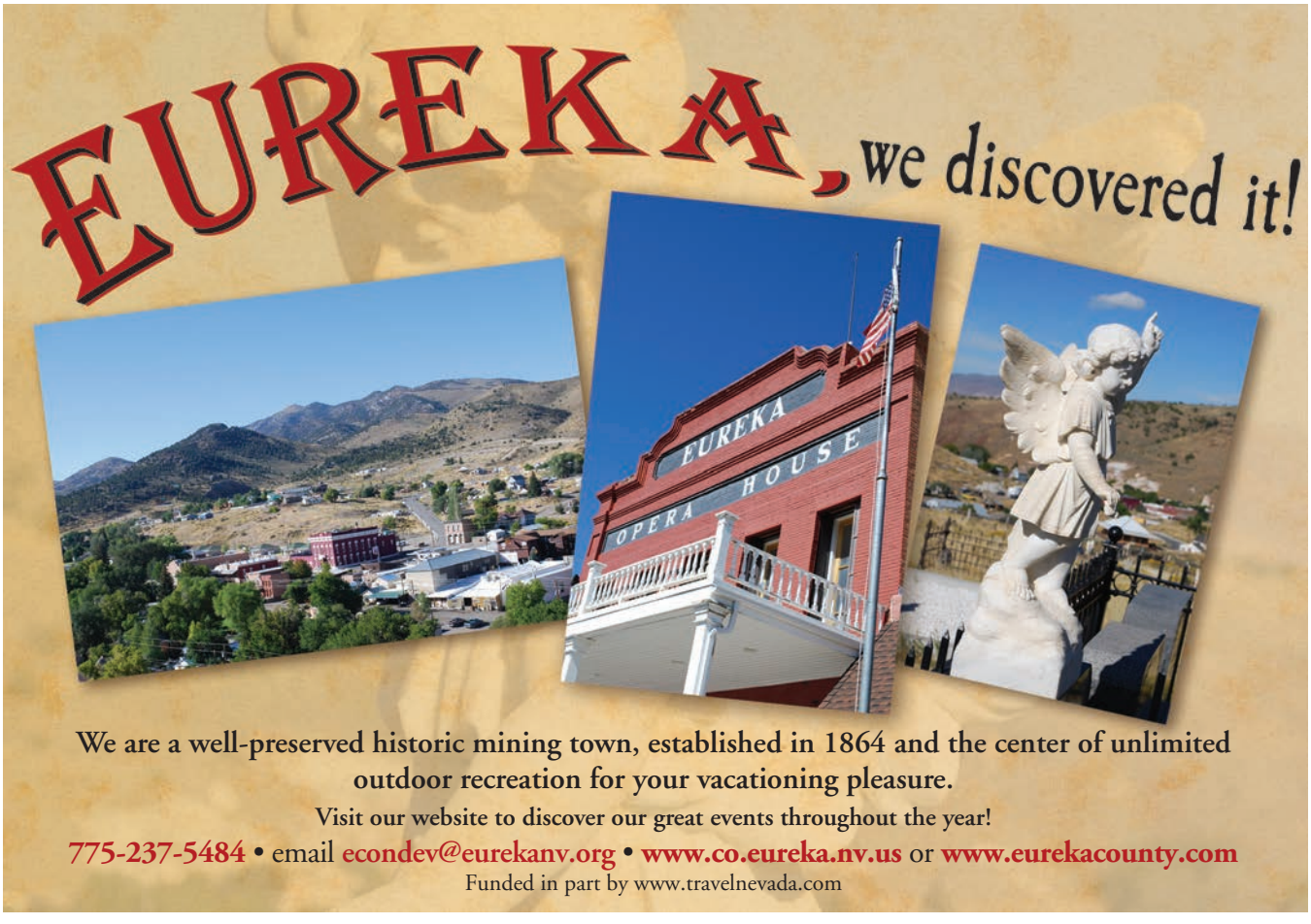
stamped with distinctive Mexican markings and command a premium among modern-day collectors.

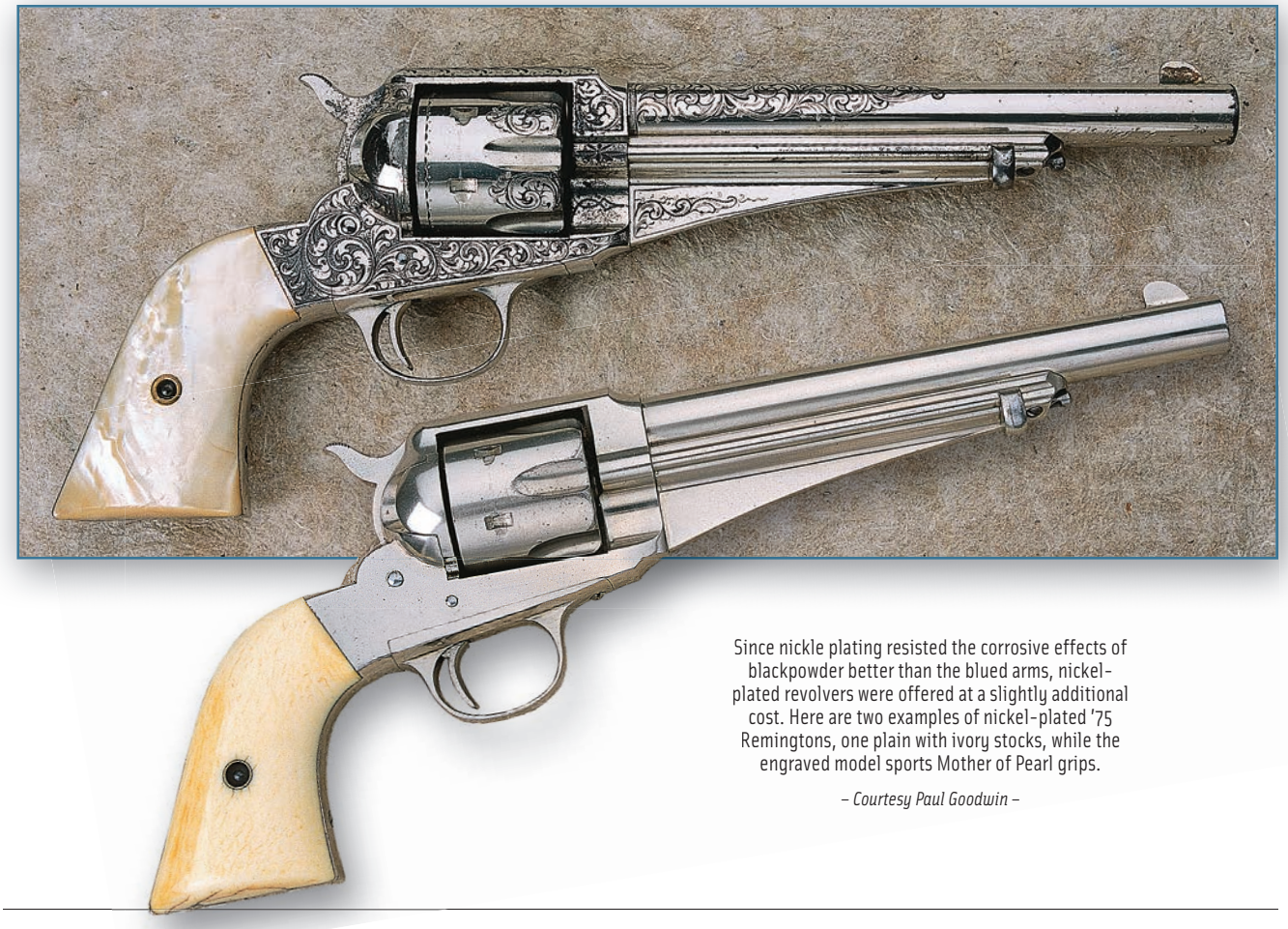
Despite its "Peacemaker" image, the 1875 Remington never became a serious rival to the Colt. Production of the model finally stopped in 1889.

The Recently-Discovered Model

For years, gun historians believed the Model 1890 Remington was the only other metallic cartridge, frontier big-bore six-gun made by Remington. Then devoted antique gun collectors Don Ware and Slim Kohler discovered this model type actually got its start in 1888. Arms students now recognize two versions of this ever-so-slightly revamped '75 Remington.

The 1880s version of Remington's military-size six-gun remained basically the same as the 1875 model, with the notable exception of the cutaway web underneath the barrel. Advertised as the "Model 1888," the revolver was also called the "New Model Pocket Army Revolver." Chambered in .44-40 caliber, the slightly shortened six-gun had a 5¾-inch barrel (the catalog incorrectly advertised the barrel as 5½ inches). Like the '75, the '88 Remingtons are stamped on the barrel with the





Since nickle plating resisted the corrosive effects of blackpowder better than the blued arms, nickel-plated revolvers were offered at a slightly additional cost. Here are two examples of nickel-plated '75 Remingtons, one plain with ivory stocks, while the engraved model sports Mother of Pearl grips.

– Courtesy Paul Goodwin –

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Proudly displaying a belt full of revolvers and a percussion Plains rifle for all to see, this gent is definitely a man of the West! He has one '75 Remington holstered at his left side, while either a Colt or a second Remington is worn on the right. Just to be extra safe, he packs what appears to be a Smith & Wesson break top revolver tucked into his cartridge belt.

– Courtesy Phil Spangenberger Collection –

legend "E. Remington & Sons, Ilion, N.Y., U.S.A." Production quantities of the 1888 model are unknown at present, but historians believe the company made between 500 to 1,000 of these guns.

With the reorganization of the Remington company in 1888, the company was taken over by the renowned firm of Hartley and Graham of New York, Winchester and a small consortium of Chicago investors.

The Last Large-Frame Revolver

In 1890, Remington brought out the last model of its large-frame revolver, with production starting up in 1891. Virtually the same as the 1888 model, this model could now be had in either 5¾-inch or 7½-inch barrel lengths; minor differences between the two included assembly markings, the new "Remington Arms Co., Ilion, N.Y." barrel stamping and

Lucky Luke

The 1875 Remington has made frequent appearances on the silver screen and in TV Westerns (first with the few originals in movie prop houses and later with the more readily available replicas) through the years in films such as 1970's *Little Big Man,* 1980's *The Long Riders*, 1994's *Maverick* and Tom Selleck's 2001 and 2003 TNT movies *Crossfire Trail* and *Monte Walsh* respectively. Spangenberger's long-time pal Bruce Boxleitner opted to pack a replica '75 model for much of his role as Luke Macahan, opposite James Arness, in the 1977-79 ABC series *How the West Was Won* (see above photo). Actor Robert Duvall used one extensively in 2003's *Open Range* and again in the 2006 TV miniseries *Broken Trail.* The '75 Remington's latest use on the big screen was by actor Barry Pepper's "Lucky" Ned Pepper in the 2010 remake of *True Grit.*

– Courtesy Phil Spangenberger Collection –

New Mexico Lost to America?

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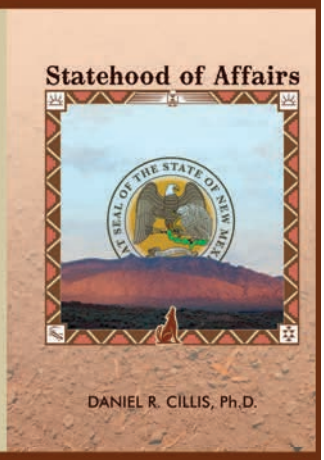
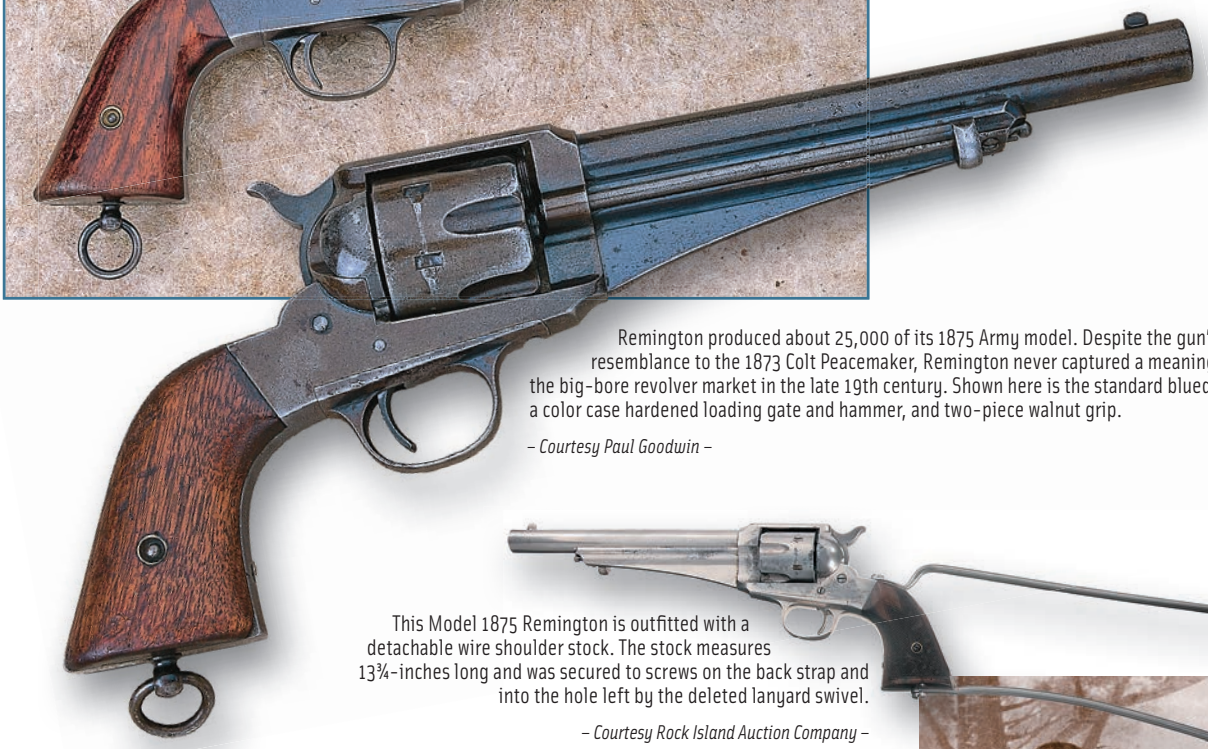
***Statehood of Affairs*, historical fiction by Dr. Daniel R. Cillis, explores New Mexico's last territorial days with modern day relevance.**



Available at amazon.com and barnesandnoble.com
statehoodofaffairs.com

This rare Model 1888 Remington features a barrel that was 5¾ inches in length and was offered in .44-40 caliber only. Gun historians estimate that Remington produced less than 1,000 of these firearms.

– Courtesy Paul Goodwin –



Remington produced about 25,000 of its 1875 Army model. Despite the gun's striking resemblance to the 1873 Colt Peacemaker, Remington never captured a meaningful share of the big-bore revolver market in the late 19th century. Shown here is the standard blued revolver with a color case hardened loading gate and hammer, and two-piece walnut grip.

– Courtesy Paul Goodwin –

This Model 1875 Remington is outfitted with a detachable wire shoulder stock. The stock measures 13¾-inches long and was secured to screws on the back strap and into the hole left by the deleted lanyard swivel.

– Courtesy Rock Island Auction Company –

the factory-standard black hard rubber grips bearing the intertwined Remington Arms monogram.

Remington's handsome new big-bore six-shooter looked more like the classic Colt Peacemaker than before. Although this single action sold for just $10.70, it was not a good seller and production of this .44-40 was limited to about 2,020 revolvers. Manufacture of the '90 model ceased in 1894, marking the end of Remington's bid for a spot in the large caliber revolver marketplace.

While the Remington frontier models never represented much of a threat to Colt's domination of the big-bore revolver market, these Old West "smokewagons" did have their loyal followers on both sides of the law. Chief among these was the infamous Missouri bad man Frank James, who rode the outlaw trail with his brother Jesse and often carried a brace of .44-40 caliber 1875 Remingtons. Upon surrendering to Missouri Gov. T.T. Crittenden in 1882, Frank was asked why he carried Remingtons. The desperado replied, "Because the Remington is the hardest and the surest shooting pistol made, and because it carries exactly the same cartridge that a Winchester rifle does [.44-40]. My armament was two Remingtons and a Winchester rifle. The cartridges of one filled the chambers of the other. You can now see why I prefer the Remington. There is no confusion of ammunition here. When a man gets into a close, hot fight, with a dozen men shooting at him all at once, he must have his ammunition all of the same kind."

Boldly brandishing his issued 1875 Remington, an Apache war club and his badge, Domingo, a Mescalero Apache police officer, definitely looks like he means to keep the peace. Dressed in his best clothing and wearing war paint, he even took care to bring along his woolen leggings.

