

OUR TOP WESTERN MUSEUMS OF 2025

TRUE WEST

THE AMERICAN FRONTIER

WHO KILLED

Sitting Bull?

THE FATEFUL FRIENDSHIP
BETWEEN SITTING BULL
AND BUFFALO BILL

BY PAUL ANDREW HUTTON

PLUS:

Proving You're Indian is
Tougher Than You Think

Tombstone Baseball
Roster Change

Lost Treasure Never
Gets Old

Battle of the Rosebud
Explained

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Mac Schweitzer. The New Bracelet, 1958. Oil on Masonite.

EXPLORE

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The Pony Express

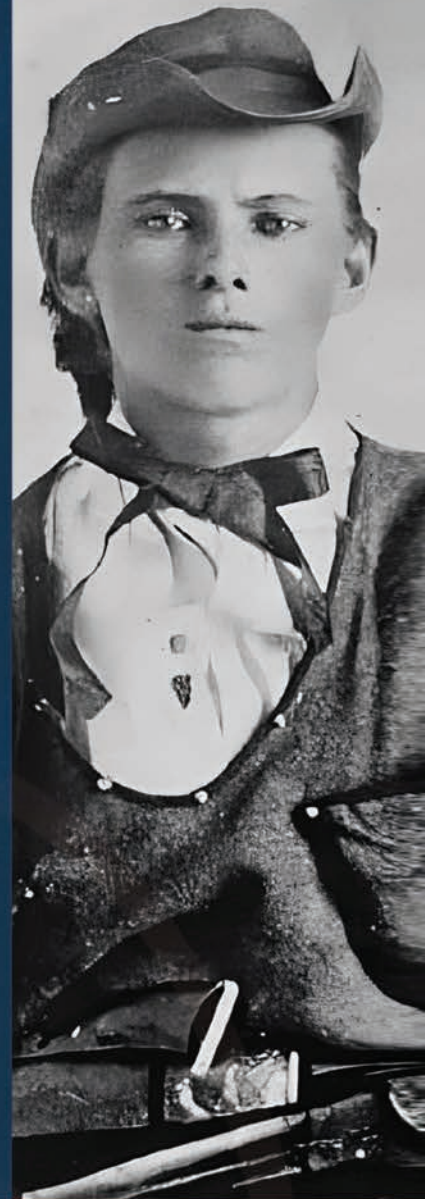
In 1860, young riders mounted fast horses and risked everything to deliver the mail 2,000 miles west. Visit the Pony Express Museum to see the grit up close, or step into the historic Patee House, once the Pony Express headquarters and now a National Landmark Museum brimming with frontier artifacts.

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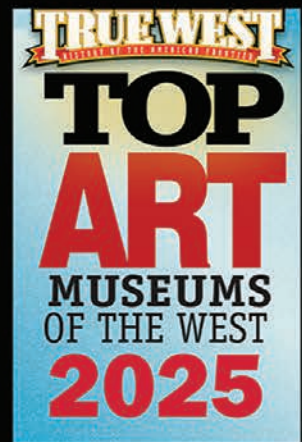


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Under the Indian Arts and Crafts Act, it is unlawful to offer or display for sale, or sell, any art or craftwork in a manner that falsely suggests it is Indian made.

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Indian Arts and Crafts Board
Toll Free: 1-888-278-3253
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Gene "Ironman" Smith, Choctaw, metal sculpture,
Headdress of the Plains, ©2024



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Fine & Historic Arms Annual

SPONSORED BY THE TEXAS GUN COLLECTORS ASSOCIATION & ROCK ISLAND AUCTION COMPANY
18TH EDITION OF THE ANTIQUE ARMS ANNUAL OF 1971



Known as "The Annual" to TGCA members and other collectors, the Antique Arms Annual made our association known throughout firearms collector's circles all across the country and in many foreign countries.

In 2021, 50 years after the original publication, members of the TGCA and the Rock Island Auction Company began the task of creating a second edition. We knew there were many high quality, collectible firearms that were not antique but should be included in the new book. We acknowledged the original book really wasn't an annual volume but the name "Annual" had an established value that made it worth repeating. We quickly agreed the new book title should be *The Fine & Historic Arms Annual*, (A Second Edition to the *Antique Arms Annual* of 1971).

IN 1971, *The Texas Gun Collectors Association* published the first edition of the *Antique Arms Annual*, showcasing some of the finest firearms in the world. It quickly became an indispensable reference book in the libraries of arms collectors everywhere, with beautiful color photographs and informative technical information.

In October of 2024, the *Fine & Historic Arms Annual* was born. It includes 360 pages of the finest collectible weapons on the planet. It is now available in a soft cover version and a hard bound, deluxe version. All members of the TGCA receive a complimentary, soft cover copy of the new Annual. Join the Texas Gun Collectors Association today and get your complimentary copy.

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WE TAKE YOU THERE

CROSSING THE LITTLE COLORADO

An eight-mule team supply wagon crosses the flooded Little Colorado River in northern Arizona in 1885. Although the caption on the back of the photograph says this is on the Santa Fe Trail, it may be that the Santa Fe Railroad, which in turns crosses the actual Santa Fe Trail in New Mexico, is the reference. Either way, it's an excellent action photo for that time and date.

The Frederick Mosen Ethnographic Indian Photographs, The Huntington Library, San Marino, California







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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80 IMPORTANT ART MUSEUMS OF THE WEST

From classic cowboy painters to bold contemporary sculptors, these museums showcase the enduring appeal of Western art, where landscape, legend and legacy meet on canvas, in bronze and beyond.

—By Johnny Boggs



Cover Design by Dan Harshberger



Old Vaquero Sayings



"Men will travel the world to right wrongs and punish evildoers instead of going to therapy."

QUOTES

"Everybody in Tombstone is a historian."

—Kenn Barrett

"Smart people learn from everything and everyone, average people from their experiences, stupid people already have all the answers."

—Socrates

"Only by living absurdly is it possible to break out of this infinite absurdity."

—Julio Cortázar

"Whenever the poetry of myth is interpreted as biography, history, or science, it is killed."

—Joseph Campbell,
The Hero with a Thousand Faces

"What people choose to believe is a fact in itself."

—Leon Metz



Courtesy True West Archives

"I was minding my own business when all of a sudden 1975 was 50 years ago."

—Aging True West subscriber

"He may talk like an idiot and look like an idiot, but don't let that fool you. He really is an idiot."

—Groucho Marx



Courtesy CBS



Courtesy Sharlot Hall Museum

"Of course, many truths lay quietly, like sleeping cats, waiting for the hour of their telling."

—Sharlot Hall

An Epic Page-Turner

Relative youngster pens instant classic.

Congrats to my young friend Paul Andrew Hutton who has a new gig as the interim curator of the Buffalo Bill Museum in Cody, Wyoming. I say young because Paul is three years younger than me (he's 75). Also, I must say Paul sure is ambitious for being so distinguished. He just retired as Distinguished Professor of History at the University of New Mexico after 40 years, but rather than retire and bask in his glory (he has written or appeared in over 300 television documentaries), he also has written a massive tome that almost killed him and came out in August: *The Undiscovered Country*. We are proud to run a sneak peek of this epic page-turner in this issue of *True West* because we are proud of the young man, and we love him. We are not alone.

What's Love Got to Do With It?

Everything. Tracy Hutton wanted to surprise her hardworking husband with a show of support for his new book, so she bought him an ad out of her own pocket. It's on page 57.



The Distinguished Professor Paul Andrew Hutton in his prime.

Photo by Tara Walch



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

When our Western Film & TV Editor, Henry C. Parke, told his wife, Stephanie, about *You're No Indian*, the fascinating documentary about tribal disenrollment, she said, "That has been a big controversy in my family for years." Henry did a double-take. She explained, "My great great grandmother and grandfather, Lutishia and Charles Eggbert Stamphill, were enrolled Choctaw members, and they got kicked out. No one's ever been able to agree on what happened and why." Well, Henry found out what happened and why. See page 32. "And," he adds, "I'm writing a book about the Dawes Commission, which is responsible." Stay tuned.



Henry C. Parke

Photo by 5 Mile Cave, costumer Jenna Miller

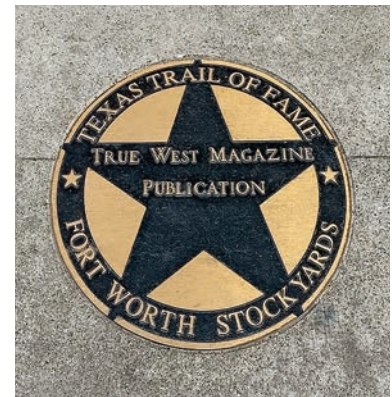


Photo by Ken Amorsciano

True West has a prominent place on the Texas Trail of Fame at the Fort Worth Stockyards National Historic District. The walkway features bronze markers that resemble a frontier marshal's badge. Our star is embedded in the sidewalk just outside the front door of Chef Tim Love's Lonesome Dove restaurant near the corner of Main and Exchange. Fort Worth is our featured True Western Town in this issue on page 64.

OUR READERS REMIND US OF THE VARIABLES AND VAGARIES OF HISTORIC TRUTHS, "WELL-ESTABLISHED" FACTS, HEADLINES AND HISTORICAL PHOTOGRAPHS.

ORNATE IN STATE

Why would an outlaw have such an ornate grave?

—Christopher Owen
South Wales, UK

HISTORY UNHIDDEN

High praise to *True West* for having the courage to publish the "Behind Primeval Mountain Meadows" story. The Mormon Church has attempted to hide, revise or ignore this story for over a century. Kudos to Paul Hutton's masterful exposition of this sordid piece of history. As a teacher of northwest history, I deeply appreciate *True West's* continuing commitment to presenting factual history, the good, the bad and the ugly.

—Herb Flick
Clackamas, Oregon

ROAD TRIP INSPIRATION

Thought I'd tell you about a recent trip my brother and I made around the Southwest visiting many of the places mentioned in *True West* magazine. It was an amazing 3,300 miles, starting in Denver, proceeding north to Cody, down to Phoenix via Salt Lake City, over to Tombstone, then up to Albuquerque, Santa Fe and Taos, finishing back in Denver.

We visited the Buffalo Bill Center of the West, the National Museum of Wildlife Art, seven national parks, the Desert Caballeros Museum, Scottsdale's Museum of the West, Old Town Albuquerque (don't miss the American International Rattlesnake Museum, honest!), also in Albuquerque the jaw-dropping National Museum of Atomic History and Science, Los Alamos, the incredible New Mexico History Museum near Old Town Santa Fe, plus 1-15 other museums and sites, small and large.

It was all great, and I hope this inspires many of your readers to get behind the wheel and visit parts of this great country they haven't previously seen.