– Courtesy Jerry Mulholland Collection –

Today's Old-Time Remingtons

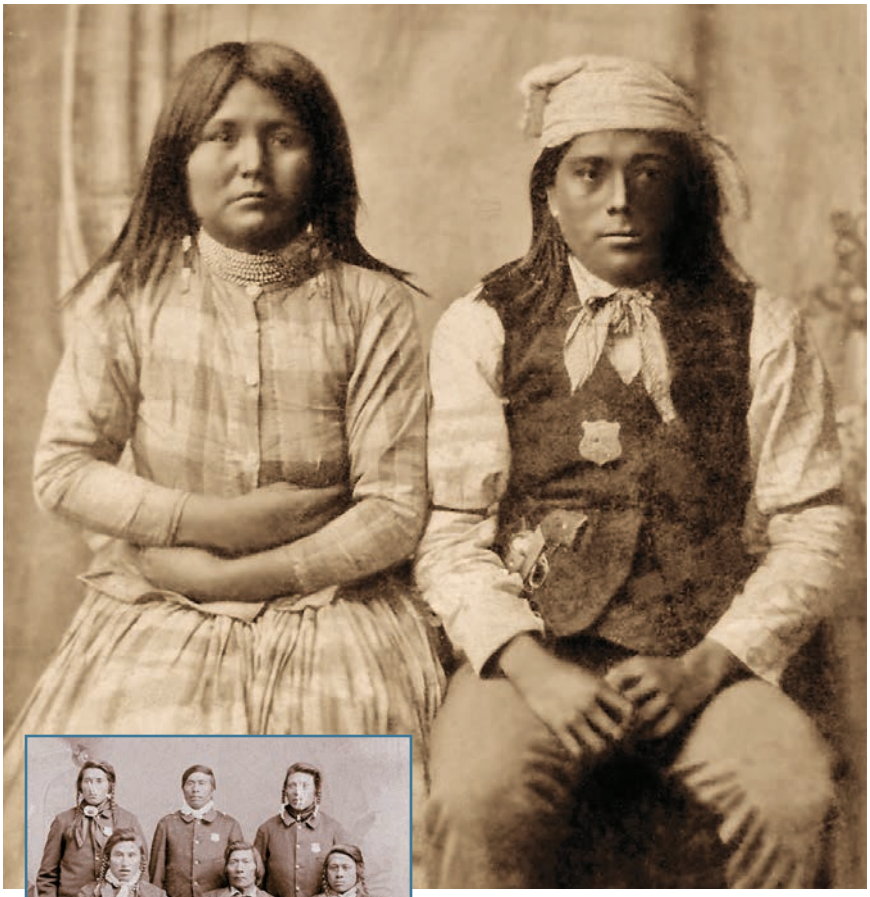
Due to the increasing value of original arms in shooting condition, currently produced Italian-import reproductions of Remington 1875 and 1890 models, such as those from replica arms importers like Cimarron Fire Arms, Dixie Gun Works, Taylor's & Co. and Uberti, are finding their way into the holsters and hands of cowboy action shooters, cowboy mounted shooters and frontier gun buffs alike.

These guns represent close, but not exact, copies of the old-time Remingtons. Although both the 1875 and 1890 model Uberti-made replicas maintain the overall look of the 19th-century metallic cartridge Remingtons, they differ primarily in that these modern-day copies' cylinder base pin-retaining screws are located on the sides of the frame (like the post-1896 Colt SAA) rather than on the forward end of the ejector. Hammer spurs are a tad shorter and finishes vary. Currently produced short-tubed '90 model reproductions wear 5½-inch barrels rather than the 5¾-inch versions found on originals.

Otherwise they heft and feel like the real deal and, based on this gunner's experiences at the firing range, they shoot on a par with the vintage guns of this ilk. However, as with any vintage revolvers, anyone wishing to pack one of these modern replicas for live-fire shooting should adhere to the tried-and-true practice of only loading five rounds and leaving the chamber under the firing pin empty, despite the safety system incorporated in these modern imports' hammers.

Although Remington never dominated the field with its frontier six-guns, the company did leave an indelible mark in history with these ruggedly handsome revolvers. Highly revered by those hardy men who relied on them in the heyday of the Wild West, Remington's frontier six-guns are sought-after collectibles today—certainly the mark of true classics.

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

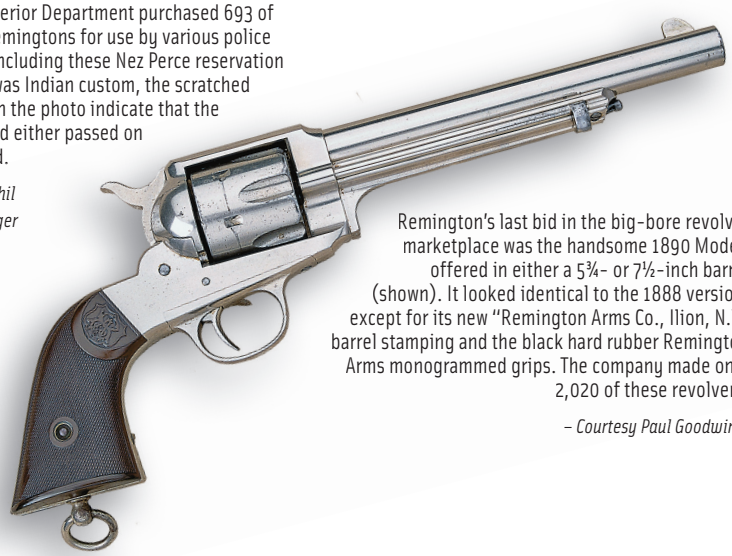


Posing next to his lady in this circa 1880s photograph, this Apache reservation police officer prominently displays his nickeled '75 Remington, evidencing his pride in his position. Whites issued the Indians nickel-plated revolvers because they generally did a poor job of maintaining their firearms. Nickel plating was better at resisting the corrosive effects of blackpowder.

– True West Archives –

The U.S. Interior Department purchased 693 of the 1875 Remingtons for use by various police agencies, including these Nez Perce reservation police. As was Indian custom, the scratched out faces on the photo indicate that the subjects had either passed on or gone bad.

– Courtesy Phil Spangenberger Collection –



Remington's last bid in the big-bore revolver marketplace was the handsome 1890 Model, offered in either a 5¾- or 7½-inch barrel (shown). It looked identical to the 1888 version, except for its new "Remington Arms Co., Ilion, N.Y." barrel stamping and the black hard rubber Remington Arms monogrammed grips. The company made only 2,020 of these revolvers.

– Courtesy Paul Goodwin –

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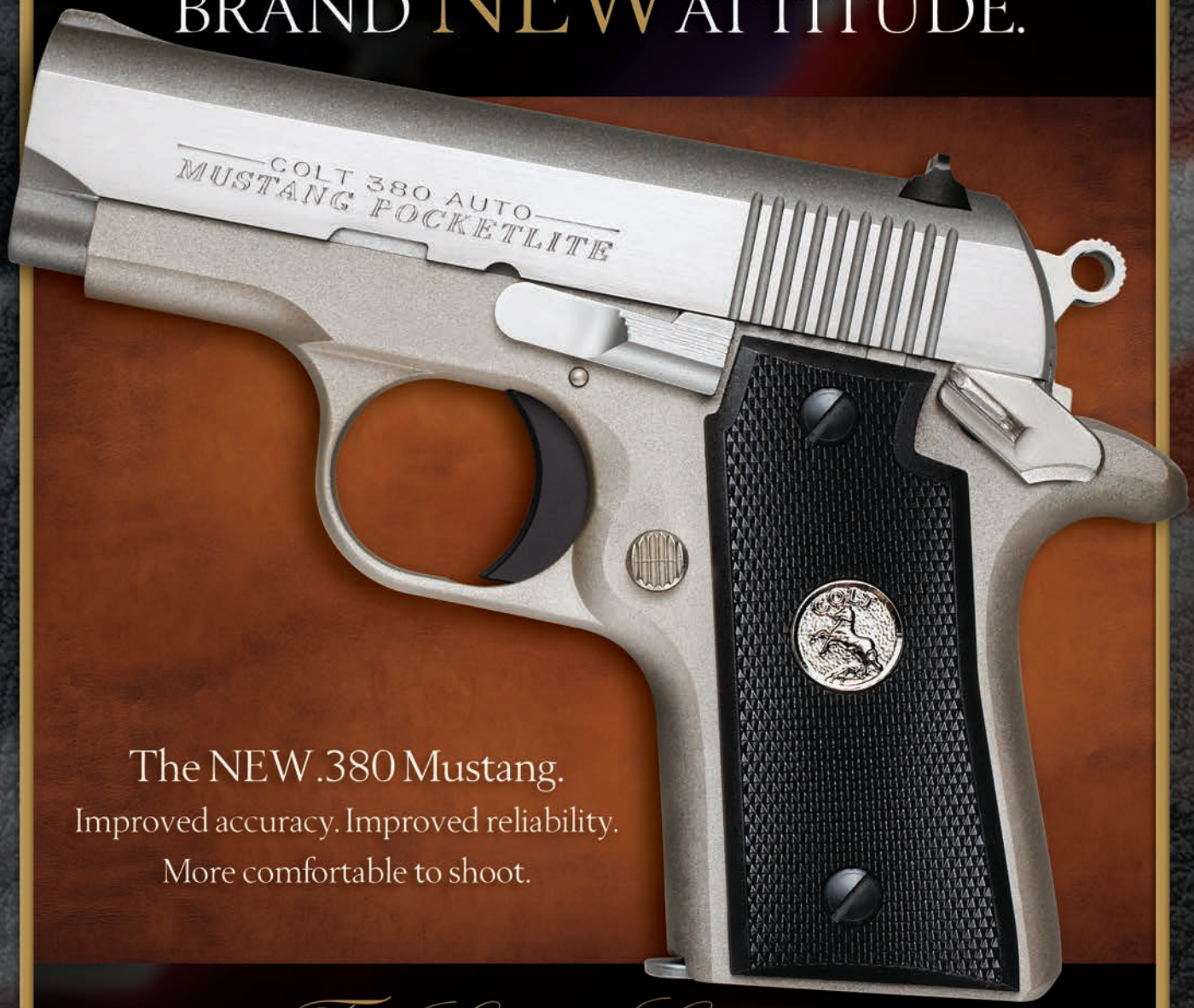

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"The Fourth of July celebrations were the great events in our lives," recalled Mrs. Ford, who lived in Canyon City, Oregon, after the 1862 gold strike. "A typical celebration would be a picnic at noon, with barbecued sheep, hogs and young steers. The tables would be piled high with the good food prepared by excellent cooks."

Yet contrary to what some might think, Independence Day was not always celebrated in America, and it was hit or miss until the 1876 Centennial. On the Fourth of July, some towns merely shot off a cannon, fired guns, draped buildings with red, white and blue bunting or did nothing at all. More widespread celebrations were held, and they grew larger after 1876, however, it wasn't until 1938 that it was legislated as a federal holiday with pay for its employees.

For those who lived in Canyon City during the 1860s, though, the holiday was indeed a momentous occasion. "After the picnic," Mrs. Ford continued, "everyone would gather around a platform that was set up in the middle of the grounds. The band would play patriotic pieces and popular music of the day. A preacher would usually open the services with a long, dry exhortation to God to preserve and protect the union.

"Judge Dustin, a noted character of the day, gave the Fourth of July speech. Always he read the Declaration of Independence. Then, he would deliver an excellent address…. I have often heard told an amusing incident that occurred several years before my time."

This patriotically-dressed girl stands with America's flag on July 4, 1906, at the Fort Belknap Reservation in Montana. During this week-long Fourth of July celebration, the Gros Ventres and Assiniboines celebrated the Sun Dance by participating in grass dances, sham battles and horse races.

– All images True West Archives –

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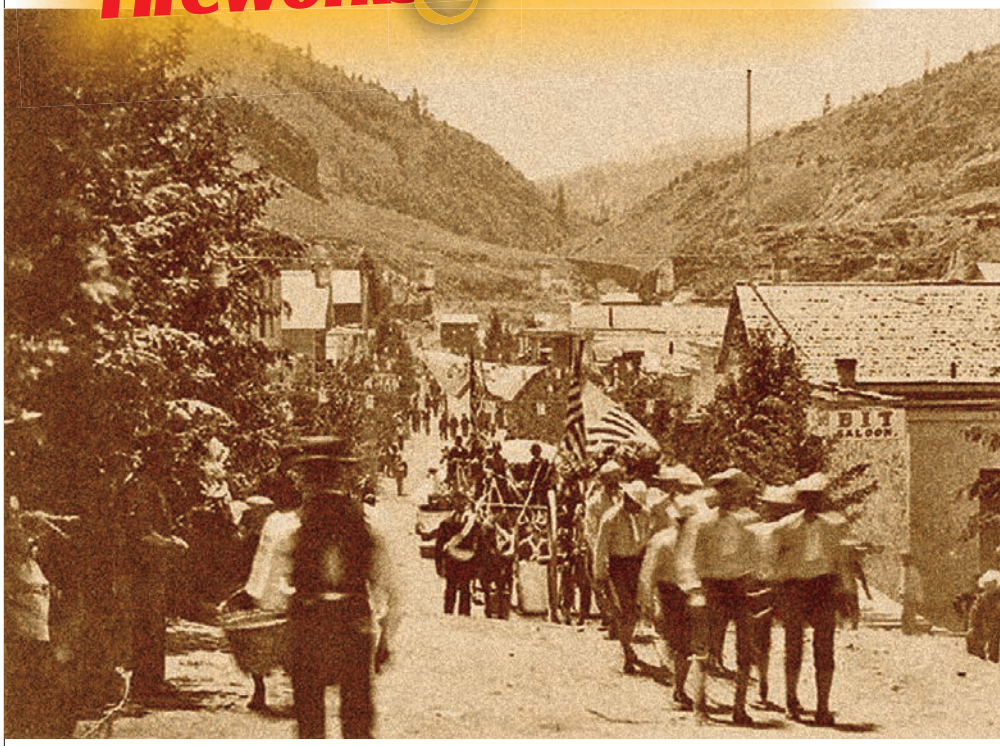


The 1862 gold town of Canyon City, Oregon, has a long history of celebrating the Fourth of July. The Independence Day parade, shown above in 1885, is such a big part of the town's pioneer history that artist Larry Kangas included an 1890s Fourth of July parade for his mural project painted on century-old buildings. You can see that mural on a building at the north edge of Canyon City's park near City Hall.

Charley Brown actually witnessed that "amusing incident." "The Fourth of July was the 'big time' for everyone," Brown remembered. "The whole countryside would meet in Canyon, on Whisky Flat, and celebrate…. It was during the early [18]60s that John C. Luce arose to read the Declaration. He read in a clear, firm voice nearly half of the Constitution of the United States before old H.W. Hill could pull the ends of his coattail and help John find the right page. If you wanted to make old John mad all you had to do was mention the Constitution. Yes sir, as far as John was concerned, they were fighting words."

After the reading and speeches, folks spent the evening dancing. "We would dance the Virginia Reel, Polkas, Schottisch, Fireman's Dance, Mazurka and the Varsovienne," Mrs. Ford recalled. "At first these dances were danced to the hop craze. We would hop Polka and Schottisch. Later the glide craze came in, and we would waltz to the Minuet and other glide dances."

John Adams, who would become the nation's second president, would have been proud of Canyon City. After signing the Declaration of Independence, he wrote to wife Abigail: "The Second Day of July 1776, will be...celebrated, by succeeding Generations, as the great anniversary Festival.... It ought to be solemnized with Pomp and Parade, with Shews [Shows], Games, Sports, Guns, Bells, Bonfires and Illuminations, from one End of this Continent to the other from this Time forward forever more." (Note he wrote July 2, not July 4, because that was the day Congress had officially declared independence before adopting the document on July 4.)

On June 30, 1819, St. Louis, Missouri, posted its plan to have a celebration in the *St. Louis Enquirer*, "Fourth of July—Citizens are requested to meet this evening on the gallery in front of the post-office precisely at 6 o'clock, to make arrangements for celebrating the anniversary of the Republic."

The 1820 celebration at Camp Council Bluff (now Fort Atkinson State Historical Park) in Nebraska was quite patriotic. Troops were reviewed, an oration read and a national salute was fired. The attendees

had dinner and drank toasts to many, including President James Monroe, the country, July 4, 1776, and George Washington.

Some towns had parades that included a Liberty cart. "And instead of queens and princesses as they have for everything today, there was Columbia," Oregon old-timer Hortense Watkins recalled. "She sat up on top of the [Liberty] car, and all the little States were grouped in tiers about her, each little girl in white, with a big sash down over her shoulder, showing the name of the State she represented. Columbia always had to have fair or golden hair. It didn't matter so much about the States, only they had to be pretty. The car was a big dray, all painted and draped with bunting and decorated with flowers and greens, with the seats arranged in rows one above the other. The car was drawn by four white horses, with lots of tassels and netting to set them off."

Even traveling emigrants on the trails remembered the Fourth. Benjamin Cauthorn, who was headed to Montana in 1865, was one of them. While his party didn't celebrate, he did make a special note in his diary about the day: "Here we are this Fourth of July stuck on the mud, while our friends in distant countries are celebrating the anniversary of the independence of the American nation…. How changed since '76 then and for years after! All united in celebrating this day, but now only a few in comparison can enjoy it as in days past."

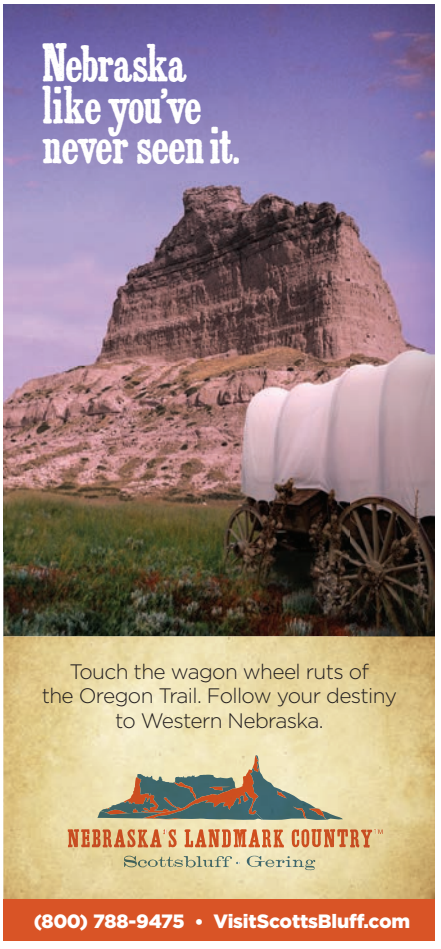
Another more famous emigrant party, named Donner, celebrated the day. Eliza Donner wrote, "A salute was fired at sunrise, and later a platform of boxes was arranged in a grove close by, and by half-past nine o'clock everyone

A typical Fourth of July celebration in the country, illustrated in the decade-old *Harper's Weekly*, for its Independence Day coverage published on July 6, 1867.

in camp was in holiday attire, and ready to join the procession which marched around the camp and to the adjacent grove. There, patriotic songs were sung, the Declaration of Independence was read, and Colonel Russell delivered an address. After enjoying a feast prepared by the women of the company, and drinking to the health and happiness of friends and kindred in reverent silence, with faces toward the east, our guests bade us a final good-bye and godspeed."

In addition to the Fourth, which was often the largest summer celebration, pioneers enjoyed fruit festivals, music fairs, rodeos, church bazaars, swimming, picnics, racing, county fairs and more during the summer season.

Since California towns were proud of their flowers, they began having flower festivals as early as the mid-1800s. Both Pasadena and Santa Barbara began their flower festivals in the early 1890s. Of the Santa Barbara festival, Charles Stoddard wrote: "Exhibitions have been held for many years, but the first great festival was held when President Harrison visited the Pacific coast. This was so successful that it was determined to make it a yearly attraction at Santa Barbara. In 1892 the second festival brought a large concourse of visitors, and its success was complete. The profusion of flowers was overwhelming. Ten thousand fine roses were used in decorating a single vehicle. A long procession of carriages, hidden beneath masses of flowers, and filled with beautiful ladies in tasteful and appropriate costumes, made a charming scene. The festival was opened by a 'dance of the flowers,' in which twenty-eight young ladies, each personating a flower, entered in sets of four, and to soft music



Fireworks & Festivities

went through graceful movements. After their simple dance, they advanced to the platform, where were seated the invited guests, and laid at their feet garlands and wreaths."

Peach Day was a big event in Grand Junction, Colorado, in 1891. Thaddeus Kenderdine happened to be passing through at the time: "The choicest of fruits are brought in to the town, literary exercises are held, and the wind up is a grand Tournament, when Cow-boys are the Knights and bucking-bronchos and fractious steers the material whereby they show their prowess and make a desert holiday."

The Daily Herald in Grand Forks, North Dakota, even covered the Colorado event, "It was the first festival day of the kind observed in this state or perhaps in any other."

Other Colorado towns had potato bakes and watermelon day.

Strawberry festivals were popular in just about every Western state, and they often included ice cream. While strawberry and ice cream went together, ice cream and music did as well. In June 1875 Nebraska City, Nebraska, held its Grand Ice Cream Festival and Musical Jamboree in the city park. *The Daily Nebraska Press* noted, "Hoppergrasses and weather permitting."

Long before the white man began celebrating the Fourth of July, the Indians in the West hosted their own celebrations. Many included spiritual ceremonies, harvest festivals and what we know today as powwows. The term powwow in the mid- to late 1800s was used by the white man whenever Indians had a large gathering—either with them or on their own. After moving to Bonners Ferry, Idaho, in 1891 to enter into the dairy business, Mr. M.P. Bogle recalled, "Interesting spectacles of the times were the powwows held when the Kalispell Indians of Montana would came to visit the Kootenay Indians of Idaho near Bonners Ferry."

The Quapaw Indians, like many other tribes, have been holding powwows for many generations. A powwow was "originally called a 'picnic' where a handful of Indians gathered to dance and visit," Quapaw Tribe Public Relations Director Doreen Finnie says. "It grew into the present-day powwow. It's a chance to strengthen cultural ties because the dress and dances are handed down from generation to generation. The annual powwow is a huge family reunion with family members coming from right down the street or across the country. Often powwow is the only time that family

Fireworks & Festivities

members can get together at one time. Most tribal families have 'camps' at the powwow grounds. These too are handed down from generation to generation. The camps run the range from simple tent-like affairs to actual buildings."

So this summer, find a fun traditional event to enjoy and take time to ponder the past.

San Francisco celebrated its Fourth of July in 1888 by unveiling the nation's first memorial to Francis Scott Key who penned the lyrics for "The Star-Spangled Banner." The monument was placed in the city's Golden Gate Park 43 years before the song became our national anthem.

FRONTIER CELEBRATIONS

AZ: One of the nation's oldest rodeos was first held in 1888 in Prescott as part of a Fourth of July celebration. This year's celebration takes place June 28-July 4.

AR: In true pioneer spirit, the Historic Arkansas Museum in Little Rock offers up a frontier Fourth of July celebration that includes a reading of the Declaration of Independence and toasts in honor of the nation's birthday.

CA: The state's oldest festival dates to 1897 in Sonoma in honor of the fall harvest of wine grapes. A popular highlight is the re-enactment of the June 1863 wedding of Gen. Vallejo's daughters to sons of Buena Vista Winery founder Count Agoston Haraszthy. Attend this September 28-30.

CO: Strawberry Days has been entertaining generations since 1898 and is the oldest civic festival in the state. Be a part of this historic celebration in Glenwood Springs from June 14-16.

ID: While Grangeville Border Days started as a rodeo in a pasture in 1912, it has evolved into a Fourth of July event, combining Old West traditions with American patriotism. Join Grangeville residents for the 100th-anniversary celebration between July 2-4.

IA: Lee County has the distinction of sporting the oldest county fair in Iowa. It has been celebrating all things Iowa since 1841. This year's fair takes place in Donnellson between July 11-15.

KS: Boasting the largest fireworks display in northwest Kansas, the Wild West Festival in Hays is the place to be on Fourth of July. Relive frontier life on the Kansas plains by participating in activities that recapture the city's colorful past.

MT: The Stevensville Creamery Picnic has been held ever since the community rebuilt John Howe's creamery after a fire in 1911. This year's gathering takes place August 3-5.

MN: Since the 1861 birth of the Pioneer Maennerchor (a male singing society), Norwood Young America has celebrated German heritage in song at its Stiftungsfest music festival; get immersed in Polka this August 24-26.

MO: Home to the longest-running Independence Day Parade west of the Mississippi, first celebrated in 1879, Marshfield also celebrates the Fourth with a rodeo and fireworks display; this year's event takes place July 1-4.

NE: Founded in 1887 at the base of Scotts Bluff, a landmark for Oregon Trail emigrants, Gering has been hosting Oregon Trail Days since 1921. Attend the old-fashioned parade, chili cook-off and concerts this July 12-15.

NV: On July 4, participate in a flour sack race or take a cemetery tour at the city of Austin's Old-Fashioned Fourth of July and Gridley Days heritage celebration.

NM: The oldest civic celebration of its kind in North America, Fiesta de Santa Fe has commemorated the 1692 resettlement of Santa Fe since the first fiesta in 1712; held this September 7-9.

ND: Remember the pioneers who blazed a trail into North Dakota by attending Old Settlers' Day in Center on June 8-10. Held since 1905, the festival features music, food, art and a wagon train.

OK: Held since 1872, the Quapaw Tribe's Powwow will offer up a Southern Plains contest, nightly stomp dancing and Indian football this July 4-7.

OR: Astoria Regatta, first celebrated in 1894 and held this August 8-12, honors the 1811 founding of Astoria, the first permanent U.S. settlement west of the Rocky Mountains.

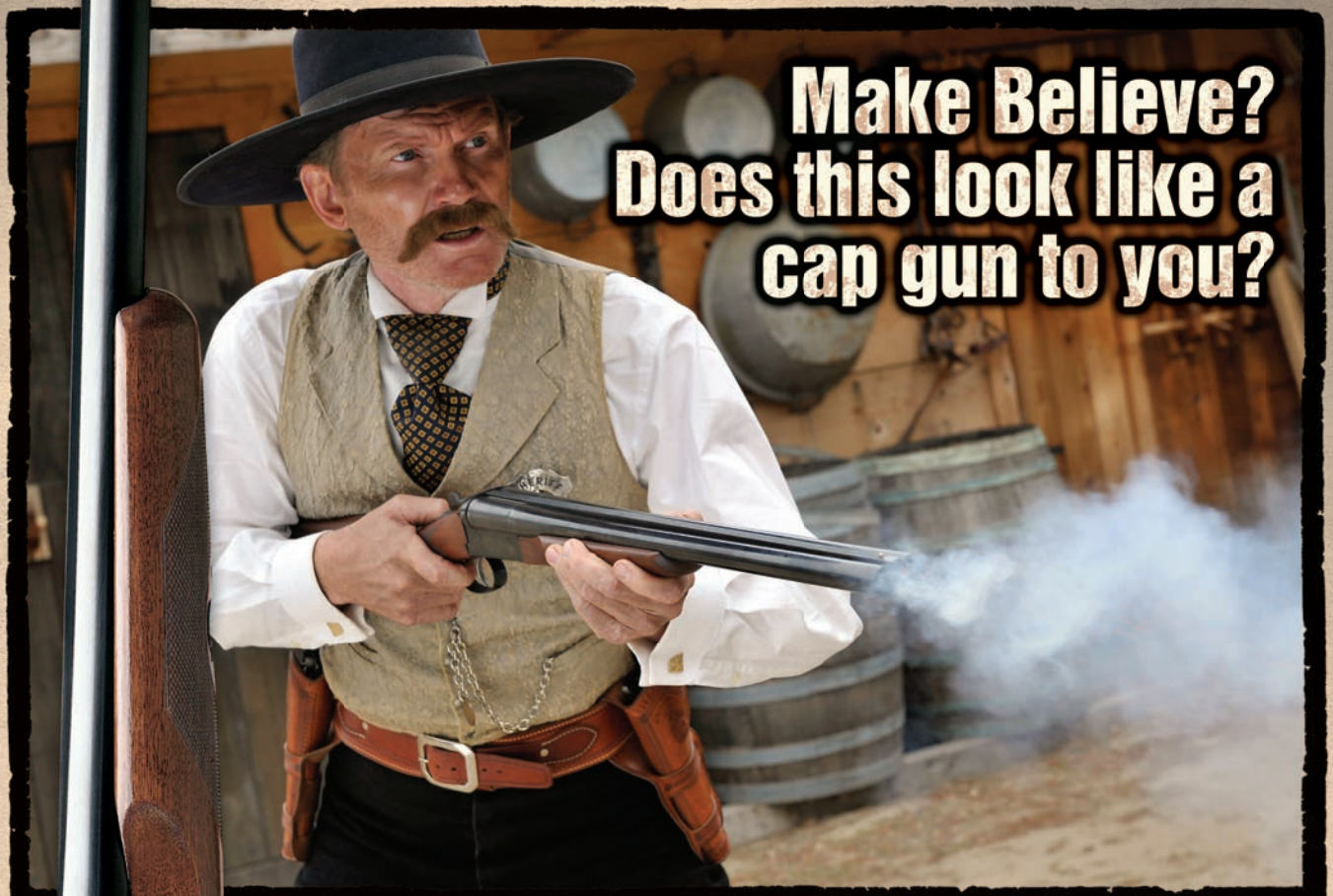
SD: From June 1-3, Fort Sisseton in Lake City hosts a military encampment sharing the history of cavalry troops, fur traders and regional Indians.

TX: With free watermelon served on the Alamo grounds, San Antonio, on July 4, hosts two public readings of the Declaration of Independence to commemorate the 1845 vote of Texas statehood.

UT: Home to the longest, continuously-celebrated harvest festival in Utah, Brigham has been honoring its "abundance of the best peaches in Utah" since 1904; join the festivities on September 5-8.

WA: What happens when you combine celebrations of logging, town mergers, rodeos and Independence Day? You get the Loggerodeo in Sedro-Woolley, held from June 30-July 4 and the oldest Fourth of July celebration in Washington (first held in 1898).

WY: Every summer since 1897, Cheyenne has welcomed rodeo cowboys for its Frontier Days celebration; this year's contests will be held from July 20-29.



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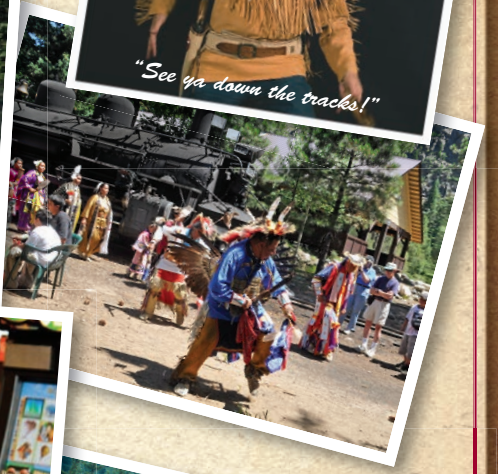

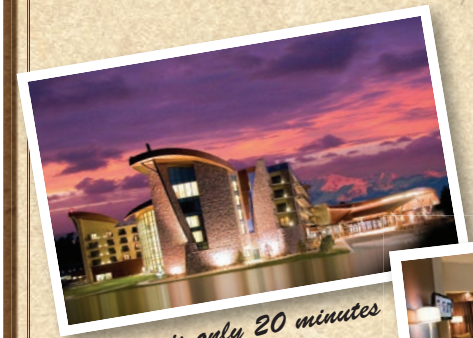

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BY ALLISON CARLTON

(From left) Red Cloud, Mother and Child *and* Geronimo *painted by Harley Brown.*

– Geronimo: courtesy Settlers West Galleries in Tucson, Arizona; All others: courtesy Harley Brown –

HARLEY BROWN

Harley Brown is a man of many faces.

He is Canadian. He has a Russian alter ego. He was an English expatriate. But above all else, he is an artist.

He is an artist of magazine illustrations and an artist of words inside three best-selling books. However, he is mostly known for being an artist of portraits that capture the faces of American Indians.

Inspired by bands of American Indians who lived down his street in his native Saskatchewan, a prairie province in Canada, Brown found "such interesting faces with their cheekbones, and some of the older guys with the extremely dramatic faces that they have with the noses and the lips."

Finding their history "such a great mystery that we still have as part of our culture," he says he was eventually drawn to the powerful aura of Sitting Bull, the Lakota Sioux holy man who had led his band to exile in Saskatchewan in 1877. Brown gained notoriety when his portrait of Sitting Bull set a record for the artist in 2008 when it sold at the Coeur d'Alene Art Auction for a $30,000 bid, twice its estimation.

Like most artists, though, it took years of dedication, sketching and begging before Brown found success in the Western art world.