—Richard Woodruff
Hillsborough, North Carolina

COVER BOY'S KIN

In the mid-1800s, my Great-Great-Great Grandfather Magnus Anderson, his wife, Elizabeth, and five children, along with a group of Swedes, immigrated to America from Sweden. They were to all meet up with another group of Swedes that had settled in northeastern Iowa. On the way to Iowa they camped at Nauvoo, Illinois, at the same time Brigham Young and his bunch were there on their way west. Elizabeth got real



friendly with them, and she wanted to forget Iowa and go on west with them. Magnus wouldn't stand for it and they went on to Iowa. They took the wrong branch where the river forked at Des Moines and took the Des Moines branch instead of the Racoon branch where the other Swedes were.

When spring came, they found they were on some of the finest and richest river bottom farming soil they had ever seen and decided to stay and created a settlement called Swede

Point. (It eventually moved up off the river bottom and became the town of Madrid, Iowa, where I was born.)

Three or four years after the Swedes had settled, some men who had stolen some horses in the area stopped at Magnus's farm and asked to stay the night in his barn. The law showed up to arrest the men and assumed Magnus was part of the gang. He couldn't speak enough English to adequately explain and he, along with the horse thieves, was hanged. Elizabeth, son Sven (or Swain, in English), and, we think, one of the daughters (there's no further record of her in the Madrid area) packed up and went west to hook up with Brigham Young and the Mormons. Elizabeth got real tight with Brigham. We don't know for sure, but she may have even become one of his wives.

Whatever the case, Elizabeth went on to become the Matriarch of the Southern Kingdom in Kanab, Utah. Swains Glen Park, near Kanab, is named after the son Sven, who went west with her.

I am the great-great-great grandson of Elizabeth Anderson, the Matriarch of the Mormon Southern Kingdom, in Kanab, Utah. Between Madrid, Iowa, and Kanab, Utah, there is enough documentation to conclude that this is all historical fact. My lineage goes back through my father to her son, John, who stayed in Iowa.

—Lee Anderson
Chino Valley, Arizona



CORRECTION

In the July-August 2025 "Renegade Roads," the story claimed that Billy the Kid was taken to Fort Sumner in 1881 to await hanging and he escaped Fort Sumner by killing two deputies. Actually, the Kid was captured in 1880 east of Fort Sumner and was tried and convicted in Mesilla and taken to Lincoln, where he made his infamous jailbreak. We regret the error.



LYNDA A. SÁNCHEZ



Brian with Maya crew in Guatemala—2011—The Native people listen to the earth...perhaps we should too?

Courtesy Dr. Brian Dervin Dillon

Soldiering Onward after the LA Inferno

Unsung heroes like Dr. Brian Dervin Dillon are emerging after the California fires with a message...listen to the earth and the way of the Native folk.

F From the ancient land of the Maya to the burning hills along the Pacific coast recently enveloped in the poisonous smoke and destruction of the LA fires, Dr. Brian Dervin Dillon has helped to protect, defend and preserve special places. His training in archaeology and a “hands-on approach” to education as a professor are tribute enough, but we can also add historic preservation, and a vast array of publications to that list. Generally, these topics should work hand-in-glove to create a better map of what happened in a given time and place. The skill sets needed to complete the provenance and detailed hard work of rebuilding the lives and homes of residents—as well as restoring special places like Will Rogers State Park and Camp Josepho—are immense.

Brian, a fifth-generation Californian and the son and grandson of valiant fighting warriors, has the tools and the vision. With his cadre of colleagues and students he could be in the forefront of this enduring work as he was during numerous past assignments. “Many

times I was the very first guy on different forest fires, including arson fires, after containment, doing the post-fire archaeological assessments,” he says.

“While I have helped record and save hundreds of sites, most will continue to be known only to the indigenous groups with whom I have had the privilege of working (Cahuilla, Chumash, Karuk, Paiute, Pit River, Pomo, Sierra Miwok, Juaneño to name a few). Establishing the legal status of places, which are now protected not only by the Indian Reservations surrounding them, but by federal law is a good path to follow. I also fortunately interviewed the last living Indian woman who remembered the names of the villages and the cemeteries and their locations on traditional tribal lands long lost to history.”

Hopefully, that connection can be mirrored in the present work that faces museums and destroyed historic sites.

Dillon’s dedication over more than 50 years to “saving without revealing” has been a challenge. Sometimes preserving a place of great historical value or beauty is the kiss of death if one is not careful

to monitor the area and prevent looting. With the devastation of these epic fires, one must move fast and that is what he knows how to do best. Some of his favorite places now saved range up and down the California coast and even into ancient Guatemala, where he was a well-known archaeologist working with Mayan teams to preserve their own heritage for over 50 years.

Regarding the present situation, Brian notes: “It is incumbent upon us to work as hard as we can to preserve what remains of our far Western heritage... I will probably write something about Camp Josepho, the 1920s Boy Scout Camp that was donated by the Russian immigrant who ‘made good’ in America.” This beloved site in the Santa Monica Mountains was destroyed in the Pacific Palisades Fire. Will Rogers State Park, another gift to the people, went up in smoke too. The Oklahoma/ Cherokee cowboy pundit, and actor donated it to the people decades ago, and it has turned to ashes along with many personal items and artifacts from Rogers’ intriguing life.

There will be many dozens more as time reveals what requisites remain. For certain, this bilingual, innovative and educator de primero will be working to help overcome the grief, the loss and the need to better protect such resources in the future. His new work has just begun.



Lynda A. Sánchez has been writing about the West since 1978. The award-winning author, historian and *TW* contributing editor lives with the ghosts of Billy and others on her ranch along the Rio Bonito in Lincoln, New Mexico. Long an advocate for preserving the West, she has written six books and over 400 articles. Ms. Sánchez urges folks to send success stories about saving/preserving the West to her at: diamondjnl@pvt.net. *Andale!*

Will Rogers State Historic Park was a total loss after the Palisades fire.

Courtesy California State Parks



Brian teaching archaeology classes—Church Rock Site, Redding, California

California Dept. of Forestry and Fire Protection

The burning hills of the Hurst Fire—tribal groups have had controlled burns for centuries.

Courtesy Lynda A. Sánchez Collection



BY STEVE FRIESEN

From the Plains to the Parlor

Buffalo Bill's Wild West ignited a collecting craze.

When Buffalo Bill began his show in 1883 the general public had had little exposure to the original human inhabitants of the American West. Buffalo Bill Cody was the first to present the Indians and other peoples of the West to the rest of the country. For the next 30 years Buffalo Bill's Wild West introduced the Indians of the American West to the world. After his show closed, other Wild West shows and circuses continued the process.

In the United States and Europe, collectors began to seek American Indian artifacts. That interest influenced the Native peoples of the West, who often created objects specifically for sale at Wild West shows and trading posts. Traditions were adapted to meet the interests and tastes of the buyer. This impact of collectors on the Native American cultures could be seen at the Morphy Old West Auction in Santa Fe on June 21.

Among the 85 American Indian items at the auctions were Navajo rugs and jewelry from the Southwest. The artifacts from the Northern Plains, however, are of particular interest. There was a fully beaded Cheyenne cradle board, a bag decorated with a horse and images of the American flag, and a Blackfoot pipe with a beaded pipestem. The pipe and pipe stem were estimated to have been made in 1890, while the cradle board and bag were undated. The use of the American flag on the bag as well as the colors from the American flag on Blackfoot pipe stem may have been an effort to appeal to potential buyers. Many of these kinds of artifacts were sold to collectors in the late 19th and early 20th century.



This highly beaded Lakota vest appears to have been created either for Wild West performances or for the tourist market. It combines popular symbols like mounted warriors with full headdresses and coup sticks as well as American flags. It probably dates to the early 20th century and sold for \$19,680 at the auction.

The Northern Plains group most represented in the auction was the Lakota, with 12 identified items on the block. The auction included several Lakota moccasins and a beaded vest depicting four warriors and two American flags. A beaded doctor's bag also revealed the adaptation of Lakota decoration to the tastes and practices of the encroaching European-based culture. The Northern Plains items in the auction, all dating to the latter portion of the 19th and the



early 20th century, are from a transitional period for the tribes. They mark an effort to find a compromise between their traditional ways and the tastes of a collecting public that was giving them more attention. Today they still capture attention, as seen at the Old West Auction in Santa Fe.



All images courtesy of Morphy Auctions.

Steve Friesen comes to "Collecting the West" with over 40 years of experience in collecting for museums, including evaluating and acquiring artifacts from the Ameri-



Lakota moccasins that were fully beaded on all sides, even the bottom, were created for special occasions. This pair, which sold for \$1,845 at the auction, could also have been made to sell.

An elaborately quilled bag bearing a horse figure and two crossed American flags sold for \$4,182. The additional decorative tin cones with feathers suggest it had a ceremonial rather than practical use.



Emblazoned with two American flags and dating to 1880, this doctor's bag is an early example of Lakota adaptation of European culture. This unique piece sold for \$2,706.



Fully beaded with geometric designs and cradle board sticks heavily decorated with brass studs, this Cheyenne cradle sold for \$7,380 at the auction.



With all quillwork and no beads, these highly decorated Lakota moccasins would have been used only for ceremonial dances or in performances. The metal cones with feathers added a dimension of sound to the dancing. The pair brought \$1,680.

Consisting of a carved pipestone bowl and a pipe stem decorated with horsehair, ermine and silk ribbons, this Blackfoot piece sold for \$2,460. Dating to 1890, the red, white and blue colors on the pipe stem reflect the colors of the American flag.