"They kicked me out of art school," Brown admits. "At that point, I said to myself, as I was standing outside the school, crying, 'Well, I'm not going to work for a living.... If I do make money, or I don't make money, I'm going to do art. And nothing else.'"

With a pocketful of dimes and living on a gas station credit card in Helena, Montana, he peddled his art at restaurants, galleries and frame shops, but no one seemed interested in his work.

"In the last moment I went to the State Historical Society, which is a big deal," Brown says. "I thought, 'I got nothing to lose,' went in there and showed my work to the curator."

He walked out with an offer to be the first living artist shown at the institution in a one-man exhibit. His work sold out.

For this July's centennial celebration of the Calgary Stampede, Brown has earned the prestige of creating an original drawing for the event's poster. He painted it to connect the history of the stampede to today's younger generation.

Looking ahead to the future, when people come across his art, it's not his face that he wants remembered.

"I hope they see, number one, the person," Brown says. "That's what it's about. I want them to see who I'm painting. That person, that individual, the life in that person brought to life."

UP-AND-COMERS

You may remember **Kim Novak** as Lady Godiva in 1969's *The Great Bank Robbery*, but Brown knows the actress through her artwork, which he calls surreal. "She paints how she feels about her subjects–somewhere between Surrealism and Post Impressionism," he says. He feels her painting ***Horse and Dog*** best reveals Novak's "dreamlike approach in her art, and shows where her heart lies."

"**Scot Paisley** [of Alberta, Canada] is my nephew. He is very involved with the story of early natives," Brown says. "He loves doing portrayals of individuals of the Alberta and Montana tribes. His technique is representational with a bravado flair." The shown Paisley oil will be featured at the Calgary Stampede Western Art Auction this July.

BY G. DANIEL DEWEESE

The Legacy of the Ranger Belt

A Texas Ranger's handgun design started us on the path.

The desperate clash between 14 Texas Rangers led by John Coffee Hays and 70 or more Comanches in the Texas Hill Country in June 1844 left 23 Comanches dead on the ground—including their chief, Yellow Wolf—and another 30 wounded. The Rangers suffered one killed and four wounded. The Battle of Walker Creek lionized the Rangers and established the usefulness of repeating pistols in close combat.

> "For fifteen minutes the two sides struggled at close range, the Indians with lances and arrows, the whites with blazing five-shooters."
>
> –Lone Star Justice *by Robert M. Utley*

Walker Creek also set the stage for a classic American fashion accessory.

Among the wounded in that battle was a young Ranger named Samuel Walker. On recovery, Walker joined the U.S. Army and met with industrialist Samuel Colt to help persuade the Army to buy Colt's repeating pistol. During this relationship, Walker suggested changes to the design of the popular Colt Paterson that made the weapon easier and faster to reload. The 1847 single action revolver became known as the Walker Colt. The improvements also increased the weight of the fully-loaded gun to nearly five pounds.

The six-gun's heft made impractical the common practice of stuffing a pistol into the waistband of the bearer's pants, or into a cloth sash tied around the waist or hips meant to secure pistols, knives and other means of self-defense. Belts were not in common use at the time as pants were high-waisted and tightened with a cinch at the back, or supported with suspenders over the wearer's shoulders. Thus, these Colts were carried in holsters mounted on saddles.

With Colt's introduction of the roughly half-pound lighter Dragoons the next year, it was natural that someone would light on the idea of crafting a leather scabbard for it because the revolver was light enough to carry on his side without pulling down his pants. Even so, most people stuck their pistols in their waistbands as late as the 1870s.

The gun belts and holsters that came out in the mid-1840s did not have cartridge loops because the guns were all cap and balls. Early cartridge belts in the 1870s-1880s used what came to be known as the Ranger style, with shorter, narrower and more flexible billet straps sewn onto the wider cinch strap (similar to cinch straps on Western saddles). The billets also extended the useful life of the gun belt as the straps were easy to replace when the leather wore out from repeated bending and twisting. This new gun belt became an integral part of the unofficial "uniform" of Texas Rangers and, later on, lawmen, outlaws and other gunslingers throughout the old West—and in Hollywood movies.

The Ranger trouser belt probably did not turn up until the 1920s when the waistlines on men's pants began to go south and belts became both necessary and fashionable.

Western belts have traditionally been wider and heavier than most fashion belts—and made from saddle leather. The widest belts often feature the same tooling and stamped designs seen on saddles. A saddle maker probably designed the narrower, holster-less version of the Ranger gun belt. That Ranger belt became a classic piece of Americana and the perfect platform for three-piece buckle sets. Today's popular tapered belt style is likely based on the Ranger belt design.

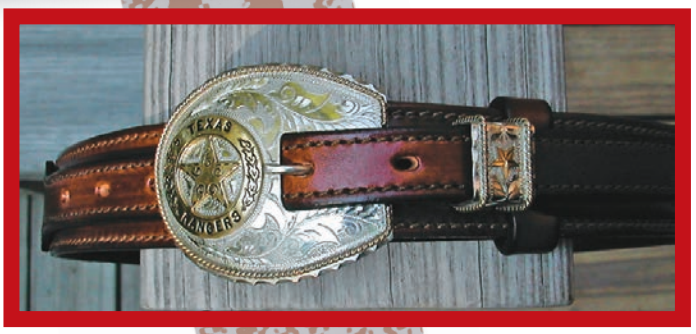
G. Daniel DeWeese coauthored the book *Western Shirts: A Classic American Fashion* and has written about Western apparel for more than 25 years. Firearms Editor **Phil Spangenberger** contributed to this article.

Ranger dress belts continue to be popular among former and current Texas Rangers. In this 1960s photo, legendary Texas Ranger Joaquin Jackson wears a traditional gun belt to support his Colt revolvers. A matching Ranger belt is cinched around his waist beneath the gun belt. Both belts were made for Jackson by saddle maker Joe Peña. Peña's grandson, Ben Reyes, continues to make Ranger belts and other leather goods at the Joe Peña Saddle Shop in Uvalde, Texas.

– *Courtesy* One Ranger: A Memoir *published by University of Texas Press* –

The 1½-inch Cognac Ranger belt by 3D Belt Company comes with a four-piece buckle set that has scrolls and an antiqued silver finish. The belt features contrast double-stitched edges and a hand-tooled basket weave pattern overlay that tapers down to three-quarters of an inch; $59.

Vogt Silversmiths will build any of its Western leather belts in the Ranger style. Shown here are three tapered belts, an adaptation of Ranger belts, and buckle sets made by Vogt. (Top) The Trinity River buckle set is made out of a hand-engraved, antiqued Sterling silver base and is accented with hand-cut, 14-karat gold fills scrollwork and a fine-twisted Sterling silver rope edge ($819) on a hand-tooled black leather strap ($84). (Middle) The New Yorker buckle set provides a contemporary look with hand-polished Sterling silver ($399) on a black calf strap belt with a skived edge ($79). (Bottom) The Engraved New Yorker set is made out of hand-engraved, antiqued Sterling silver ($584) and is seen on a hand-tooled black leather strap ($84).



Crafted out of hand-dyed and oak-tanned harness leather and featuring a customer's buckle, this 1½-inch Ranger belt by Leather Goods Connection is shown in medium brown with black stitching; starts at $109.

Featuring floral tooling, this hand-carved, hand-dyed, Ranger-style leather belt by M.L. Leddy's ($300) is shown with a four-piece Travis 1843 Sterling silver buckle set by Clint Orms ($1,730).

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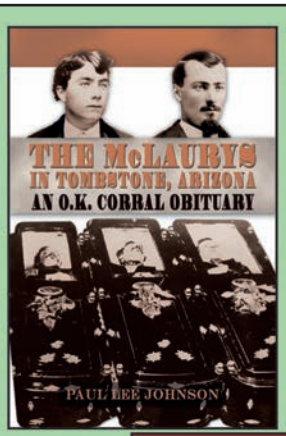

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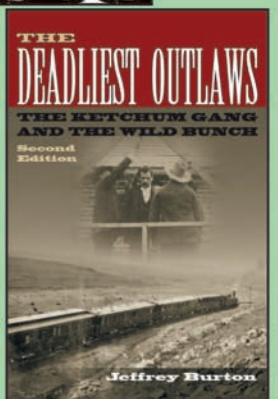

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The Corny Old West

Pioneers had their fill of corn—and not just in their stomachs!

– By Sherry Monahan –

"It was pretty tough in those times," Mrs. Bell Mattison recalled about her years in Fillmore County, Nebraska, after she moved there with her family in 1868. "My mother had died, and my father had re-married. We had an awful hard time. We had corn meal one year, corn meal gravy, corn meal porridge, corn meal mixed with soda and water, and baked corn meal roasted and boiled for coffee, and it was that way about a year. There just wasn't a speck of anything to eat unless it was a big old jackrabbit."

Yet corn was not just for mealtimes. Western pioneers also turned it into multifunctional household products. They used the cob and husks to make syrup, and to serve as toilet paper and as firewood. "In the winter we burned corn stalks...to keep warm," remembered Mrs. John Donnelly, an Irish lass who had moved to Sutton, Nebraska, in 1871.

They even used it to make toys; Mrs. Mattison had once owned a "corn cob doll—a corn cob with a rag wrapped around it."

Corn also provided the means for employment. Texan Neal Watts remembered planting corn as an 11 year old in 1870: "My first job was planting corn by hand, and I received 25¢ per acre for the work. The land was marked off in rows, and I would step about two feet, punch a hole with the heel of my boot, drop two kernels and then kick dirt with the toe of my boot to cover the seed. The field I planted was about 10 acres, and I was engaged a week doing the planting."

Corn wasn't just a necessity for humans—livestock needed it as well. Pioneers and farmers who owned chickens, pigs and cows also relied on dried corn to get them through the winters on the frontier.

Recalling his days as a ranch hand at Rankin Cattle Ranch headquartered in Tarkio, Missouri, Dave Hoffman commented on just how much corn the cattle consumed: "Almost all the Texas range cattle shied away from the corn when it was placed before them at first… the corn was placed in racks built in long rows and fed twice a day. I judge that about 200,000 bushels of corn was fed during the period of a year to the stock on each unit of the Rankin ranch."

Back in the kitchen, some pioneers mashed their corn into corn whiskey.

CORN CAKES

1 c. corn meal
1 c. bread flour
½ tsp. baking soda
½ tsp. salt
¼ c. sugar
2 T. butter, melted
2 eggs, beaten
1¼ c. milk

Combine all the dry ingredients in a large bowl. Add the milk, eggs and melted butter, and blend until the batter is lump free. Pour into a greased cake tin and bake for about 30-40 minutes at 350°. Serve warm or cold.

Recipe from June 24, 1899, *Omaha World-Herald*

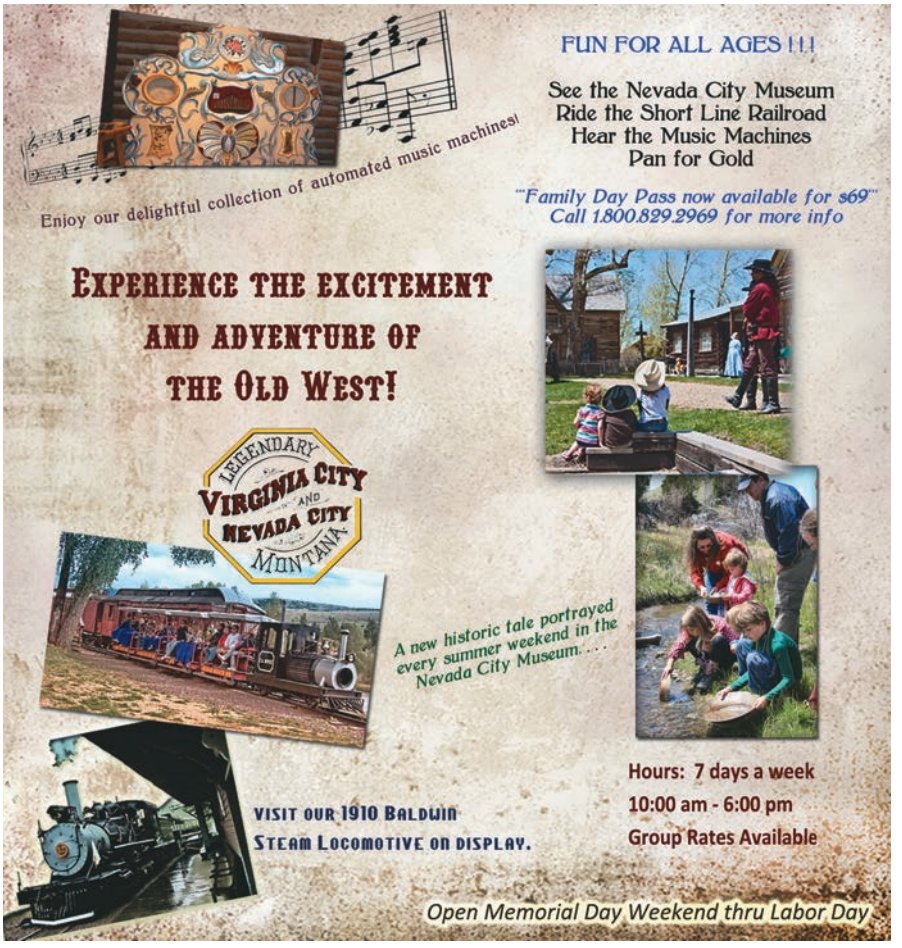
"The customs for the proper welcome of a visitor was to offer a helping of liquor," recalled James Childers, born in 1857 and raised in Arkansas before he took on cattle ranch work in the Indian Territory.

Cornmeal was a food staple in almost every pioneer's home. It was eaten at breakfast as corn griddle cakes and corn mush, and boiled for coffee. Corn bread (or corn cake) was eaten with just about any meal, and it even served as a school lunch.

The first school Ben Jenkins attended, after moving to Texas with his family in 1862, was the Billie Walker place in Waco. In this 16-by-18-foot log cabin schoolhouse, with one door, no windows and a fireplace for heat, he and the other children sat on split logs, with no desks. "Our lunches consisted of a slice of corn bread, a piece of bacon and a teacup of molasses," he recalled. "In place of paper bags we packed them in a two-gallon bucket."

You can pack corn cake in your lunch bucket too by creating this corny recipe from 1899.

Sherry Monahan has penned *Taste of Tombstone*, *Pikes Peak*, *The Wicked West* and *Tombstone's Treasure*. She's appeared on the History Channel in *Lost Worlds*, *Investigating History* and *Wild West Tech*.



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The West's Best Greasy Spoons

Ten places that dish up good eats.

Burger...beer... Matt Dillon. That's hard to top.

In a country that is quickly becoming McDonald's-ized, it's comforting—and fattening—to find institutions across the West serving grub the way it should be served. So we wipe the grease off our fingers and salute these masters of chow who cherish good eats and have never heard of the word cholesterol.

Lost Maples Cafe (Utopia, TX): Located in one of Texas's most picturesque areas, the Lost Maples Cafe is known for solid comfort food, Texas-style. Built in the early 1900s, the building has served as many things, even a classroom. Folks still get an education here in good eats, thanks to owners Rusty and Tacy Redden, and their pies, pies, pies!

Cotham's Mercantile (Scott, AR): Country cooking makes strange bedfellows. Bill Clinton dined here. So did George W. Bush. (Not at the same time.) About a half hour southeast of Little Rock, the mercantile opened in 1917 and started serving lunch in 1984. Get here early. The Hubcap Burger is dynamite.

The Diner (Norman, OK): No frills in this Main Street diner's name. No frills in the furnishing (vinyl and Formica). No frills when it comes to the grub, either. The building's just over a century old, and owner Claire Amspacher knows what Okies like to eat. Breakfast is great, and the award-winning red chili always hits the spot.

Norma's Cafe (Dallas, TX): Located in Big D's Oak Cliff neighborhood since 1956, this classic diner certainly inspired Ed Murph. He ate here as a kid, then bought the place more than three decades ago. You can't go wrong with a Blue Plate Special. Just make sure that you save room for a Mile-High Cream Pie.

600 Cafe (Miles City, MT): Family-owned-and-operated since 1946, the 600 Cafe dishes up homemade specials, hand-cut steaks, you name it. In the spirit of Western hospitality, the staff fed 480 patrons a free Christmas dinner last year. They hope to serve even more this Christmas.

Pete's Kitchen (Denver, CO): Pete Contos came from Greece in 1956, working his way up from dishwasher to the owner of a chain of Pete's Restaurants in the Mile High City. No knocking Pete's

A carnivore's delight in Sacramento, Jim-Denny's proves that California isn't all about health food.

– By Johnny D. Boggs –

HONORABLE MENTIONS

Beth's Cafe *(Seattle, WA)*; Frontier Restaurant *(Albuquerque, NM)*; George's Restaurant *(Post, TX)*; Horseshoe Cafe *(Wickenburg, AZ)*; Luxury Diner *(Cheyenne, WY)*; Oxford Saloon *(Missoula, MT)*; Sid's Diner *(El Reno, OK)*; Sill's Cafe *(Layton, UT)*; Winstead's *(Kansas City, MO)*; Wrangler Cafe *(Pinedale, WY)*.

other restaurants, but grease is the word at Pete's Kitchen. It's perfect for people watching when the bars close, but the food is filling anytime.

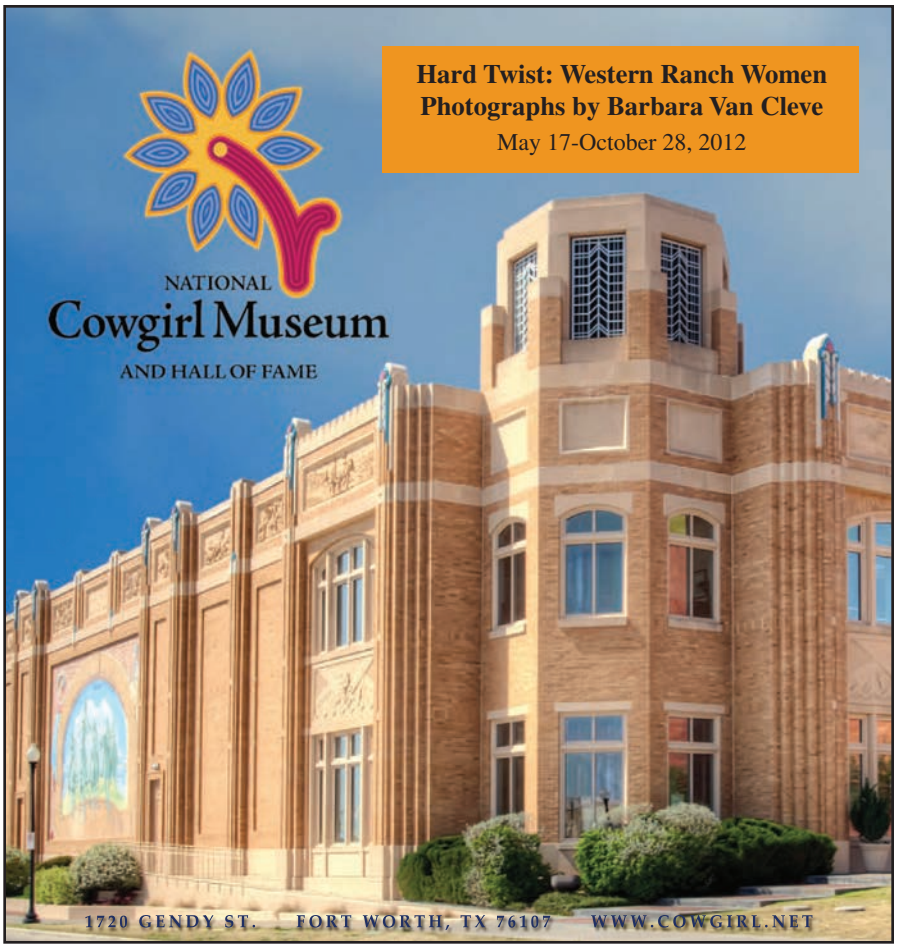
Jim-Denny's (Sacramento, CA): There are only 10 seats at the counter, and chances are they'll be taken when you squeeze inside. The restaurant opened in 1934, and, with close to 80 years of seasoning on that grill, the food is mouthwateringly good.

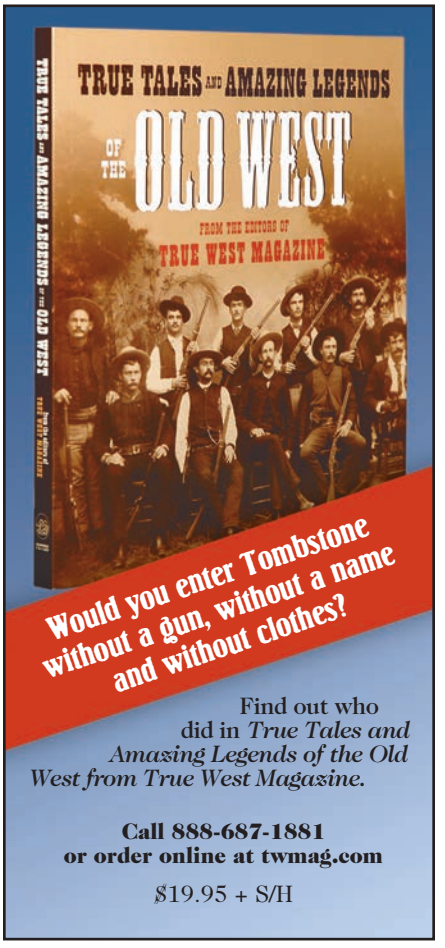
Bruce's Bar (Severance, CO): This place is a dump. But this dump serves the best Rocky Mountain Oysters in the world. After turning the Severance Recreation Hall into a bar in 1957, Bruce Ruth began serving delicious oysters two years later. If you're squeamish about putting beef testicles in your mouth, Friday's special is fried fish and Saturday's, prime rib.

Bobo's Restaurant (Tucson, AZ): It's small, crowded, noisy, and you won't find anything expensive or fancy on the menu (well, unless you consider a Reuben omelet or a banana/candied-pecan pancake fancy). Just remember: Bobo's closes at 2 p.m.

Invasion Bar (Kaycee, WY): It's across the street from the Hoofprints of the Past Museum and a few blocks north from where Nate Champion was killed during the Johnson County War. The last time I dropped in, a *Gunsmoke* episode was playing on the TV. Burger ... beer ... Matt Dillon. That's hard to top.

Johnny D. Boggs plans on having a salad for supper.





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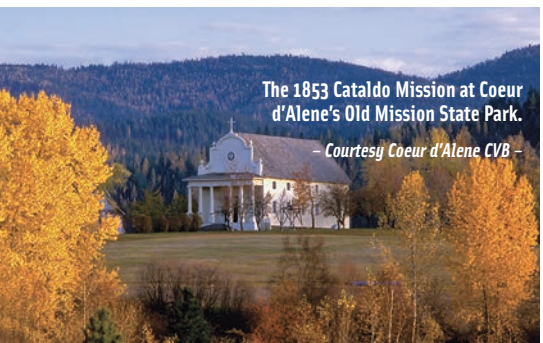
2. For an out-of-the-ordinary museum experience visit the **Oasis Bordello Museum**. This former brothel opened its doors in 1895; the Feds closed it in 1988. Now it serves as a reminder of Wallace's soiled doves past.

3. After A.J. Prichard discovered gold on Prichard Creek in 1882, Murray became the cradle city of the Coeur d'Alene Mining District. By 1885 more than 10,000 people had traveled to the gold fields in the hopes of cashing in. Today, the people-built **Sprag Pole Museum** shares the town's mining heritage, for free!

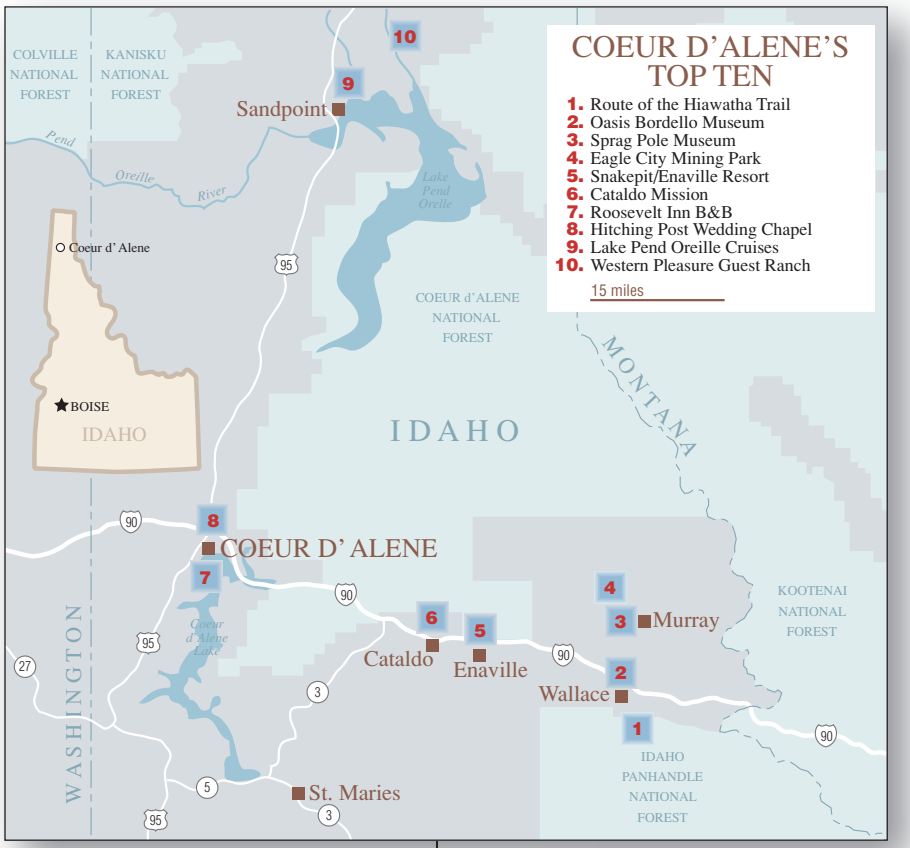
4. Eagle City was the site of the first gold rush to the Coeur d'Alene's. The hobby of gold prospecting and small scale mining is promoted at **Eagle City Mining Park**, the home base of the NorthWest Gold Prospectors Association.

5. Blink and you will miss it, but for a true local flair, the **Snakepit** at the Enaville Resort is a must. Tracing back to 1879, it has served as a hotel, railroad layover, bordello and, today, a bar and restaurant. Be sure to order the Rocky Mountain Oysters.



The 1853 Cataldo Mission at Coeur d'Alene's Old Mission State Park.

– Courtesy Coeur d'Alene CVB –



6. The 1853 **Cataldo Mission**, the oldest extant mission church in the Pacific Northwest, shares the stories of the Coeur d'Alene Indians and their history with Jesuit Father DeSmet.

7. When it comes to historic lodging, the **Roosevelt Inn B&B** is tops. Run by innkeepers John and Tina Hough, the Roosevelt, formerly Coeur d'Alene's oldest (1905) schoolhouse, is located downtown, just a couple blocks from Lake Coeur d'Alene.

8. Come to CDA and get hitched! The **Hitching Post Wedding Chapel** has been part of the North Idaho experience since 1919. The chapel married quite a few WWII sweethearts from a former naval station nearby.

9. Learn about the "greatest geologic story never told"—the ice dam that led to the creation of Lake Pend Oreille—and about frontier fur trader David Thompson, all while cruising in comfort aboard the *Shawnodese* on **Lake Pend Oreille Cruises**.

10. As the owner of a fifth-generation, family-owned-and-operated cattle ranch, I must invite you to stay at the **Western Pleasure Guest Ranch**. Hang your hat in a hand-hewn log lodge or a private log cabin, then head out on a trail ride to take in some of the area's ranching and logging roots.

Janice Schoonover and her husband, Roley, run the Western Pleasure Guest Ranch on property in Sandpoint, Idaho, purchased by her Grandpa Riley in 1940.

BY JOHNNY D. BOGGS

Up and Down in the Black Hills

You'll find at least two sides to every story on this journey from Sundance, Wyoming, to Deadwood, South Dakota.

Lucky for us, William H. Illingworth captured both sides of the story when he traveled with George Armstrong Custer to the Black Hills in 1874: the military expedition that ended up discovering gold, and a camp of Sioux (inset) who would find their lifestyle forever disrupted by the discovery.

– True West Archives –

There are two sides to every story, and the greatest thing about the Black Hills of South Dakota and Wyoming is that you can hear and see both sides.

Well, maybe that's not the greatest thing. I mean, there's Devils Tower National Monument . . . oh, and Custer State Park . . . wait, let's not forget Deadwood and its wonderful Adams Museum (plus all those casinos to take your hard-earned money). It's hard to top Lintz Bros. Pizza in Hermosa . . . and, wait, didn't "The Star-Spangled Banner" kinda begin at Fort Meade in Sturgis? . . . and how can we leave off Mount Rushmore? Or, since we're talking about those two sides, the Crazy Horse Memorial?

Wow. I'm already exhausted, and I'm only in Sundance.

Sundance Kid, Bad God's Tower & a Buffalo Jump

This Wyoming town on the edge of the Black Hills is a good jumping-off point. Stop in at the Crook County Museum & Art Gallery in the lower level of the county courthouse. Harry Longabaugh, better remembered as the Sundance Kid, spent a little time here for stealing a horse. You can even sit in a spectator chair from his trial for that crime. Then you should check out the dioramas showcasing Devils Tower, George Custer's 1874 expedition into them thar hills and the Vore Buffalo Jump.

From Sundance, we might as well loop over to Devils Tower. Established by President Theodore Roosevelt on September 24, 1906, as the nation's first national monument, this rock shoots dramatically 1,267 feet to an elevation of 5,112 feet. Devils Tower got its name in 1875 during Col. Richard Irving Dodge's expedition when an interpreter misinterpreted the name as Bad God's Tower. The Lakota called it "Bear Lodge" or "Brown Buffalo Horn," while other tribes—Arapaho, Crow, Cheyenne, Kiowa, Shoshone—had their own names for it. And, of course, it was the star in 1977's *Close Encounters of the Third Kind*.

Yes, climbing is allowed. Me? I'll stick to hiking, specifically, on the 1.3-mile Tower Trail. It's paved.

From here, backtrack to I-90 and make a stop at the Vore Buffalo Jump east of Beulah. At least five tribes used this site over a 300-year period to harvest perhaps 20,000 buffalo—I mean, bison. For archaeologists, this is definitely a work-in-progress. Only about five percent of the site has been excavated.

We'll get to more diggings and buff—er, bison—once we cross the state line into South Dakota. But now it's time for two sides of history.

The Two Faces Behind the Black Hills

The Black Hills (*Pahá Sápa*, to the Lakota) belong to the Lakota, according to the Fort Laramie Treaty of 1868. Then George Custer led an expedition into the hills in 1874. Gold was discovered in French Creek, and, before you could say "Calamity loves Wild Bill," the rush was on.

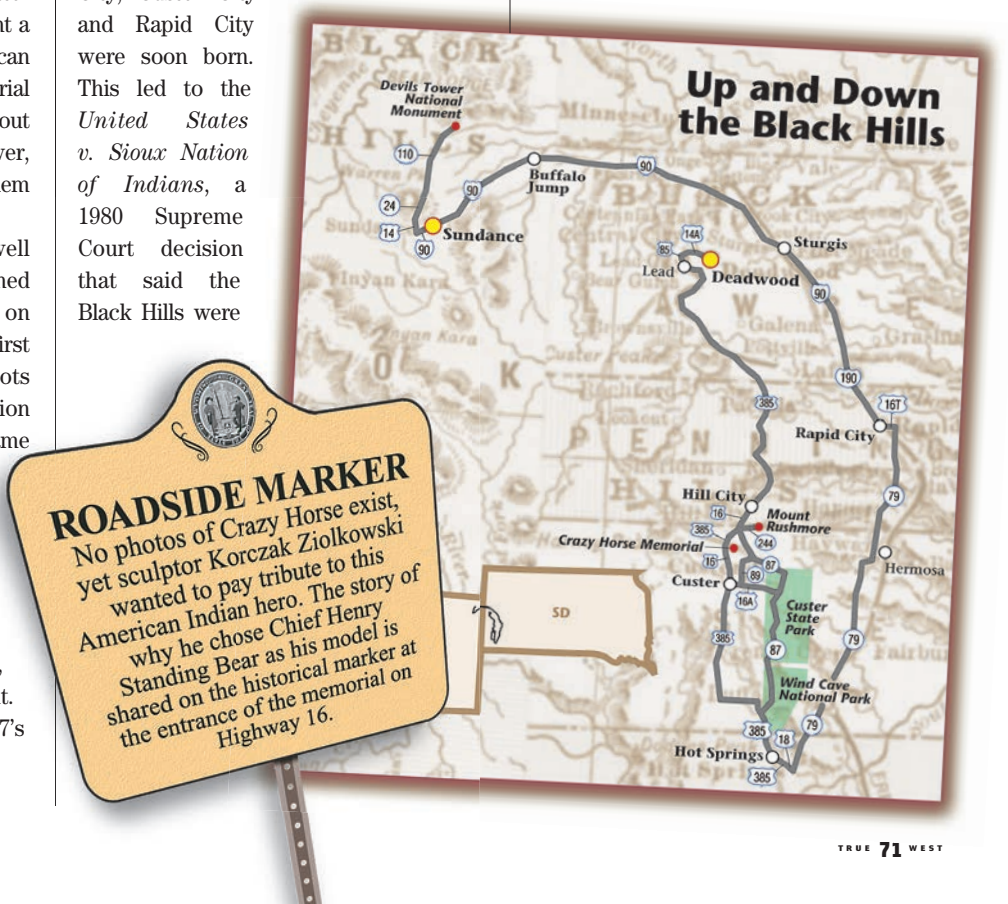
South Dakota's Deadwood, Lead (as in "I lead," not "I'm slow as lead"), Hill City, Custer City and Rapid City were soon born. This led to the *United States v. Sioux Nation of Indians*, a 1980 Supreme Court decision that said the Black Hills were illegally taken from the Lakota by the U.S. government and that the U.S. owed the Indians almost $106 million in remuneration. That figure has gone up astronomically over the past 32 years. The Lakota still won't take it.