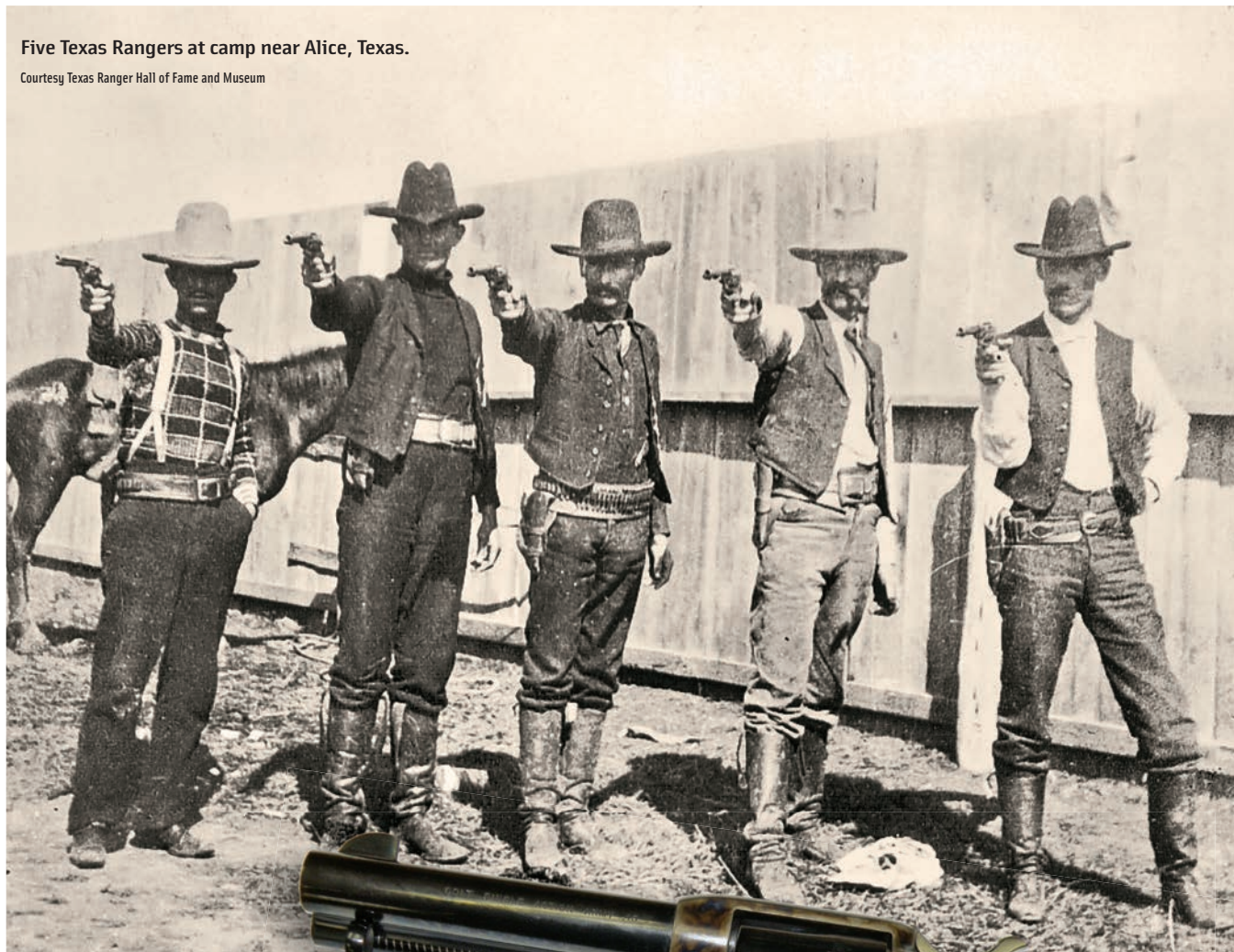
JIM DICKSON

Only Hits Matter

Old West gunfighters had two secrets for accuracy when shooting the Colt Peacemaker.

Five Texas Rangers at camp near Alice, Texas.

Courtesy Texas Ranger Hall of Fame and Museum



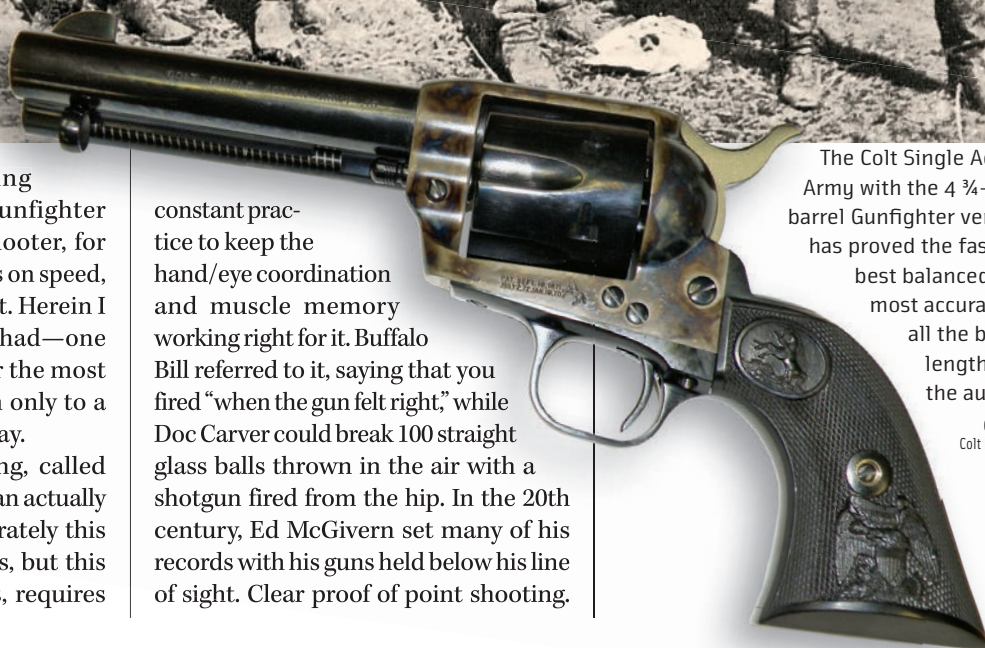
Skill was the defining aspect of both the gunfighter and the exhibition shooter, for despite Hollywood's emphasis on speed, only hits matter in a gunfight. Herein I will divulge two secrets they had—one an open secret and the other the most closely guarded. One known only to a handful of men back in its day.

The first is point shooting, called instinct shooting today. You can actually hit far faster and more accurately this way than you can with sights, but this method, unlike using sights, requires

constant practice to keep the hand/eye coordination and muscle memory working right for it. Buffalo Bill referred to it, saying that you fired "when the gun felt right," while Doc Carver could break 100 straight glass balls thrown in the air with a shotgun fired from the hip. In the 20th century, Ed McGivern set many of his records with his guns held below his line of sight. Clear proof of point shooting.

The Colt Single Action Army with the 4 3/4-inch barrel Gunfighter version has proved the fastest, best balanced and most accurate of all the barrel lengths for the author.

Courtesy Colt Firearms



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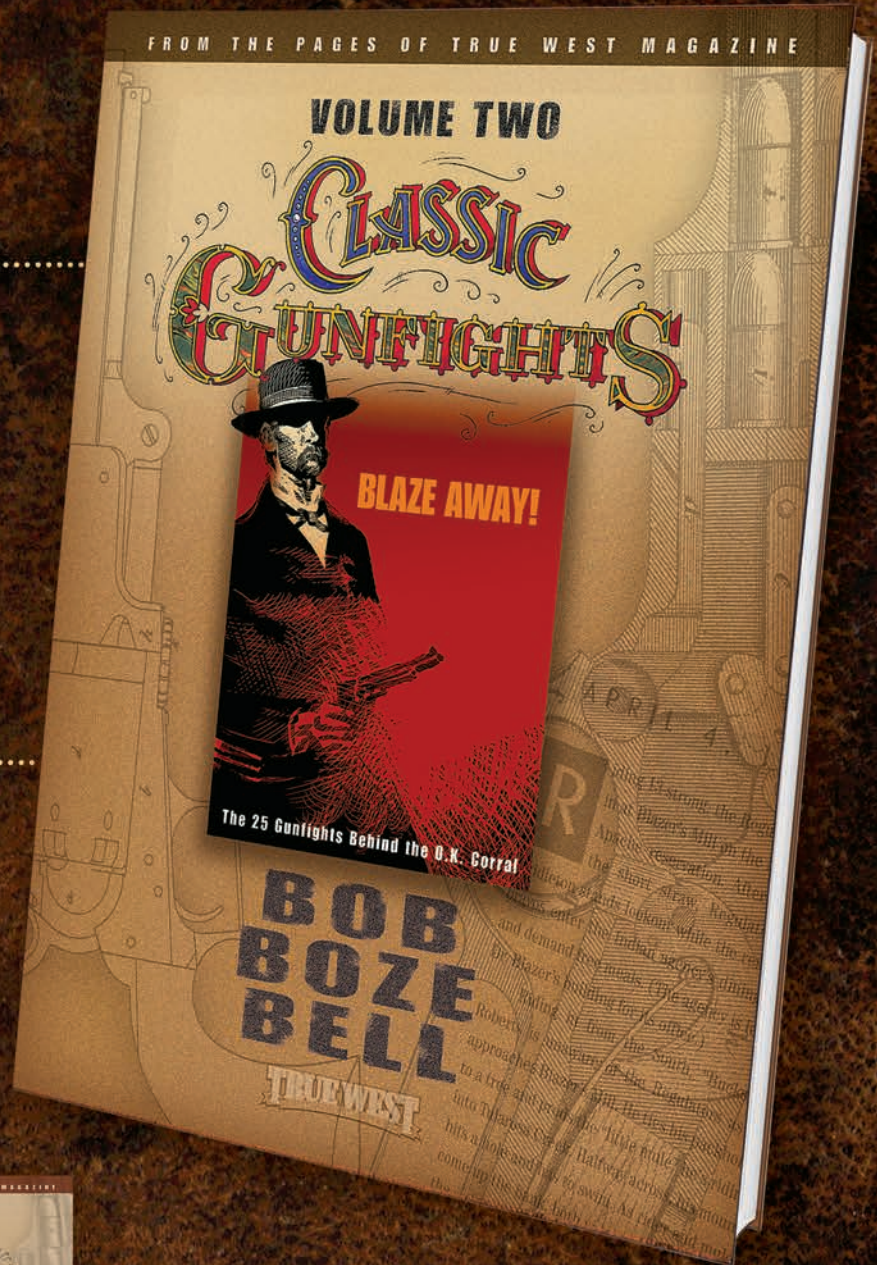
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Cimarron's Arizona Ranger™ Competition SAA is the best 'competition ready' model in our extensive line of classic Peacemaker-style revolvers. Setting this six-gun apart from those who follow are the matched wide front and rear sights, the handsome checkered walnut grips made slim for the best fit, feel, and control, and an action tuned in the U.S. by Cimarron's skilled gunsmiths. This fine tuning incorporates Cimarron's made in USA competition hammer and trigger/bolt springs that are lighter, smoother and permit a crisp, no-creep trigger pull, and improved internal parts to enhance reliability.



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The Arizona Ranger™ Big Iron™ sports the same great features as our Arizona Ranger™ Competition SA, but without the USA action job, at a more budget friendly price. Both Competition and Big Iron™ models are available in .347, .45 Colt, and .44WCF. Available finishes are standard blue or nickel. The Arizona Ranger™ is offered with a 4 3/4", 5 1/2", or 7 1/2" barrel length, Pre-War frame, and an original Colt style 4 click hammer. Each piece sports 'ARIZONA RANGER' roll engraved into the side of the barrel.

"To enjoy this masterpiece of art in steel to the fullest, strap on your Big Iron rig and ask Siri, Alexa or Google to play BIG IRON by Mary Robbins. Strut your unloaded stuff in front of the mirror, then buy a copy of the greatest western album ever, Gunfighter Ballads and Trail Songs by Marty Robbins. I have 2."

-Mike B. Harvey
President of Cimarron Firearms Co.

www.cimarron-firearms.com
Fredericksburg, TX. 1877-SIXGUN1



Cocking the Colt SAA is done with the thumb held crossways on the hammer not longways like you would a double action revolver. This prevents the thumb from slipping off the hammer and throws the grip high where it needs to be on this gun.

Both images courtesy of the author



The Gunfighter's Secret Grip. The hand is as high as possible on the gun with the spur of the hammer digging into the top of the hand. The palm is centered on the gun's back strap as much as possible. The base of the trigger finger and the thumb are angled down, pressing against the flat Colt logo panels on the grip. The trigger finger is bent around the trigger, and the tip of the trigger finger is touching the tip of the thumb. To fire, you squeeze the Colt logo panels with the base of the trigger finger and the thumb to align the gun with what you are looking at. Press the tip of the trigger finger against the tip of the thumb ignoring the trigger to fire.

Elmer Kieth used to use empty cartridge cases as targets for his point shooting.

In the old days, learning this method required incessant practice, but the late Lucky MacDaniel developed a way to teach it quickly by starting out with strict form like shooting an English longbow. Later you will be able to shoot from any position but not in the beginning.

Lay out a row of matchsticks, empty cartridge cases or other small targets as far away as you can easily see them. Assume the classic duelist stance with your body sideways to your target. This position also makes you the smallest target for return fire. Fully extend the arm with the elbow and wrist straight and lay your chin against the shoulder

of the gun arm. The next part is critical. **TOTALLY IGNORE THE SIGHTS!** Lock your eyes firmly on the target ignoring all else. Fire at each one in turn. If you miss, keep going on to the next one or you will just miss again in the same place. Keep firing and you will soon start hitting. Concentrate only on looking at the target and pointing. Your body points better when fully extended, which is why the rigid stance works so well.

The greatest secret, known only to a few, is the gunfighter's secret grip. This makes point shooting much more effective as it maximizes the bond between the shooter and the gun. Before trying this, take a file and a stone directly to the sharp spur of the SAA where polishing leaves it extremely sharp or you will get blood on the gun which can cause corrosion. The higher the grip the better the SAA points. Begin by cocking the revolver with the thumb held crossways on the hammer instead of longways like you would with a double action revolver. This throws the hand high on the gun, whereas the latter throws it low and is also more prone to slipping off the hammer—a mistake that can get you killed in a gunfight. The palm of the hand is against the back strap of the pistol as much as possible, as opposed to being beside it like how an M1911 is held. The hand is jammed up hard against the hammer spur while the base of the trigger finger and the thumb are angled down, pressing against the Colt logo panels at the top of the grip. The trigger finger is wrapped around the trigger at the first joint so that the tip of the trigger finger is touching the tip of the thumb.

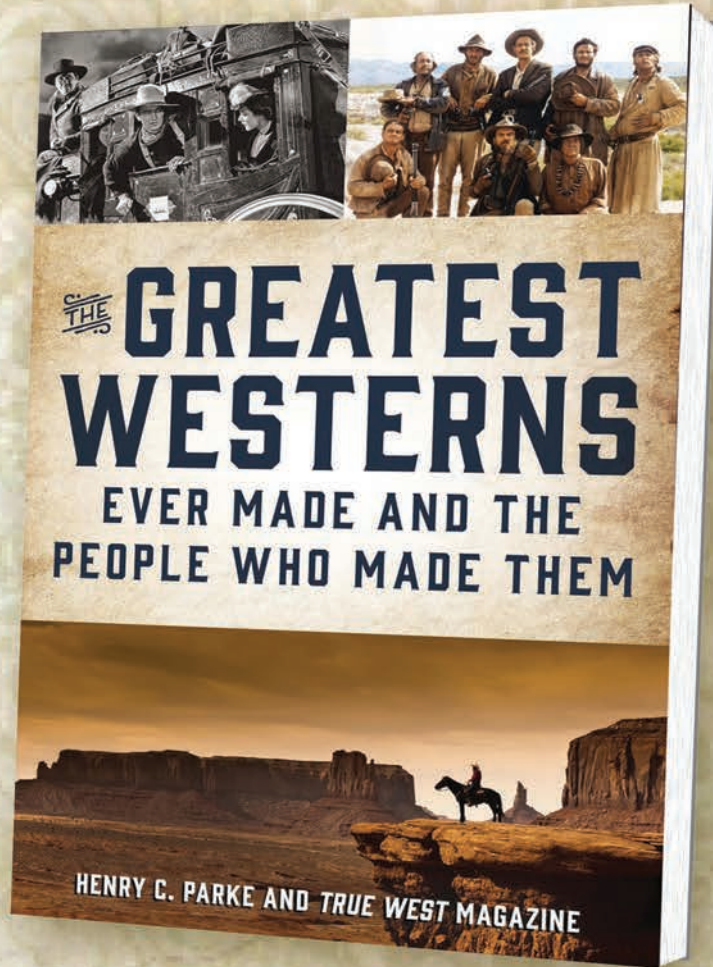
To fire, squeeze both Colt logo panels with the thumb and the base of the trigger finger. This aligns the gun with where you are pointing without using the sights. Press the tip of the trigger finger against the tip of the thumb ignoring the trigger to fire.

This method compensates for the heavy hammer fall of the SAA and also eliminates the gun rolling back in the hand. It is the greatest secret to shooting the SAA revolver.



Jim Dickson, is an internationally recognized authority on weapons and has written for gun magazines in 13 countries since 1979. The former blacksmith makes his home in Clayton, Georgia.

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BY PAUL ANDREW HUTTON

THE DANCING HORSE

THE FATEFUL FRIENDSHIP OF SITTING BULL AND BUFFALO BILL

The Showman, the Chief, and the Birth of America's Wild West Spectacle

Near the end of the 1882 theatrical season, Buffalo Bill Cody had a fateful lunch in New York City at the restaurant adjacent to Haverly's theater with Nate Salsbury. The conversation drifted to an idea Nate had for an arena show featuring a variety of American horsemen—cowboys, Indians and Mexican vaqueros—in daredevil feats of riding. Such a show needed a headliner and Salsbury felt Cody the perfect man for the part. Cody's stage career had prospered, although he was growing weary of tramping the boards after 10 years and was anxious for a new challenge. Cody liked the idea and he liked Salsbury. They eventually signed a contract to establish "Buffalo Bill's Wild West—America's National Entertainment," and Nate began to organize the 1884 season.

In Nate's mind Cody would be the star attraction of the Wild West, which he saw as his invention. But Cody took an active role in management and, even more importantly, in the conception of the show. He saw it as a combination rodeo, outdoor spectacle and historical pageant. Combined with steer roping, bronc riding and Western animals including a small herd of buffalo, were historical motifs such as the Deadwood Stage, attack on the settler's cabin, the Pony Express, Summit Springs, the first scalp for Custer, and even Custer's Last Stand.

Frontier celebrities, both real and invented, were featured over the years—Frank North, A.H. Bogardus, Dr. Frank "White Beaver" Powell, Pawnee Bill,



Sitting Bull and the Dancing Horse
by Thom Ross

Lillian Smith, Johnny Baker, Antonio Esquivel, and most importantly, sharpshooting Annie Oakley (Phoebe Ann Moses) who signed on in 1885.

One unique celebrity who Cody was determined to sign was Sitting Bull. "I am going to try hard to get old Sitting Bull," Cody had written in 1883. "If I can manage to get him our everlasting fortune is made."

After the Little Bighorn battle, Sitting Bull, hounded by troops under Colonel



Nate Salsbury, Cody's partner, in front of his tent during the 1889 European tour

Courtesy Buffalo Bill Center of the West

Nelson "Bear Coat" Miles, had led his people across the "Medicine Line" into Canada. At that time war correspondent John Finerty had written of him: "He has, at least, the magic sway of a Mohammed over the rude war tribes that engirdle him. Everybody talks of Sitting Bull, and, whether he be a figure-head,

or an idea, or an incomprehensible mystery, his present influence is undoubted. His very name is potent."

Potent indeed. When he led his starving people south to surrender at Fort Buford in July 1881 everyone wanted a piece of Sitting Bull. The army had first claim on him. Although promised that if he would surrender he and his people were to be settled at Standing Rock Agency on the Missouri River with those of his people who had surrendered earlier, the army reneged. He and his 167 followers were loaded onto the steamer General Sherman and taken to Fort Randall as prisoners of war. After 20 months, in May 1883, they were finally allowed to go to Standing Rock, where they pitched their tepees near Fort Yates. A year later Sitting Bull was allowed to move south to the Grand River where he, his relatives and close adherents built log cabins.

The Indian agent at Standing Rock was 41-year old James McLaughlin, a 12-year veteran of the Indian Bureau. A somewhat unique figure in the Indian service, he was neither corrupt or a political hack, and unlike most agents, was genuinely committed, in



Sitting Bull and Buffalo Bill, 1885
True West Archives

Sitting Bull

Buffalo Bill

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Issued Weekly—By Subscription \$2.50 per year. Entered as Second Class Matter at the New York Post Office, November 7, 1898, by Frank Tousey.

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NEW YORK, AUGUST 19, 1903.

Price 5 Cents.

SITTING BULL'S LAST SHOT! OR, THE VENGEANCE OF AN INDIAN POLICEMAN. By "PAWNEE BILL"



Suddenly Sitting Bull made a dash to escape. Like a flash the rifle of Red Tomahawk, the oath-bound avenger of a murdered brother, sprang to his shoulder, and he fired. Sitting Bull fell headlong on the frozen prairie.

Imaginative death of Sitting Bull from a 1903 dime novel

Courtesy Buffalo Bill Center of the West

Cody's "first scalp for Custer" at Warbonnet Creek in 1876 was often reenacted in the Wild West show.

Paul Hedren Collection

his paternalistic way, to the well-being of his Native charges. His Dakota wife gave him insights into tribal politics that helped to make him a superior agent. He was reasonably secure in his position thanks to the support of the Catholic Church and the humanitarian reformers of the Indian Rights Association. He was also arrogant and condescending with an authoritarian streak. He began to clash with Sitting Bull, who could be equally arrogant and stubborn, almost at once. Most of the Standing Rock Sioux looked to Sitting Bull as their chief and remained loyal to him. This worried McLaughlin, who worked to raise others to power, most notably Gall, the Hunkpapa war chief who had played a leading role at Little Bighorn

"Sitting Bull is an Indian of very mediocre ability, rather dull, and much the inferior of Gall and others of his lieutenants in intelligence," McLaughlin declared. "He is pompous, vain, boastful, and considers himself a very important personage."

Despite the agent's opinion, other people also considered the chief "a very important personage." When Bismarck was selected as the capital of Dakota Territory in September 1883, McLaughlin agreed to bring Sitting Bull to ride in the procession that included former President Grant, Henry Villard of the Northern Pacific Railroad, and Territorial Governor Nehemiah Ordway. While in Bismarck Sitting Bull also discovered the people would pay two dollars for his autograph.