Sometimes I can't help but feel like a dirty squatter when I find myself in this beautiful country.

Want two sides to the story?

For the first part, stop at Sturgis, where the Old Fort Meade Museum pays tribute to the Army presence in the Black Hills. Established in 1878, Fort Meade was first manned by the reformed 7th Cavalry after the Little Big Horn battle. Comanche, the legendary horse of Little Big Horn fame, was officially retired here. It was also here that, in 1892, Col. Caleb Carlton ordered that "The Star-Spangled Banner" be played as the finale for all concerts and parades. That song wouldn't officially become our national anthem until 1931.

That's one part of this story. Bear Butte State Park has another side. The Lakota called this rock formation *Mathó Pahá*, and the Cheyenne named it *Noahvose*.



If you're looking for some books to take along with you on your journey, check out the dozen or so books written by Dayton O. Hyde (right), the rancher, photographer, naturalist and owner of the Black Hills Wild Horse Sanctuary.

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

It was holy to these Indians long before the whites came, and it remains sacred to many tribes. That's why, when you visit, you may find prayer cloths and tobacco ties left behind. Respect these. You can learn more about the Indians' beliefs at the park's education center.

Actually, there's a third story here, and if you're around for the 72nd Annual Sturgis Motorcycle Rally (August 6-12), be careful what you say about Harleys.

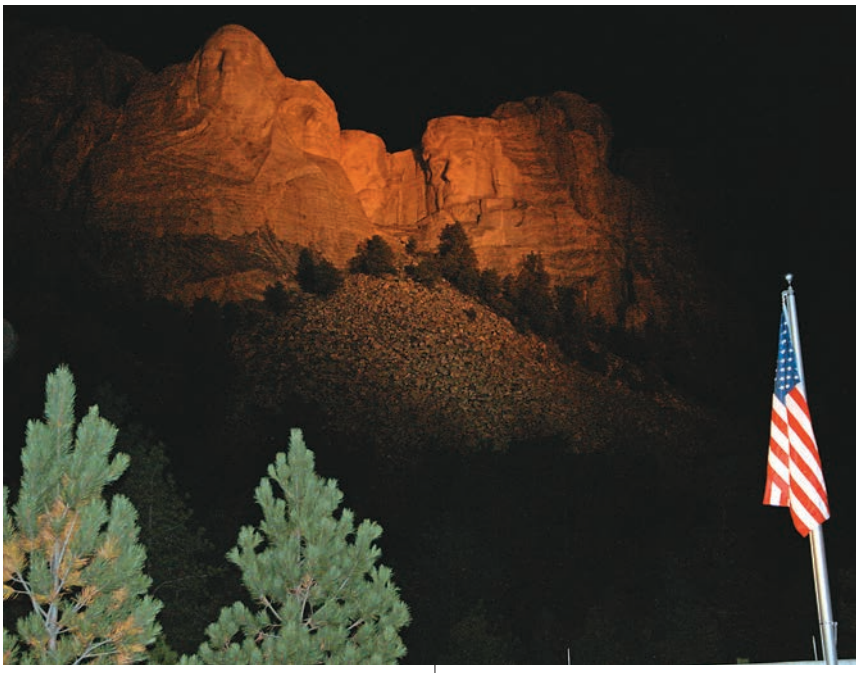
South Dakota's "Cool" Spots

Continuing on, I've always wondered why Rapid City isn't the capital of South Dakota (I mean, really, have you been to Pierre?). Rapid City has art (Dahl Arts Center). It has culture (Black Hills Symphony Orchestra). It has the excellent Prairie Edge Trading Company & Galleries, and a lot of history (The Journey Museum). Mount Rushmore has only four presidents, but Rapid City has life-sized bronze statutes of a bunch of them (Hey, Reagan's donning a cowboy hat).

It's time to travel south. Kids will likely enjoy Evans Plunge down in Hot Springs. The pool was built in 1890 and named after its founder, Fred Evans. There's another story here too. The Lakota and Cheyenne also enjoyed this natural river as far back as the early 1800s, long before Col. W.J. Thornby claimed the spring in 1876 and sandstone architecture began dotting the landscape.

A cool story can be found at Black Hills Wild Horse Sanctuary. Thanks to Dayton O. Hyde, who founded this preserve in 1988, hundreds of wild mustangs can live free and roam across 11,000 acres. Hyde, well into his 80s and still active in the sanctuary, has a pretty good story himself. An Oregon rancher, he became obsessed with saving wild horses, raised enough money for a down payment on some land and persuaded the Bureau of Land Management to send him unadoptable wild horses.

Of course, I mentioned there would be some more digging in these hills. See



Mount Rushmore National Memorial brings in almost three million visitors a year. About 20,000 of those visitors make it out for the Fourth of July celebration. Just don't expect fireworks; they're seen as a wildfire hazard in these parts.

for yourself at the Mammoth Site in Hot Springs, an active paleontological dig site and the world's largest mammoth research facility. Trapped mammoths died at a spring-fed pond here some 26,000 years ago. In 1974, during excavation for a housing development, bones were discovered. Plenty of paleontology, geology, history and research stories happen here practically every day.

From Hot Springs, I head up to Wind Cave National Park. This complex series of caves—known for its boxwork formations that resemble honeycombs—began being explored in 1881, when brothers Jesse and Tom Bingham discovered the cave's only natural opening. It became a national park in 1903. But there's another story here too. Indians knew of this cave long before a 16-year-old boy named Alvin McDonald started exploring it in the 1890s. In fact, Lakota creation stories tell of a hole that blows air, and it was from this sacred site that the Lakota emerged from the underworld.

From Wind Cave, head up toward Custer and the sprawling, magnificent Custer State Park, established in 1912 as the Custer State Forest and Game Preserve.

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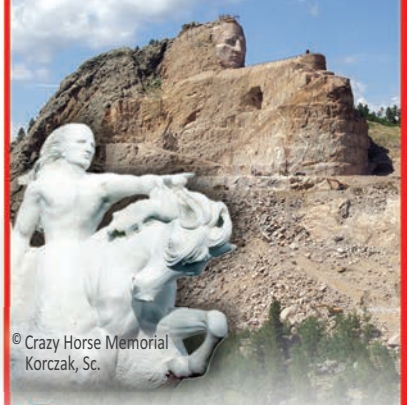

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Blasting at Crazy Horse Memorial alerts visitors that this immense statue in the Black Hills is still a work-in-progress. The Lakota war leader fought heroically against federal encroachments on his people's land and culture; he died at the hands of Gen. George Crook's troops in 1877.

There's likely no better place to see (whether on foot, horseback, bicycle, canoe or car) the wonder that is the Black Hills than in these 71,000 acres. You might spot wild burros or bighorn sheep, and, naturally, buffalo. The park is home to one of the nation's largest bison herds, and the annual Buffalo Roundup in September is certainly worth watching.

Of course, maybe the best stories out of the Black Hills are those of Gutzon Borglum and Korczak Ziolkowski. Borglum arrived in South Dakota in 1924 and started work on Mount Rushmore in 1927, creating 60-foot sculptures of the heads of George Washington, Thomas Jefferson, Theodore Roosevelt and Abraham Lincoln. The National Park Service took over in 1933 before the project was completed. When Borglum died just before his 74th birthday on March 6, 1941, his son, Lincoln, took over. Actually, the plan was to sculpt the presidents from heads to waists, but funding soon vanished, and the project stopped in October 1941. It's still an impressive tribute.

Maybe even more impressive is Ziolkowski's story. After hearing about Lakota leader Henry Standing Bear's dream, "My fellow chiefs and I would like the white man to know that the red man has great heroes, too," Ziolkowski began working on the Crazy Horse Memorial in 1948, to honor the culture,

Kevin Costner's interpretive center in Deadwood, South Dakota, Tatanka: Story of the Bison, features Peggy Detmers's sculptures of American Indians hunting bison (left), which the actor had hoped would serve as the focal point of a multi-million-dollar resort that has yet to be built.

tradition and living heritage of American Indians. Ziolkowski died in 1982, but the project continues.

There's more to do in Hill City and Keystone than look at massive sculptures, but at Crazy Horse Memorial and Mount Rushmore National Memorial, take your time. Both are amazing.

Then hop aboard the 1880 Train, a two-hour-plus round trip Hill City-Keystone steam excursion, and stop by the South Dakota State Railroad Museum, next door to the Hill City depot, to hear the state's railroad stories since 1872. Take a horseback ride at High Country Guest Ranch near Hill City. You can even sample wine—mostly South Dakota fruit wines such as Red Ass Rhubarb (I'm not making this up)—at Hill City's Prairie Berry Winery.

Then it's on to Deadwood.

The Neverending Story

Millions of stories populate this naked city. Many can be found—or are waiting to be found—at the magnificent Adams House, the Adams Museum, the Homestake Adams Research and Cultural Center, and the Days of '76 Museum, all under the oversight of the new Deadwood History Inc. But don't overlook Mount Moriah Cemetery, the final resting place of Wild Bill Hickok, Calamity Jane, Seth Bullock and other Old West icons.

You'll also find a story at Tatanka: Story of the Bison, a center anchored by Peggy Detmers's larger-than-life sculpture of 14 bison pursued by three Indians on horseback. The story behind this sculpture involves more than just the history of Lakota and the bison. Detmers sued actor and Tatanka founder Kevin Costner (yep, from *Dances With Wolves*) for breach of contract in 2009, but last summer a judge ruled that Costner had met the terms of the contract.

Sigh, even in a place as wonderful as the Black Hills, there are those kinds of stories.

I bet, however, that if I took this road trip again, I'd discover many more stories. Pleasant stories. Beautiful stories. Tragic stories. Stories with more than one side.

Johnny D. Boggs advises travelers not to badmouth the Boston Celtics at Lintz Bros. Pizza.

GOOD EATS & SLEEPS

Best Grub: Buffalo Jump Saloon & Steakhouse *(Beulah, WY)*; Lintz Bros. Pizza *(Hermosa)*; Dakota Cowboy Restaurant *(Custer, SD)*; Desperados Cowboy Restaurant *(Hill City)*; Deadwood Social Club (above, *Deadwood)*.

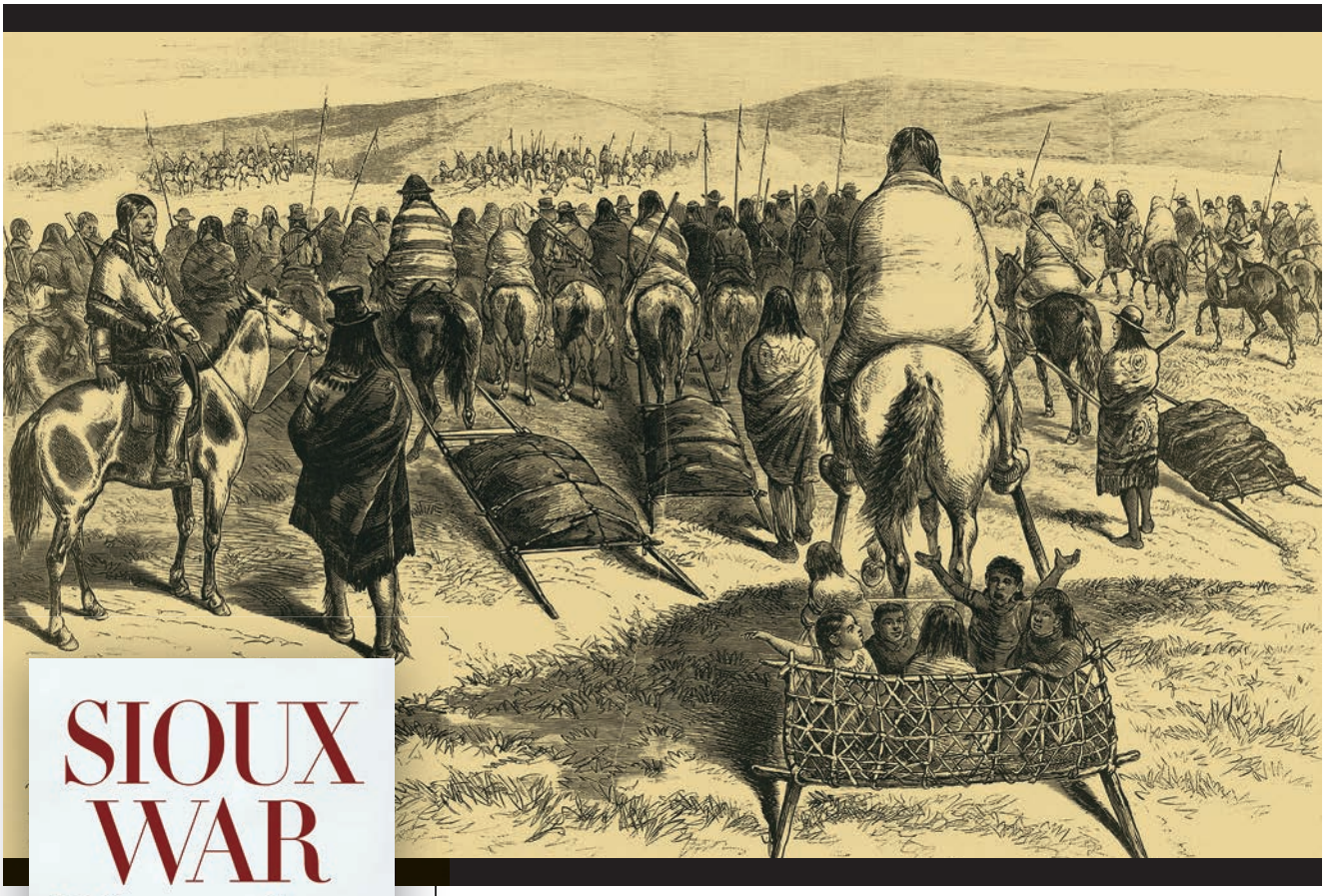
Best Lodging: Bear Lodge Motel *(Sundance, WY)*; Hotel Alex Johnson *(Rapid City, SD)*; State Game Lodge (Custer *State Park)*; Crooked Creek Resort & RV Park *(Hill City)*; The Lodge at Deadwood Gaming Resort *(Deadwood)*.

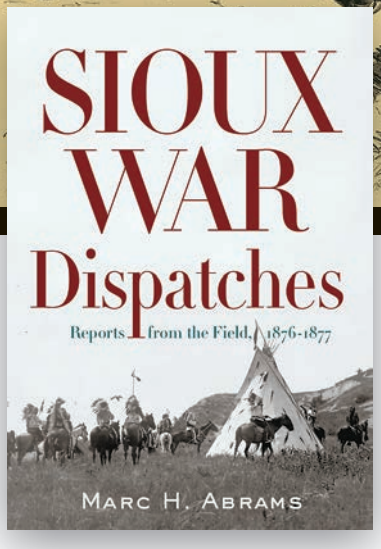
ROAD TRIP Tunes

CDs for the Ride: *South Dakota Hairdo* by Joe West (right, Frogville Records); *Crossing the Roads* by Royal Wade Kimes (Wonderment Records); *Another Jubilee: Old Time Country and Cowboy Singing* by various artists (Western Jubilee Recording Company). **Honkytonk Worth the Stop:** Old Style Saloon #10 in Deadwood, South Dakota, has gambling history and sawdust—but not Wild Bill Hickok's blood—on the floor. Sure, Hickok gets killed here four times daily during the summer season, but you can also catch some hot regional bands at the saloon.

Captivating Sioux News

Plus the histories of a trapper, a zoophilist, an overland trail emigrant and gunfighters at the eco-corral.





Marc H. Abrams's history of the civilian and military news dispatches printed during the Great Sioux War is fittingly illustrated with contemporary woodcut engravings, such as the above illustration of Crazy Horse and his band on their way to surrender to Gen. George Crook's troops at the Red Cloud Agency on May 6, 1877.

– *Courtesy* Frank Leslie's Illustrated Newspaper, *June 9, 1877* –

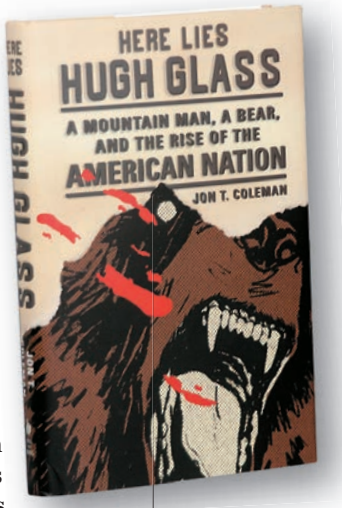
SIOUX WAR DISPATCHES

Other than Mark Kellogg at the Little Big Horn, no newspaper correspondents lost their lives during the Great Sioux War, and his loss failed to stem the flow of words to the nation's many newspapers. Marc H. Abrams, in *Sioux War Dispatches* (Westholme Publishing, $35), has pulled together a volume of hard-to-find writings from an army of scribblers. Abrams overlays the key events—from Custer's 1874 Black Hills exploration to his 1876 debacle to Crazy Horse's death in 1877—with the necessary set-up and annotation that only an expert editor does. What fascinated me most about this book were the occasional soldier-correspondents of this "Indian-writing" Army, maybe our best chroniclers, who portrayed the Sioux war through a lens framed by hard frontier experience.

—*R. Eli Paul, author of* Blue Water Creek and the First Sioux War, 1854-1856

HERE LIES HUGH GLASS

This book really isn't about Hugh Glass per sé, but about Glass's affect on our national persona and how we like to make heroes out of blackguards and nobodies. In *Here Lies Hugh Glass* (Farrar, Straus and Giroux, $28), Jon T. Coleman presents Glass as "not a reputable guy." He allows that Glass did survive a grizzly attack, was



robbed and abandoned, and had to crawl to civilization, but he tries to show that everything else you may have heard about the Mountain Man is false. Coleman rambles a bit, jumping from real to fictional characters, then back to Glass. He cites letters, journals and ads for runaway slaves and apprentices—all designed to show the low nature of men like Glass who went into the wilderness in the early 1820s. He also attacks the credibility of the only witness who actually knew Hugh Glass and wrote about him—fellow Mountain Man George C. Yount. Yet if Glass was such a disreputable guy, why did Yount and the other trappers think so highly of him? Coleman states his opinion of Glass, and, in the end, that's all it is. My own opinion differs somewhat.

—Bruce Bradley, author of Hugh Glass

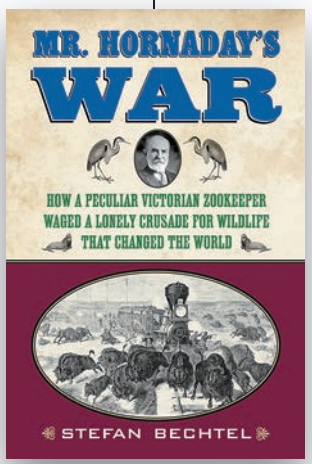
WEST FROM SALT LAKE

For those interested in the history of Westward migration, *West from Salt Lake* (Arthur H. Clark Company, $34.95) is a must read. The history of the Central Overland Trail, blazed by James Simpson in 1859, is fully recounted with meticulous research and eight detailed maps of the entire trail, greatly enhanced by Simpson's own descriptions. What sets this book apart from all others is the wonderful way the editor, Jesse G. Petersen, weaves the history with excerpts from the diaries of 23 travelers of the trail. Their firsthand accounts record life on the trail from trivial squabbles to death, the weather and the constant search for water. The diaries of two Pony Express riders and two soldiers further the personal accounts of the trail as it developed.

—Linda Wommack

MR. HORNADAY'S WAR

When he appears in history, William Temple Hornaday almost always shows up in sentences that include names like Teddy Roosevelt or Gifford Pinchot. Despite the impressive rhythms of his name, Hornaday belongs there not by birth—he was an Iowa farm boy orphaned at 14—but because of the battles he waged with aristocrats on behalf of conservation and wildlife, and because he joined them as writers of memorable books. Hornaday's most famous today is 1889's *The Extermination of the American Bison*. As the first director of the Bronx Zoo, cofounder of the American Bison Society, a naturalist/hunter and a prototypal environmental activist, Hornaday is worth a new biography. I just wish this book by Stefan Bechtel (Beacon Press, $26.95) was better. Bechtel is a good, if breathless, storyteller, and he does not whitewash Hornaday's elitism. But he also does not have the sensibilities of a historian—he invents dialogue and is not quite up-to-date on the bison story at the heart of this book.



—Dan Flores, author of The Natural West: Environmental History in the Great Plains and Rocky Mountains

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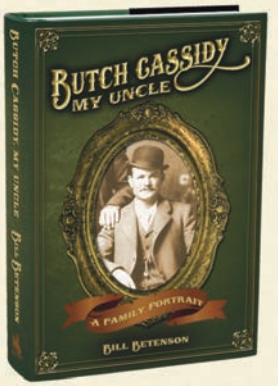

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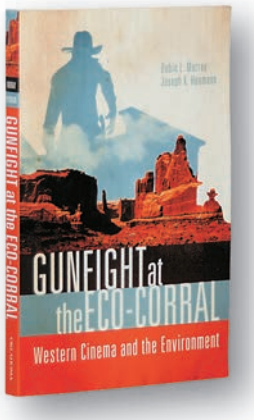
GUNFIGHT AT THE ECO-CORRAL

One of the most interesting books published today is this analysis of the environment in Western cinema. *Gunfight at the Eco-Corral*, by Robin L. Murray & Joseph K. Heumann (University of Oklahoma Press, $24.95), takes as its starting point the backstory of the Clint Eastwood film *Pale Rider* and hydraulic mining—the bad guys in the picture—and then moves on to deal with the depletion of water, oil, lumber, minerals, buffalo and other natural resources, in other words the driving engines, literally and figuratively, of the West and of Western movies. The cattle, sheep and farming wars, the land rushes, the death and dislocation of the American Indians and the growing technologies, including the telegraph, all played a role in the movies, from long before 1953's *Shane* and up to last year's *Rango*. It's a complex story that deserves to be read.



—*Henry Cabot Beck*

As argued in *Gunfight at the Eco-Corral*, this sea of cattle crossing the railroad tracks in *Red River* cinematically illustrates the battle over land fought by cattle ranchers versus homesteaders.

– Courtesy University of Oklahoma Press –

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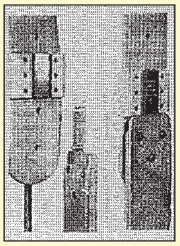

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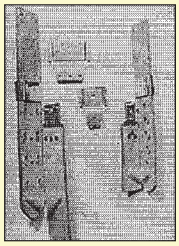

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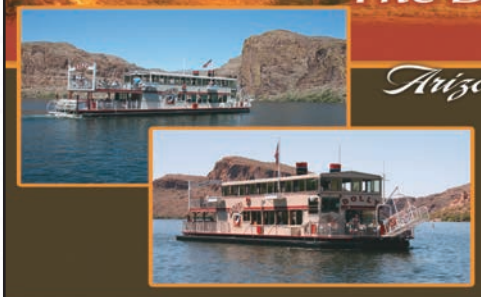

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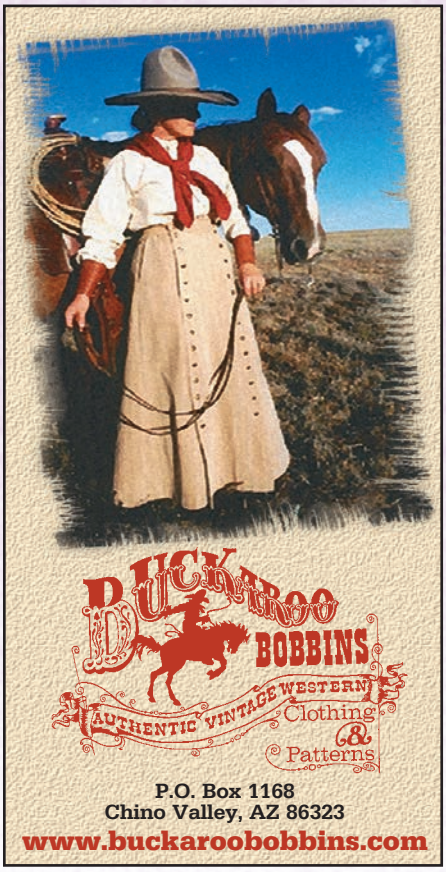

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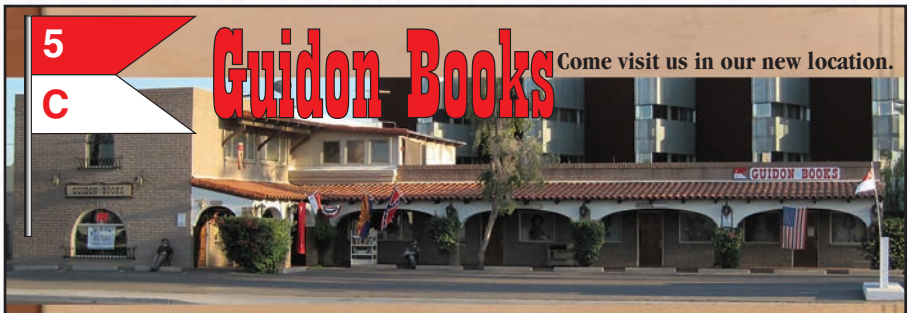

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Western Roundup

DAYS OF '76 RODEO

Deadwood, SD, July 24-28: This PRCA rodeo features top-notch competitors and boasts events based on Buffalo Bill Cody's Wild West show, as well as offers up a historic rodeo parade.
888-838-2855 • *Daysof76.com*

GREEN RIVER RENDEZVOUS

Pinedale, WY, July 12-15: Fur trade lectures and pageant honor an 1833 Mountain Man encampment, along with demonstrations at camp. You just may see Jim Bridger get a new bride during the Rendezvous Pageant. (Shown here are Jon Mickelson and Hailey Harber playing those roles from last year's festival.)
307-367-2242 • MeetMeOnTheGreen.com

ADVENTURE

KIT CARSON WAGON TRAIN

Monte Vista, CO, July 25-28: Named after region's famous frontiersman, this horseback ride with covered wagons joins parade for Ski Hi Stampede.
719-850-1757 • *ColoradoCowgirls.Net*

ANIMAL ADOPTIONS

WILD HORSE AND BURRO ADOPTIONS

Cheyenne, WY, July 20-29: Wild horses and burros from Western states are offered up for adoption to folks who will provide long-term care.
866-468-7826 • *BLM.gov*

ART SHOWS

CALGARY STAMPEDE WESTERN ART SHOW

Calgary, AB, July 5-15: A collection of juried Western art by artists whose works were selected for display for Calgary Stampede's centennial.
800-661-1260 • *WesternShowcase.com*

PRESCOTT INDIAN ART MARKET

Prescott, AZ, July 14-15: Displays of American Indian weavings, pottery, jewelry and paintings, plus enjoy cultural art and craft presentations.
928-445-3122 • *Sharlot.org*

COMPETITION

SASS UTAH STATE CHAMPIONSHIP

Price, UT, July 18-21: The cowboy action state shooting championship named after Butch Cassidy's legendary 1897 Castle Gate Robbery.
435-636-3705 • *TheCastleGatePosse.net*

HERITAGE FESTIVALS

OGDEN PIONEER DAYS

Ogden, UT, July 6-24: Western heritage festival offers up a PRCA rodeo, barrel races, stagecoach rides and a downtown hoedown.
801-621-1696 • *OgdenPioneerDays.com*

LARAMIE JUBILEE DAYS

Laramie, WY, July 7-15: Hometown celebration with a ranch rodeo, kid's horse show, plus junior bull riding, parade, chili cook-off and brew fest.
800-445-5303 • *LaramieJubileeDays.com*

JOHN C. FREMONT DAYS

Fremont, NE, July 13-15: Celebration of the American pathfinder offers a rodeo, historical tours, a parade and antique and collectors show.
402-727-9428 • *JohnCFremontDays.com*

MOORCROFT JUBILEE

Moorcroft, WY, July 13-15: Celebration not too far from Devils Tower that includes street dancing, chuckwagon breakfast, parade and free barbecue.
307-756-3647 • *MoorcroftChamber.com*

CHEYENNE FRONTIER DAYS

Cheyenne, WY, July 20-29: Enjoy the world's largest outdoor rodeo, an Indian village, a chuckwagon cook-off, concerts, art and more.
800-227-6336 • *CFDRodeo.com*

BUFFALO BILL DAYS

Golden, CO, July 25-29: A trail ride up to Lookout Mountain to visit Buffalo Bill Cody's grave, plus a Wild West show, parade and classic car show.
303-279-3342 • *BuffaloBillDays.com*

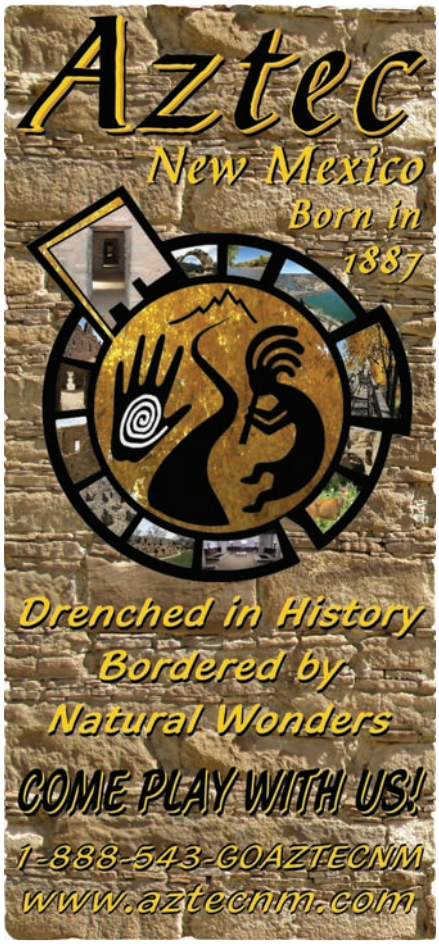
DODGE CITY DAYS

Dodge City, KS, July 27: Celebration that includes a PRCA rodeo, indoor craft show, professional barbecue contest, parade and Western art.
620-227-3119 • *DodgeCityDays.com*

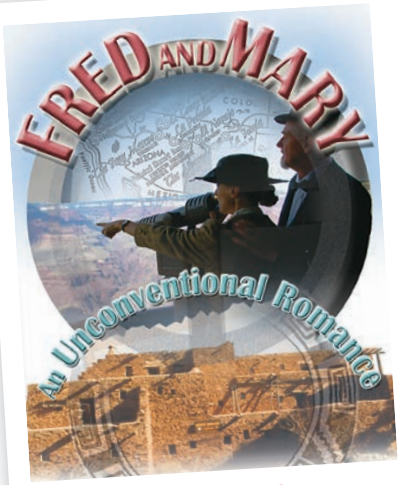
HOLIDAY EVENTS

WILLIE NELSON'S FOURTH OF JULY PICNIC

Fort Worth, TX, July 4: Legendary indoor and outdoor concert event filled with entertaining music of all genres performed on three stages.
817-624-7117 • *BillyBobsTexas.com*



Western Roundup



FRED AND MARY: AN UNCONVENTIONAL ROMANCE

Prescott, AZ, July 7-8, 13-15: Hotelier Fred Harvey and architect Mary Colter find romance out West in this play by Micki Shelton, on the stage at the historic Elks Opera House.
928-777-1370
ElksOperaHouseFoundation.org

TRADITIONAL SPANISH MARKET

Santa Fe, NM, July 23-29: Four centuries of Spanish Colonial art will be shared through lectures and an art market showcasing works by 350 artists, including Christine Montaño Carey, whose contemporary tinwork piece shown above pays tribute to long-ago tin masters.
505-982-2226 • *SpanishColonial.org*

FOURTH OF JULY CELEBRATION IN THE PARK

Weatherford, OK, July 4: This 1892 Route 66 town offers a family-oriented celebration of live music and evening fireworks at Rader Park.
405-524-6600 • *CityofWeatherford.com*

MUSIC & POETRY

BIG HORN MOUNTAIN MUSIC FESTIVAL

Buffalo, WY, July 6-8: Fiddle, guitar, mandolin and banjo competitions, performances by Michael Martin Murphey and more, and a Bluegrass camp.
307-684-5544 • *BigHornMountainFestival.com*

GRAND ENCAMPMENT COWBOY GATHERING

Encampment, WY, July 20-22: Cowboy poetry and music by Jon Chandler, Dave Stamey, Chuck Larsen, plus historic building tours. 307-326-8855
GrandEncampmentGathering.org

POWWOWS

TAMKALIKS CELEBRATION

Wallowa, OR, July 20-22: Traditional Wallowa Band of Nez Perce powwow and friendship feast to celebrate their culture with songs and dances.
541-886-3101 • *WallowaNezPerce.org*

SACRED VISIONS POWWOW

Wadsworth, NV, July 20-22: Community of elders and youth gather to promote and preserve the traditions and cultures of the northern Paiute.
775-560-1551 • *Plpt.Nsn.us*

JULYAMSH POWWOW

Post Falls, ID, July 20-22: The Coeur d'Alene tribe gathers at an encampment for powwow dances, horse memorial ride, art show and auction.
800-523-2464 • *Julyamsh.com*

RE-ENACTMENTS

1838 RENDEZVOUS

Riverton, WY, July 4-8: Held at 1838 campsite, this Mountain Man re-enactment offers seminars on frontier cooking, tomahawk throwing and more.
307-856-7306 • *1838Rendezvous.com*

OREGON STATE WAGON TRAIN

Milton-Freewater, OR, July 8-22: Wagon train journey follows Oregon Trail from Baker City to the Whitman Mission historic site in Walla Walla.
541-558-3827 • *OregonStateWagonTrain.com*

FORT STANTON LIVE!