John Burke was soon at Standing Rock with an attractive financial package for Sitting Bull to tour with Cody's Wild West. McLaughlin refused, since "the late hostiles are so well disposed and are just beginning to take hold of an agricultural life."

McLaughlin lied to Burke, for he had already agreed to allow the chief, one of his wives, and several other Sioux men and their wives to join Alvaren Allen's "Sitting Bull Combination."

To sweeten the deal Allen agreed to employ the agent's wife and son as interpreters. They traveled to St. Paul, Philadelphia and New York with a simple program in which the Lakotas sat around a tepee smoking and cooking while a lecturer entertained the audience with stories of Indian life.

The Commissioner of Indian Affairs was not amused by reports of the "Sitting Bull Combination" that he read in the newspapers and demanded an explanation from McLaughlin. The agent shifted blame to others and was happy to have the enterprise ended that October and Sitting Bull safely back at Standing Rock.

Cody remained doggedly on the trail of Sitting Bull, determined to have him for the 1885 summer season. He was firmly rebuffed by Secretary of the Interior Lucius Q.C. Lamar, a former Confederate general, until he enlisted the support of General William T. Sherman.

"Sitting Bull is a humbug but has a popular fame on which he has a natural right to bank," Sherman wrote in support of Cody. The former rebel retreated before the four-star Yankee general.

Burke was promptly off to Standing Rock to strike a deal. The sly old chief played coy, but "Arizona John" was no amateur at this business. Spying a photo of Annie Oakley in Sitting Bull's cabin he gleefully informed the chief that she had just signed to tour with the Wild West—they would be headliners together on tour. This sealed the deal. Sitting Bull had seen Oakley perform the previous year in St. Paul and had



been utterly enchanted. The star-struck chief had sent a request for a photo accompanied by \$65 to her.

"This amused me, so I sent him back his money and a photograph, with my love, and a message to say I would call the following morning," Annie recalled. "I did so, and the old man was so pleased with me, he insisted upon adopting me, and I was then and there christened 'Watanya Cicilla,' or 'Little Sure Shot.'"

Sitting Bull gave his new friend a photo of himself as well as a pair of moccasins that he claimed to have worn at the Battle of the Little Bighorn. This was the beginning of a beautiful friendship, perhaps only possible in the show business.

Sitting Bull still drove a hard bargain. He was to be paid \$50 a week with a two-week advance, along with the exclusive right to sell his autograph and photographs, as well as a \$125 signing bonus. Five Lakota warriors were to go with him at \$25 a month, as well as three women for \$15 a month, and reservation



A *Harper's Weekly*, July 19, 1881, illustration of Sitting Bull's people coming into Fort Buford, North Dakota

Paul Hedren Collection

interpreter William Halsey at \$60. Burke also agreed to pay all round-trip travel expenses to and from Standing Rock. The Sioux entourage joined the Wild West in Buffalo, New York, on June 12, 1885. The combination of Sitting Bull, Annie Oakley and Buffalo Bill proved catnip to audiences. The season played to over a million visitors (at 25 cents for children and 50 cents for adults) and secured the financial stability and future of Cody's show.

Sitting Bull was presented with great dignity in the Wild West, riding a light gray show horse in parades and in the arena, dressed in all his Lakota finery. Sometimes he was booed in the arena but that was rare "Foes in '76, Friends in '85" on advertising posters used a photograph taken in Montreal of Cody and Sitting Bull side by side.

Cody defended Sitting Bull in the press over the Custer battle: "The defeat of Custer was not a massacre. The Indians were being pursued by skilled fighters with orders to kill. For centuries they had been hounded from the Atlantic to the Pacific and back again. They had their wives and little ones to protect and they were fighting for their existence. With the end of Custer they considered that their greatest enemy had passed away. Sitting Bull was not the leader of the Sioux in that battle. He was a medicine man who played on their

superstitions—their politician, their diplomat."

The two old foes formed a bond of true friendship. It was bold of Cody to speak up so forcefully in defense of his new friend just nine years after Custer's Last Stand. Even as he celebrated the "winning of the West" in his show, Cody came to understand all that had been lost in that great conquest.

When the Wild West played Washington, Cody took Sitting Bull to the White House for a brief audience with President Grover Cleveland. The meeting was unsatisfactory for the chief. They also visited with General Phil Sheridan at army headquarters, although Sitting Bull seemed more impressed with the war paintings on the walls than with his military nemesis.

The season ended in St. Louis that October and Sitting Bull and his Lakota companions returned to Standing Rock. He had not kept much of his show money, sending most of it home to his family and giving the rest to bootblacks, beggars and street urchins. He could not understand how a land so wealthy could also have such poverty. Annie Oakley, who had grown ever closer to the old chief during their four months together noted that his money "went into the pockets of small, ragged boys. Nor could he understand how so much wealth could go brushing by, unmindful of the poor."

In parting Cody gave Sitting Bull a size 8 white Stetson and the gray prancing horse that he had ridden in the arena. Sitting Bull treasured both.

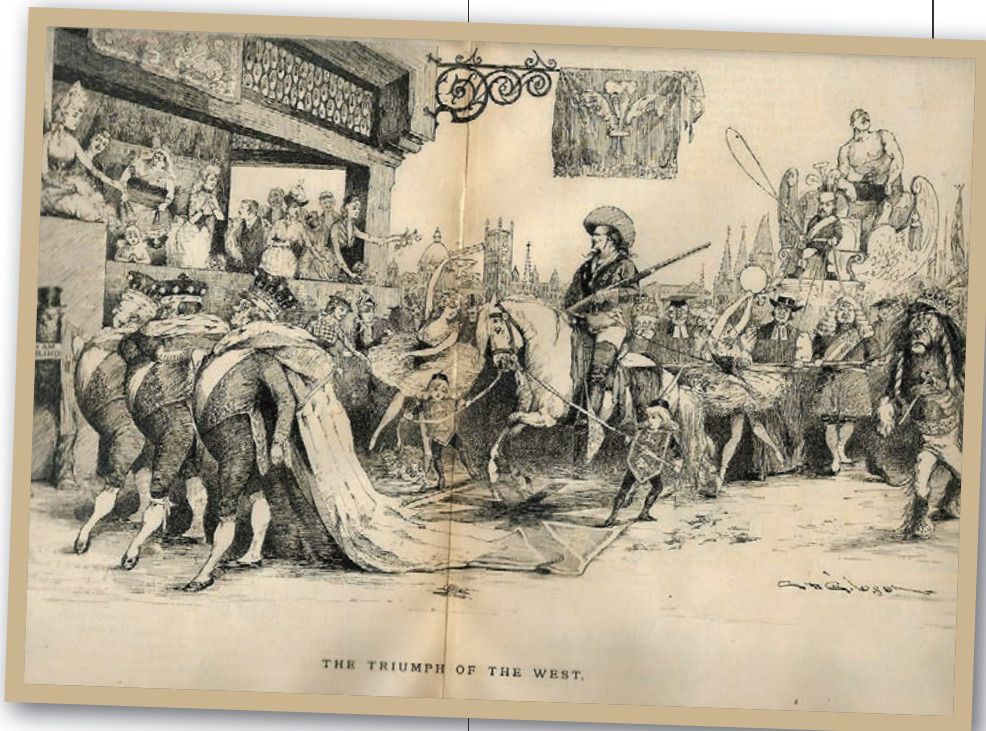
Once when a relative dared to put on the hat he upbraided him: "My friend Long Hair gave me this hat. I value it very highly, for the hand that placed it upon my head had a friendly feeling for me."

When John Burke returned to Standing Rock to recruit Sitting Bull for another season with the Wild West he found McLaughlin intractable. The agent felt that the previous season with Cody had only added to the chief's arrogant self-importance.

"He is inflated with the public attention he received," the agent declared, "and has not profited by what he has seen but tells the most astounding falsehoods to the Indians."

McLaughlin was also irritated that Sitting Bull had "squandered" all of his show money on feasts and gifts for the Hunkpapas. This was expected of a wealthy chief by the people, but to McLaughlin "he makes no good use of the money he thus earns." Of course, his gifts enhanced his influence over the people and undercut McLaughlin's authority. So rather than get rid of this troublesome chief by allowing him to go out with Cody, he preferred to keep him close under his thumb to further humiliate and punish him. Sitting Bull's show business career was over.

With Sitting Bull and Annie Oakley as headliners the Wild West grossed over a million dollars in 1885 (with \$100,000 profit). Salsbury used the money wisely, hiring their own railroad cars for transport, a lighting system for nightly performances, seating and a



“The Triumph of the West” cartoon by Charles Dana Gibson in *Life*, December 15, 1887, commented on Cody’s success in England.

Paul Hutton Collection

visiting Paris at the time. French artists descended on the Wild West grounds and all things cowboy became the rage. The show moved on to Barcelona, where five cast members died of the flu, then sunny Naples, and finally Rome where the cast had an audience with Pope Leo XIII. Triumphs followed in Florence, Milan and Venice, where Cody and several Indian companions rode in a gondola. They went north into Germany where the populace

became infatuated with the American West. They played in Berlin for a month to overflow crowds. “The show is simply incomparable and unrivaled,” declared a Berlin newspaper. The summer tour concluded with shows in Vienna, Dresden, Leipzig, Bonn, Coblenz, Frankfurt, ending in Stuttgart.

Several of the show Indians became ill and were sent home, which led to unfounded rumors that they had been mistreated. In response, and with the show season over, all the Indians were sent home with Burke. Cody soon followed, anxious to visit Washington and defend his treatment of his Native performers. When he landed in New York he was greeted by reporters who wanted to know what he thought of the Ghost Dance troubles among the Western tribes.

These were hard times on the Sioux reservation. New land agreements resulting from the 1887 Dawes Act had reduced the reservation by 60 million acres. The land was opened to White ranchers and homesteaders while the Sioux were encouraged to take land allotments of 160 acres which would eventually lead to citizenship. The government needed Sioux consent to this under the 1868 treaty, but when that was not forthcoming a commission was sent out led by General George Crook.

canvas canopy, and a large Western scenic-painted background. The cast increased to 240 people, with more Indians as well as the addition of several cowgirls. The crew was organized with military precision, with crew bosses to tackle the various set-ups and break-downs.

Cody and Salsbury took the Wild West to Queen Victoria’s 1887 Golden Jubilee in London, where it proved to be a sensation. Over two million people would see the show in London. Not since 1066 had the English been so easily conquered. Buffalo Bill gave them, and later other Europeans, a taste of the vanishing frontier that had so enthralled his own countrymen. He exploited the romantic possibilities of the story of the American West making them intelligible to millions who had no other knowledge of the frontier than what he presented. In turn he became a buckskin-clad goodwill ambassador, winning the hearts of Europe as had no American since Benjamin Franklin.