Fort Stanton, NM, July 13-15: Chautauqua storytellers, Buffalo Soldiers and re-enactors bring 1855 fort's history to life, plus a candlelight walk.
575-258-5702 • *FortStanton.org*

SHOOTOUT ON WHISKEY ROW

Prescott, AZ, July 28-29: Southwest re-enactment competition hosted by Prescott Regulators & Their Shady Ladies, plus 1800s costume contest.
928-445-1754 • *PrescottRegulators.org*

RODEOS

BUFFALO BILL CODY STAMPEDE RODEO

Cody, WY, July 1-4: Professional rodeo includes bareback, saddle bronc and bull riding, roping, steer wrestling and barrel racing.
800-207-0744 • *CodyStampedeRodeo.com*

MANDAN RODEO DAYS

Mandan, ND, July 2-4: Ranch rodeo, plus chuckwagon races, Western music concert and a Fourth of July parade and fireworks display.
701-751-2983 • *MandanRodeo.com*

GRANGEVILLE BORDER DAYS

Grangeville, ID, July 2-4: Idaho's oldest rodeo offers local team roping, barrel and steer riding, and a wild horse race, plus Western art show.
208-983-1372 • *GrangevilleBorderDays.org*

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Durango, CO, August 16-19:
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888-872-4607 • *DurangoTrain.com*

CATTLEMEN'S DAYS
Gunnison, CO, July 5-15: This PRCA rodeo offers horse and livestock shows, animal exhibits, evening carnival and cowboy poetry.
800-852-3956 • *CattlemensDays.com*

SHERIDAN WYO RODEO WEEK
Sheridan, WY, July 7-15: A PRCA rodeo, Indian relay races, rodeo parade, carnival and Indian powwow and dance, plus nightly performances.
307-672-9715 • *SheridanWyoRodeo.com*

SNAKE RIVER STAMPEDE RODEO
Nampa, ID, July 17-21: PRCA rodeo features bull and saddle bronc riding, steer wrestling, bareback bronc riding and tie-down roping.
208-466-8497 • *SnakeRiverStampede.com*

FORT DALLES DAYS PRO RODEO
The Dalles, OR, July 19-21: This NPRA rodeo and parade celebrates the town's history with donkey races, dances and a street fair.
541-980-8171 • *TheFortDallesRodeo.com*

TOBACCO VALLEY RODEO
Eureka, MT, July 20-21: Canadian and U.S. contestants compete in NRA/NWRA rodeo, also mutton bustin' and ladies breakaway roping.
406-253-4858 • *Welcome2Eureka.com*

CHIEF JOSEPH DAYS RODEO
Joseph, OR, July 24-28: PRCA rodeo with bucking horse stampede, traditional Indian Dance, parade and a friendship feast.
541-432-1015 • *ChiefJosephDays.com*

NEBRASKA'S BIG RODEO
Burwell, NE, July 25-28: This outdoor rodeo features bareback, saddle bronc and bull riding events, plus calf and team roping contests.
308-346-4092 • *NebraskasBigRodeo.com*

PLATTE RIVER RODEO
Saratoga, WY, July 27-28: Amateur rodeo features barrel racing, bronc riding, team roping, steer wrestling, bull riding and kids mutton bustin'.
307-326-8825 • *SaratogaChamber.info*

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Ask The Marshall

BY MARSHALL TRIMBLE

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

Kid Curry's Death Photos

Why were post-mortem photos taken of Harvey Logan a.k.a. Kid Curry?

TWMAG.COM FORUM

Juha Nakari
United Kingdom

I went to Wild Bunch historian Dan Buck for this one. He tells me that the post-mortem photos were taken to figure out the identity of a dead bandit who had shot himself to avoid capture after robbing a train near Parachute, Colorado, on June 7, 1904.

You see, people were claiming the man was a number of bandits. Buck says the best evidence, though, suggests the man was Harvey Logan.

Pinkerton Detective Lowell Spence took two of the photos to Knoxville, Tennessee, where Logan had served seven months in jail a year earlier. Several lawmen and attorneys who had known Logan identified the photos as depicting him. The news of Logan's death, along with four post-mortem photos, ran in the St. Paul, Minnesota, *Daily Pioneer Press* on July 12.

For many, the photos closed the case, although some outlaw historians today see this as an unsettled matter.

How much did a good cowboy hat cost, and how long did it last?

Master Sgt. Howard Williams
Deer Park, Texas

The original Stetson hat sold for $5. During the heyday of the cowboy, from the 1860s-90s, a good beaver hat cost $10 to $30. How long these hats lasted depended on how much wear and tear they took—and how often they were out in the elements. The hats could last for several years if they were worn for dress only, but work hats had a shorter life.

SAINT PAUL PIONEER PRESS

KID CURRY IN HIS GRAVE

Photographs Reveal That Notorious "Bad Man" Killed Himself While Chased After Committing Train Robbery.

BANDIT "KID CURRY."

Folks who knew Harvey Logan (inset) said he was a dead ringer for the dead bandit featured in these post-mortem photographs.

– True West Archives –

What were the pay scales for Old West lawmen?

Ted R. Holland
Cornelius, North Carolina

"Each marshal received a base annual salary of $200 through much of the 19th century," historian Larry Ball tells me. Yet he could earn up to $4,000 annually, by earning a percentage of fees for serving subpoenas, warrants and handling other court matters. "However," Ball adds, "he had to share such fees with his deputies."

Those fees included "serving papers, $2; arrests, $4; mileage, 5¢ per mile. These amounts were gradually elevated," says Texas historian Bill O'Neal.

The income of a local sheriff came primarily from collecting taxes. This could be lucrative in areas where railroads and mines were located.

A Tombstone town deputy marshal earned $15 to $25 a week, Ball says. Virgil Earp was hired as town marshal in 1881 at $150 a month, plus a percent of taxes collected, licenses issued and fines levied.

Regarding Texas Rangers, O'Neal says captains were paid $100 a month; lieutenants got $75; sergeants took in $50; and corporals and privates took home $40 a month (although the state legislature later cut private pay to $30—less than a cowboy made).

Did cowboy poets perform in the Old West?

David Hieller
Wickenburg, Arizona

Yep, they sure did. Most of the early-day cowboys wrote poems based on a true incident and recited them a capella.

Guitar-strumming cowboy singers were as rare as horseflies in December. You can imagine how long a guitar would survive out in the elements. Musical instruments on the roundups and trail drives might consist of a harmonica or mouth harp. Harmonicas became popular during the Civil War. President Abraham Lincoln carried one in his pocket. They surely would have gone west in the post-war years. It's claimed Wyatt Earp and Billy the Kid also played the harmonica.

I have old photographs of cowboys playing guitars, fiddles and banjos in the bunkhouse. None of these instruments would have been practical outdoors.

Incidentally, many of the classic cowboy songs, such as "Git Along, Little Dogies" and "Streets of Laredo," were derived from Irish ballads brought west by immigrants-turned-cowboys.

When it comes to instruments, cowboy poet Baxter Black has said, "I can play a lot of things poorly, but none of them real good."

– Courtesy Baxter Black –

"The world ends when you're dead. Until then, you got more punishment in store. Stand it like a man—and give some back," is a rather fitting line said by Ian McShane's Al Swearengen in HBO's hit miniseries *Deadwood*.
– Courtesy HBO –

What happened to real-life saloon owner Al Swearengen, famously portrayed in HBO's *Deadwood*?

Johnny "Arizona" Crawley
Salem, Oregon

Al Swearengen was a pretty unsavory character with few redeeming qualities. Born in Iowa in 1845, he showed up in Deadwood, South Dakota, in 1876. He opened the Gem Variety Theatre the next year, which featured entertainment, female companionship (for a price) and boxing matches. Al stayed on until 1899. At that point, he headed back to Iowa.

In October 1904, Al's twin brother, Lemuel, was shot five times in his home in Oskaloosa, but lived to tell about it. Some believed the gunman had been aiming for Al and got the wrong Swearengen. If true, that mistake would be rectified soon enough.

Al immediately left town and moved to Denver. He was found dead on a local street near his home that November—beaten over the head with a blunt object.

Nearly the same thing happened to Lemuel. In the summer of 1910, in Oskaloosa, somebody bashed his head in.

Bad ends for some bad characters.

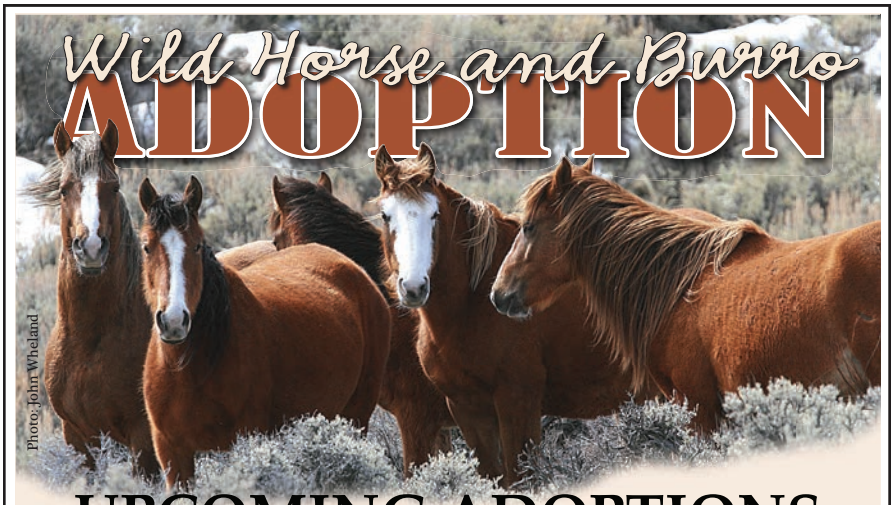

Photo: John Wheland

UPCOMING ADOPTIONS

Contact BLM for additional dates and locations

July 14	Rock Springs, WY
July 12 - 14	Lubbock, TX
July 13 - 14	Annville, PA
July 14	Redlands, CA
July 20 - 29	Cheyenne, WY
July 27 - 29	Florence, SC
August 10 - 11	Redlands, CA
August 11	Rock Springs, WY
August 13 - 19	Douglas, WY
August 17 - 19	Flagstaff, AZ
August 17 - 19	Pine Bluff, AR
August 18	Reno, NV
August 23 - 25	Lawrence, KS
August 24 - 25	Riverton, WY
August 29 - Sept 12	Internet

EXTREME MUSTANG MAKEOVER

Trained Wild Horse Competition and Adoption

June 28 - July 1 Albany, OR
August 9 - 12 Logan Township , NJ

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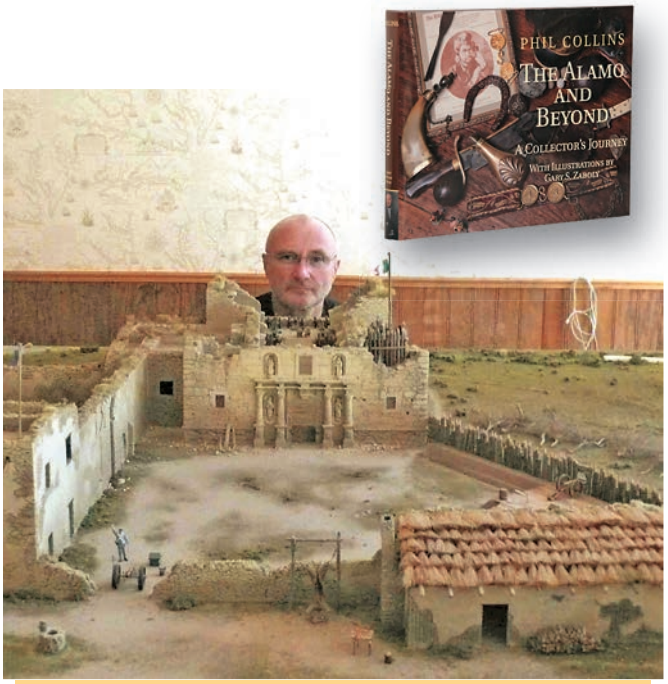
Wild Horse and Burro Program

What HISTORY HAS TAUGHT ME

A young Phil Collins in his Davy Crockett outfit. He admits he fell in love with the American West when he watched the 1950s Disney miniseries starring Fess Parker as the Alamo hero.



To me Fess Parker was the "Davy Crockett" who started this journey off for me. Full stop.

My basement has my Alamo stuff and my studio. Also my boys' playroom. They all seem to live together nicely!

Eric Clapton seemed very impressed with the depth of my new Alamo book. UK comedian Peter Kay also seemed overwhelmed. I'm not suggesting that either of them have become "history" fans, but I think they, and more friends like them, are a bit more aware of what the Alamo means.

If I really had to pick between the big three Alamo movies I'd pick the last as it has a little more of the true story. But Wayne's has such stirring music....

My biggest influences have been the Beatles, the Alamo, Texas history and watching life through the eyes of my kids.

History has taught me people like a good story. That's not history; that's re-writing history for audiences to enjoy. Real history is rarely the way we've been taught it.

My daddy always told me, "Never hold on to the lady's leg!"

On the set of *A Hard Day's Night* I got to scream at the Beatles, although I actually resisted that and just listened. Check out *The Making of...* DVD. I narrate it, and you can see me in the crowd, but not in the movie.

Don't tell anybody, but Robert Plant is a lovely, warm, great friend of mine.

The one historical writer I am in awe of is Steve Hardin, a great person and writer. I'm very proud to know him and to have him involved in my book.

My only regret is that I don't live with any of my five children. This upsets me more than you'll ever know.

With every book that gets written about the Alamo, something new comes out. We'll never know, no one was there and, for some reason, the Mexican accounts are generally overlooked as being "unreliable." All that we know is that it wasn't the way we think it was.

PHIL COLLINS, ROCK STAR

Best known as the drummer and vocalist for the British rock group Genesis, Phil Collins is one of three recording artists who have sold more than 100 million albums worldwide. The rock star also has an intellectual side to him; he has been a student of the Alamo and the Texas Revolution since boyhood. In his first book, *The Alamo and Beyond: A Collector's Journey* (State House Press), he shares his story of the Alamo through artifacts and documents from his private collection. His first Alamo collectible was a receipt for a saddle purchased by John W. Smith. The San Antonio resident rode his mount out of the besieged Alamo to deliver what would be Lt. Col. William B. Travis's last letter.

The secret to a happy marriage is: I wish I knew...I wish I knew.

The trick to getting your kids hooked on history is to let it happen. Mathew has my collection of lead Alamo soldiers. He treats them very carefully. I occasionally have to fix a bayonet for him, but he loves them. He went to Napoleon from there!

Wish I had a dollar for every time I've been asked what "Sussudio" means!

My mother always told me, "It's okay to hold the lady's leg!"

Want to stand on the spot where John Ford filmed his Classic Westerns?
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WEAR ‘EM TO WORK, TREVOR DOES.