Queen Victoria came to Earl’s Court arena on May 11 for a command performance of the Wild West. When the American flag was presented at the top of the show the Queen rose and bowed toward it, as did her entourage. Cody and the other cast members let out a lusty American war-whoop, for this was

the first time a British monarch had ever saluted the flag of the United States. Thus did a century of rivalry and resentment melt away—for Buffalo Bill’s Wild West had conquered the heart of the Queen and her people as no army ever could, forging bonds of friendship that would never again be severed.

The Jubilee tour was one triumph after another as the whole country seemed to be caught up in the fascination of all things Wild West. Colonel Cody was feted everywhere (he had now adopted Colonel as his title thanks to an 1887 appointment as colonel in the Nebraska National Guard) and dined with the leaders of British society, including Lord and Lady Randolph Churchill, and their young son Winston.

“He was probably the guest of more people in diverse circumstances than any man alive,” observed Annie Oakley about Cody. “Tepee and palace were all the same to him. And so were their inhabitants.”

The next year the Wild West invaded the continent of Europe with equally spectacular results—financially, diplomatically, and culturally. Salsbury planned the tour to exploit the Paris 1889 Exposition. The President of France attended the opening, as did Thomas Edison who happened to be

It was Sitting Bull who gave
Annie Oakley the name
"Little Sure Shot!"

Courtesy Buffalo Bill Center of the West



In consort with McLaughlin, the general exploited Sioux factionalism and secured the required signatures to sell the surplus land for \$1.25 an acre (less after three years for unsold land). Sitting Bull opposed this without success.

"Sitting Bull tried to speak after the signing commenced, but I stopped him," Crook wrote in his diary. "Then he tried twice to stampede the Indians away from signing, but his efforts failed, and he flattened out, his wind bag punctured, and several of his followers have deserted him."

Events now moved swiftly. In February 1889 a statehood bill passed bringing North and South Dakota, as well as Montana and Washington, into the Union. Now the two new Dakota states would have even more political clout with the administration of President Benjamin Harrison to demand that surplus Sioux land be thrown open to settlers. At the same time, as an economy measure, the government cut the rations provided to the Indians. In the six new reservations—Standing Rock, Cheyenne River, Lower Brule, Crow Creek, Rosebud, and Pine Ridge—hunger stalked the people. Influenza struck that winter with devastating results. The Lakota, now deeply divided by the Indian agents into "progressives" and "nonprogressives," fell into deep despair.

Now came word that to the west in Nevada a Paiute holy man named Wovoka was preaching a new religion called the Ghost Dance. If the people would perform this dance the buffalo would return along with their deceased ancestors—and the white men would vanish. A Minniconjou named Kicking Bear became the Ghost Dance apostle among the Sioux and won many converts at Rosebud and Pine Ridge. Sitting Bull invited him to preach at Standing Rock, where his sermons won many converts. McLaughlin responded by ordering him off the reservation. It was too late, for

now Sitting Bull's log cabin encampment became the scene of daily dances. Sitting Bull did not dance, but he encouraged others to do so. The tepees of the dancers soon ringed Sitting Bull's cabins. The dancers often fell into trances and saw their dead relatives. More people began to dance. Sitting Bull once again assumed a leadership role, which further troubled McLaughlin.

McLaughlin remained calm, but the other reservation agents became increasingly hysterical over the Ghost Dance, as did nearby settlers. They called for the army to send in troops to disperse the dancers. On November 20, 1890, troops moved to occupy Pine Ridge and Rosebud agencies with orders to arrest the leaders of the Ghost Dance.

General Nelson A. Miles, son-in-law of General Sherman and the most experienced Indian fighter in the army, now commanding the Division of the Missouri, deluded himself into believing that the Ghost Dance was the greatest crisis since Little Bighorn.

"It was a threatened uprising of colossal proportions," he wrote, "extending over a far greater territory

than did the confederation inaugurated by the Prophet and led by Tecumseh, or the conspiracy of Pontiac, and only the prompt action of the military prevented its execution."

Cody had just returned from Europe when he received a telegram from Miles asking him to hurry to his Chicago headquarters. He had hoped to join Burke in Washington to answer the complaints from the hacks in the Indian Bureau over false claims of mistreatment of the show Indians, but instead headed to Chicago from New York. He found Miles fretting over a possible war with the Ghost Dancers.

"He asked me if I could go immediately to Standing Rock and Fort Yates, and thence to Sitting Bull's camp," Cody recalled. "He knew that I was an old friend of the chief and he believed that if any one could induce the old fox to abandon his plans for a general war, I could."

Miles wrote out an order on November 24, 1890, marked "confidential" for Cody to "secure the person of Sitting Bull" and deliver him to the nearest military post. Miles hoped to remove the chief from the scene of turmoil and perhaps bring him to Chicago for a meeting. He also handed Cody his card with orders for army officers to assist him scrawled in pencil on the back. Cody promptly departed for Fort Yates accompanied by show associates

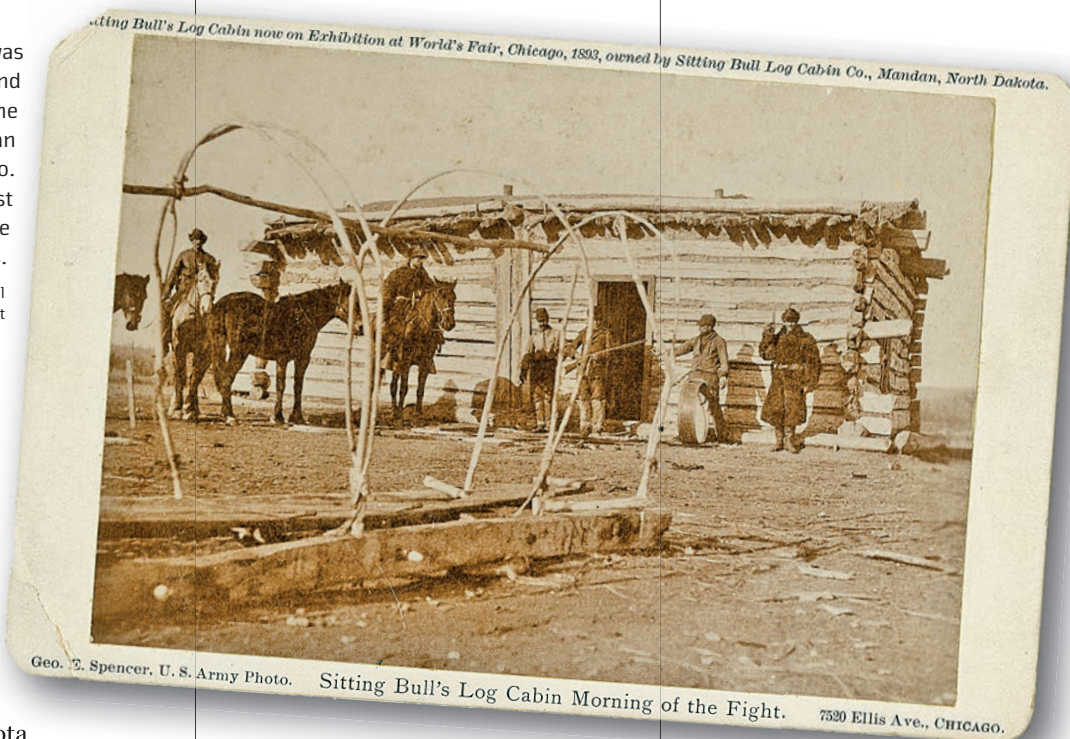


Cody joined General Nelson Miles at Wounded Knee just after the massacre, January 1891.

True West Archives

Sitting Bull's cabin was dismantled at Grand River and rebuilt at the 1893 World's Columbian Exposition in Chicago. Cody's Wild West played just outside the fairgrounds.

Courtesy Buffalo Bill Center of the West



Pony Bob Haslam and Frank "White Beaver" Powell, who had been particular friends with Sitting Bull during his season with the Wild West. This colorful entourage arrived at the Dakota fort on November 28. Cody presented his orders as well as General Miles' calling card to Lieutenant Colonel William F. Drum, the post commander. Drum, who was working closely with the devious McLaughlin, was mortified by these orders. He hurriedly got word off to McLaughlin while he had his officers entertain Cody at the post officers club. The plan was to get him roaring drunk and delay his journey to Standing Rock until McLaughlin could wire the Commissioner of Indian Affairs and have the mission cancelled. They misjudged their man.

"Colonel Cody's capacity was such that it took practically all the officers in details two or three at a time to keep him interested and busy through the day," noted the post surgeon.

The officers fell by the wayside as Cody closed down the club and retired in good spirits. The next morning he slept in but was still on the road well before noon. He loaded a buckboard with gifts for Sitting Bull and his family, with an emphasis on candy as he knew the chief had a notorious sweet tooth, and was off on his mission to the Grand River camp.

The increasingly frantic McLaughlin now sent his agency interpreter out to intercept Cody with a false story that Sitting Bull was on his way into the agency by another road. He anxiously

awaited a response to his telegram to Washington.

"William F. Cody (Buffalo Bill) has arrived here with commission from Gen. Miles to arrest Sitting Bull," he had written. "Such a step at present is unnecessary and unwise, as it will precipitate a fight which cannot be averted...Request Gen. Miles order to Cody be rescinded and request immediate answer."

This was a tissue of lies, for Cody and his unarmed party were in no danger. Cody was not about to force an arrest. It was not in his power to do so even if he had wished to—and he did not. A Chicago newspaperman had been in Sitting Bull's camp the day before taking photographs of Ghost Dancers without any problem. There was no danger.

"If they had left Cody alone, he'd have captured Sitting Bull with an all-day sucker," noted Buffalo Bill's cowboy star Johnny Baker.

The Secretary of the Interior hurried to President Harrison with McLaughlin's telegram and the president promptly recalled Cody. The recall order reached Cody's party just before they reached Grand River. Cody said that Harrison later admitted to him that his recall was in error and apologized. Well he should, for that order set a great tragedy in motion.

McLaughlin was now determined to arrest Sitting Bull with his Indian police.

Colonel Drum agreed to cooperate. He would have two companies of cavalry nearby to assist the Indian police if necessary. On December 15 Captain Bull Head, who had fought with Sitting Bull at Little Bighorn and Rosebud, was to lead 44 Sioux policemen to arrest the great chief. As he made his plan he instructed Red Bear and White Bird to go to Sitting Bull's corral and saddle the gray show horse in readiness for the arrest. A little before six that morning, under cloudy skies and an icy drizzle, they reached the Grand River village.

Sitting Bull was asleep in one of his two cabins with his wife and 14-year-old son Crow Foot, a small child, and three guests. The rest of his family were in his smaller cabin to the north. They were awakened by barking dogs and a sudden pounding on the cabin door.

The door flew open and dark forms rushed in. A candle was lit.

"Brother, we came after you," announced Sergeant Shave Head.

"How, all right," the surprised chief answered as he was seized and drug from under his blankets.

He was naked and demanded to be allowed to dress. The police complied but hurried him along pushing him toward the door. Sitting Bull's wife began to upbraid the police and then to wail.

Red Tomahawk, who shot Sitting Bull, had fought alongside him against Custer at Little Bighorn in 1876.

Courtesy Buffalo Bill Center of the West



Bull Head and Shave Head pushed Sitting Bull through the door and out into the darkness beyond. Sergeant Red Tomahawk walked behind, his pistol in the chief's back. The gray horse waited, saddled and ready.

The barking dogs had alerted the village and a great crowd now gathered. Angry people shook their fists, some waved rifles. "You shall not take our chief!" went up the cry.

From the doorway Crow Foot called after his father: "You always called yourself a brave chief. Now you are allowing yourself to be taken by the *ceska maza* [metal breasts-badges]."

"Then I shall not go," Sitting Bull declared.

Sitting Bull's friend Catch-the-Bear took aim with his rifle and shot Bull Head. As he fell the policeman shot Sitting Bull in the chest. At the same moment Red Tomahawk fired into the back of the chief's head. Shave Head went down at the same time, shot in the stomach, while policeman Lone Man killed Catch-the-Bear.

Suddenly the gray horse, trained to perform amidst gunfire, began to prance, it was as if Sitting Bull's spirit had entered his body. In the dim dawn light, amid the haze of black powder smoke, the horse appeared as if an apparition. He danced around the bloodied body of the great chieftain who had been his master. He danced above the old warriors who had fought beside Sitting Bull on the Yellowstone, at Rosebud, and against Long Hair Custer on the Little Bighorn, all killed now, dead by the hands of their own people. Then the horse sat down on his haunches, raised his hoofs in the air—was it perhaps a prayer of solace for all that was now lost, for the death of the great chief marked the end of the old ways forever? This was indeed a ghost dance. There was a momentary

halt in the shooting as all stared in awe at the mystical horse.

Some of the police retreated into the cabin, while others took cover behind it and in the corral. Now they all began to fire again. The Ghost Dancers took cover in nearby timber leaving six of their number dead. The spirit horse stood his ground, untouched by the hail of bullets. As the police pulled their wounded comrades into the cabin they discovered Crow Foot. They asked the mortally wounded Bull Head what to do with the boy.

"Kill him; they have killed me," he snarled.

Red Tomahawk smashed him across the head with his rifle butt as two other policemen shot him. Red Tomahawk called Hawk Man to his side and ordered him to mount the gray horse and ride to get help from the soldiers. Amid a hail of bullets, he galloped away, but the magic of the gray horse kept him untouched.

At dawn the cavalry arrived and quickly drove Sitting Bull's people away. Captain Edmond Fechet reported that he "saw evidence of a most desperate encounter" with the bodies of eight dead Indians, including Sitting Bull, in front of the cabin along with two dead horses. Inside the cabin he found four dead policemen and three wounded men, two mortally. He was anxious to depart, a bit unnerved by the constant wails of the women.

Fechet commandeered a nearby wagon and ordered Sitting Bull's body

placed in it. Someone had smashed in the chief's face, and he looked particularly gruesome as they tossed him into the wagon. The dead Indian policemen were placed on top of him, and the wagon, soldiers, and Indian police rode north up the trail to Standing Rock.

They took Sitting Bull's mangled corpse to Fort Yates where on December 17 he was buried in the post cemetery. McLaughlin and three army officers supervised the burial. Wrapped in canvas the body was placed in a crude wooden coffin that was too small. The soldiers had to sit on the lid to close it. They lowered him into a pauper's grave and poured lime on top before shoveling in dirt.

"We laid the noble Old Chief away without a hymn or a prayer or a sprinkle of earth. Quicklime was used instead," recalled J.F. Waggoner, the soldier who had made the coffin. "It made me angry. I had always admired the Chief for his courage and his generalship. He was a man!"

Cody, furious when news of the death of the great chief reached him in Chicago, told a reporter for the

**“Is [Sitting Bull] a figure-head, or an idea,
or an incomprehensible mystery?
His present influence is undoubted!”**

—John Finerty

Chicago Tribune that it “was a cold-blooded murder.” Other newspapers echoed this accusation. The *Chicago Herald* reported that sources at Standing Rock confirmed “a quiet understanding between the officers of the Indian and military departments that it would be impossible to bring Sitting Bull to Standing Rock alive... There was, therefore, a complete understanding from the commanding officer and the Indian Police that the slightest attempt to rescue the old medicine man should be a signal to send Sitting Bull to the happy hunting ground.” Public outrage, especially in the East, led to talk of a congressional investigation but nothing came of it. The House of Representatives decided it was best to leave the matter alone.

Sitting Bull’s death panicked the Ghost Dancers. Hundreds of Hunkpapas fled south to the Cheyenne River Reservation, while some pushed even further south to the Ghost Dance stronghold at Pine Ridge. Big Foot, the leader of the Minneconjous at Cheyenne River, under pressure from his more militant head men, bolted for Pine Ridge with over 300 people, including 48 of the Hunkpapa refugees. Troops, including Custer’s old regiment the 7th Cavalry, were soon in hot pursuit.

Orders from General Miles, now in the Black Hills, were clear. Big Foot’s band must be stopped: “Find his trail and follow, or find his hiding place and capture him. If he fights, destroy him.”

Major Samuel Whiteside, with four companies of the 7th and a battery of two Hotchkiss guns, intercepted Big Foot’s band on Porcupine Creek where the chief, near death from pneumonia, surrendered his 120 men and 230 women and children. Whiteside sent a message to Colonel James Forsyth, who commanded the 7th, to bring up the rest of the regiment to the trading

post on Wounded Knee Creek to facilitate the disarming of the Indians. Whiteside had noticed marked hostility among Big Foot’s young men, and hoped this show of force might overawe them. Forsyth, who now took command at Wounded Knee, had over 500 men and two batteries of Hotchkiss breech-loading mountain artillery.

On the morning of December 29, 1890, Forsyth dispersed his troops, with the Hotchkiss guns on a hill above Big Foot’s village and moved in to disarm the Indians. The Sioux surrendered only a few old guns, so it was decided to search the village. Forsyth ordered the assembled warriors to remove their blankets where he thought their Winchesters were concealed.

A Ghost Dance leader named Yellow Bird, who had been dancing and singing the whole time, suddenly tossed two handfuls of dirt into the air. Several young men threw off their blankets and leveled their rifles at the soldiers. Both sides opened fire at point blank range. Among the first to fall was Big Foot. Within five minutes twenty warriors and thirty soldiers were dead or wounded on the ground. As the Indians broke through the soldier line, Forsyth raced up the hill to the artillery and gave the order to fire. The officers at the guns had hesitated for fear of hitting their own men but now opened up. When it was over at least 153 Sioux—many of them women and children—were dead and 44 wounded, along with 25 soldiers killed and another 39 wounded. It had been a perfect slaughter with large numbers of women and children, as well as several soldiers, indiscriminately cut down by the Hotchkiss guns. General Miles termed it “a massacre.”

The campaign, the last of nearly four hundred years of conflict since Columbus first landed, came to its sad

end. Buffalo Bill Cody was there, promoted from colonel to general in the Nebraska National Guard, and sent by the state governor to confer with Miles. He reported all quiet on Pine Ridge and urged respect for Indian rights: “I think it looks like peace, and if so, the greater the victory.” Many of his show Indians were employed as police at Pine Ridge and he fretted over their safety. He also worried about the Ghost Dancers, and when Miles sent 19 as prisoners to Fort Sheridan at Chicago, Cody interceded and had them released to his custody to accompany the Wild West to Europe in the spring.

It all came to a colorful but melancholy end on January 21 in a grand review of over three thousand soldiers at Pine Ridge. Cody sat his horse next to General Miles as the troops passed in review amidst a blinding sandstorm. Guidons whipped in the wind as one by one the regiments passed in review. As Whiteside led the 7th in review the band struck up “Garryowen,” Custer’s regimental air, and Miles, overcome with emotion, removed his hat in a quiet salute.

Cody had one last mission to undertake. He sought out the family of Sitting Bull to ask if he might purchase the chief’s gray horse from them. They agreed. And so the dancing horse returned to the Wild West.



Paul Hutton is the Tate Chair of Western History and interim curator of the Buffalo Bill Museum, Buffalo Bill Center of the West in Cody Wyoming. His new book, *The Undiscovered Country* was published in August by Penguin Random House-Dutton.

SETTING THE RECORD STRAIGHT

Correcting a Misidentification in the C. S. Fly Photograph of the Tombstone Baseball Team

As a collector I look for patterns and relationships between objects that appear in my images. My primary focus is on photographs, trying to find related images to reassemble sequences that were originally made, and relationships between images with similar content or aesthetics. Sometimes collateral material like letters, letterheads or ephemera can be located to help explore and elaborate on the story embedded within the photograph.

I acquired an original copy of the Camillus Fly photograph of the Tombstone, Arizona, baseball team many years ago. I found it compelling as both a piece of Arizona history and as an aesthetically interesting group portrait of an early Arizona baseball team. Unlike many images of this era, both the photographer making the image, and his location (confirming the Tombstone text on the uniforms), and the names of the individuals appearing in the photograph were identified in the print.

A little background on “Sandy Bob.” Crouch came to the Arizona Territory from California and made his first stagecoach run between Tombstone and Benson on June 21, 1880. His Arizona Mail and Stage Line office was located under the Occidental Hotel at 406 Allen Street in Tombstone. He added a route between Tombstone and nearby Contention in June 1882 and expanded his business as the Arizona Mail and Stage Company.

The Tombstone to Contention route was unsuccessful and ceased operation in October 1883.

Finding an image of an important and little photographed historical Arizona Territorial figure like “Sandy Bob” would be a coup for any author or collector. Once an attribution is made, whether based on evidence, error or speculation, and the identification makes it into print, it gets repeated, cited and over time, gets harder and harder to correct.

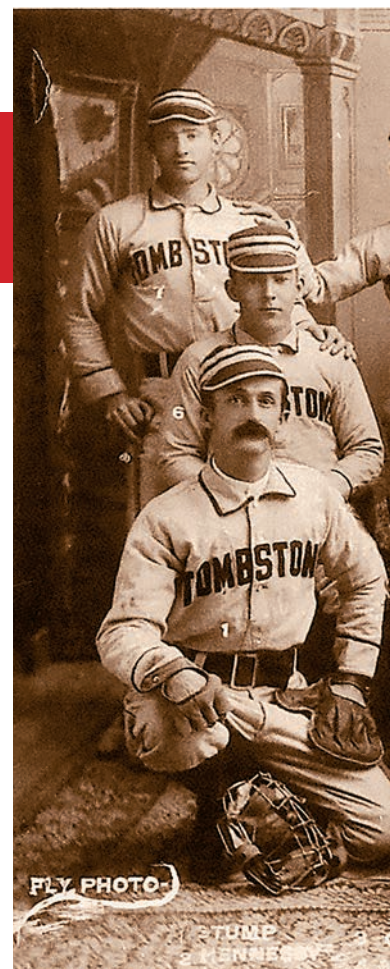
Unfortunately, there is a flaw in the attribution of this as a portrait of “Sandy Bob” Crouch. The Bob Crouch that ran the stagecoach line was born about 1829. He is listed in the 1884 Great Register of Cochise County as being 55 years old.

Clearly the individual #3 in the C.S. Fly photograph is not 55 years old, so cannot be “Sandy Bob.” Looking further reveals a potential alternate identification.

The 1886 Tombstone voter registration register lists a Charles Robert Crouch age 21 (born 1864, died August 2, 1897) with his occupation listed as a cattleman. Given the appearance of individual #3 in the photo, it is much more likely that this is Charles Robert Crouch, not “Sandy Bob” Crouch.

Changing this and other incorrect attributions is difficult

but needs to start somewhere. I hope you agree and can help share the question about the incorrect identification of “Sandy Bob” Crouch in the Tombstone Baseball Team portrait to set the record straight.



Dr. Jeremy Rowe is a vintage photography historian who has collected, researched and written about 19th-century and early 20th-century photographs for more than 30 years. He has written several books and articles on the history of photography, and has curated museum exhibitions and a permanent exhibit at the Talking Stick Resort in Scottsdale, Arizona. He is emeritus professor at Arizona State University and a retired research scientist at New York University.



Ticket from “Sandy Bob” Crouch’s Tombstone to Contention stagecoach ca 1882-83.



Camilus Fly's ca 1885 large format mounted albumen group portrait of the Tombstone Baseball team has the players and manager identified.

Individual number 3 is identified as "R. Crouch." Many assumed that "Sandy Bob" Crouch was the individual captured in this Tombstone Baseball team portrait and have attributed it as such in print.

Arizona Mail and Stage Line

TOMBSTONE, ARIZONA.

STAGE FOR FAIRBANK, connecting with western and western bound lines at Phoenix. Stage for Prescott, connecting with Prescott and Phoenix lines at Prescott. Stage for Globe, connecting with Globe and Phoenix lines at Globe. Stage for Tombstone, connecting with Tombstone and Phoenix lines at Tombstone. Stage for Bisbee, connecting with Bisbee and Phoenix lines at Bisbee. Stage for Silver City, connecting with Silver City and Phoenix lines at Silver City. Stage for Lordsburg, connecting with Lordsburg and Phoenix lines at Lordsburg. Stage for Lordsburg, connecting with Lordsburg and Phoenix lines at Lordsburg. Stage for Lordsburg, connecting with Lordsburg and Phoenix lines at Lordsburg.

406 Allen St., Under Occidental Hotel.
ROBT. CROUCH,
 PROPRIETOR.



A photograph, above, of one of the last runs of the famous Sandy Bob Stage Line, with a *Tombstone Epitaph* article about the funeral of Tom McLaury slain at the Tombstone streetfight of October 26, 1881, with an ad for the Sandy Bob Stage below it.

the agricultural situation of Arizona, and will visit New Mexico on his way east.

The Funeral.
 The funeral of the McLowry brothers and Clanton yesterday was numerically, one of the largest ever witnessed in Tombstone. It took place at 3:30 from the undertaking rooms of Messrs. Ritter & Ryan. The procession, headed by the Tombstone brass band, moved down Allen street, and thence to the cemetery. The sidewalks were densely packed for three or four blocks. The body of Clanton was in the first hearse, and these of the two brothers in the second, side by side, and were interred in the same grave. It was a most impressive and saddening sight, and such a one as it is to be hoped may never occur again in this community.

Passenger Departures.
 BY SANDY BOB'S STAGE.
 Dr. Everts, J Stevenson, J Martin, H O'Neil, H Mallard and one Mexican.
 BY KINNEAR'S LINE.
 H Cox, T E Hicks.

Justice's Court.

BY HENRY C. PARKE

A CENTURY OF TRIBAL DISENROLLMENT

FIRST THE DAWES COMMISSION, NOW CASINO TRIBES, PROFIT BY ERASING INDIAN HERITAGE

Starting in 1887, The Dawes Commission tried to shrink tribal membership down to zero. It's happening again today, again it's all about money, only this time, Natives are doing it to each other.

I am indebted to the University of Oklahoma for providing me with a 95-page file of original plaintiff and defense documents related to the Dawes Commission's handling of claim #116, Chas. D. Sullenger, et al.

It all began with President Andrew Jackson's Indian Removal Act of 1830, ordering the forced relocation of most of America's Indian tribes to west of the Mississippi River. (Interestingly, in the documents, that event is referred to neither as Indian Removal Act nor Trail of Tears, but the innocuous Migration.) The Act created the Indian Territory, which would become Oklahoma, and it created the reservation system as we know it. Following the Indian Wars, which ended with Geronimo's surrender in 1886, in 1887, the United States Government embarked on a new

policy to deal with the nation's Indian tribes. And by "deal with," I mean the dismantling of the tribes.

While the purposeful destruction of another's culture seems appalling today, it was seen then as benign. After all, America was the great "melting pot": people from all over the world abandoned their oppressive governments and came here for freedom of opportunity and freedom of religion. Despite the fact that Indians had not sought out "America," but had essentially been invaded by it, Americans intended to be kind, helping these "primitive people" shuck off what were seen as their failed cultures and become full, free Americans; to assimilate. One roadblock to that goal was that the reservations were officially independent nations, and the ownership of land was communal. The purpose of the Dawes Act of 1887, written by Massachusetts Senator Henry Dawes, was to abolish tribal governments, recognize state and

"Squawman" and Wife

White men who married Native women were known derisively back in the day as a "Squawman" and as a result many of the descendants of these interracial couples have been kicked off the rolls for lack of quantum blood.



REFUSED MISSISSIPPI CHOCTAW INDIANS.

REFUSED MISSISSIPPI CHOCTAW INDIANS.

REFUSED MISSISSIPPI CHOCTAW INDIANS.

REFUSED MISSISSIPPI CHOCTAW INDIANS.

AGE	SEX	BLOOD	TRIBAL ENROLLMENT	NAME OF FATHER	YEAR	NAME OF MOTHER	YEAR
14	M	1/8		P. Humphreys	1880	Lulitia Humphreys	1880
12	F	1/8		J. D. Elliott	1880		
10	M	1/8					
8	F	1/8					
5	M	1/8					
3	F	1/8					

RECORD FORWARDED DEPARTMENT. DEC 17 1902

THE APPLICATION OF THE SEVERAL PERSONS HEREIN FOR IDENTIFICATION AS MISSISSIPPI CHOCTAWS REFUSED IN THE DECISION IN THE CASE OF *Henrie Elizabeth Humphreys, Patent 4049* FORWARDED THE SECRETARY OF THE INTERIOR DEC 17 1902

In testimony of April 10, 1907.

ACTION APPROVED BY SECRETARY OF INTERIOR.

Claims Commission

FIELD No. R. 5125

**Soky Sullinger Cooley, with 2nd husband,
William Cooley**

Soky, full-blood Choctaw daughter of Tushkemash Tubbe and Hitimer, had about 50 descendants who hoped to receive allotments.



federal laws, and divide the land, to give it to individuals who would, for the first time, own physical property, to farm or ranch, giving 160 acres to each head of a family. It was intended to increase personal wealth among Natives, decrease reliance on the state, and lessen the power of chiefs.

The Five Civilized Tribes—Cherokee, Chickasaw, Choctaw, Creek and Seminole—initially got a pass, but in 1893, President Grover Cleveland instructed the Dawes Commission to include them. To receive an allotment of land, tribal members had to register with the Office—later the Bureau—of Indian Affairs, and be entered on the Dawes Rolls. And they had to prove they belonged.

All of the Sullinger family petitioners were descendants of Soky, also known as Sophia Elizabeth, whose father, Tushkemash Tubbee and mother, Hitimer, were both full-blood Choctaw. The last name Tubbee means chief, or related to a chief, indicating an important family. Soky was full-blood Choctaw, and married a White

Lutishhia Stanphill

Half-Choctaw Lutishia had three sons and 14 grandchildren who were eligible for allotments. Does she appear Choctaw to you?



man, James Granster Sullinger. Soky had one son, Charles, and two daughters, Lutishia and Esther, who were half-blood Choctaw.

The Sullingers lived in Mississippi, but then Soky moved with the Choctaw “migration” to Skullyville, established in 1833 as capitol of the Choctaw Nation, in the Indian Territory. The three children stayed with their father, James, in Mississippi, and while we do not know the true circumstances, one can theorize that the parents might believe their offspring would have a more promising future living among Whites. It is unknown when Soky moved to Skullyville, where she would live the rest of her life, dying, according to documents, “some time before the Civil War.”

At the time of her descendants’ filing, in 1896, Charles was 66. His sister, now Lutishia Stamphill, had married a White man, Pumphrett Stanfill, in 1843, and was 70. Their sister Esther was deceased, but her son, James Cleveland, was 44. To be eligible for benefits, one had

William Lawson Stanphill

Son of Lutishia



to be at least 1/8th Choctaw blood. The two still-living Sullinger children were each 1/2 blood, and the late Esther’s son, James, was 1/4. Between them, Charles and Lutishia had a total of six 1/4 blood children, and the total of 1/8th blood grandchildren was 37.

While members of the other Five Civilized Tribes had to live within their Nation to apply, the Choctaw did not, and in fact more Choctaw lived in Mississippi than in the Nation, leading the Dawes Commission to open offices in Mississippi to begin processing Choctaw, who would eventually have to establish residency in the Nation to receive their allotment. Charles and Lutishia and their families had been living in the Choctaw Nation for seven years when they applied. Unfortunately, the Choctaw maintained far fewer and less complete census records than other tribes. With lack of strong evidence of tribal identity, the Dawes Commission made decisions based on how a person looked, or whether they could

Charles Eggbert Stanphill

Charles Eggbert Stamphill or Stanphill—the spelling kept changing—was Soky's grandson, and 1/4 Choctaw. His daughter, Bulah, and three sons were 1/8, the smallest amount of Choctaw blood you could have to be enrolled.



speak the language—particularly unfair, considering the fact that most applicants had not lived in the Nation. Undoubtedly there was some fraud. According to the Oklahoma Historical Society, only 1,457 of the 2,597 who applied were placed on the Dawes rolls.

The application for “Chas. D. Sullenger Et Al,” presented to “The United States Commission to the Five Civilized Tribes,” consisted of a history of their family descent from Soky, and the three principals' declarations that it was all true. Also included was a notarized sworn statement from Arwichema Dixon, “a full blood Choctaw Indian and citizen of the Choctaw Nation...duly recognized and enrolled,” who had known Soky and her sister, Miami; known that Soky was recognized as a full-blood Choctaw and a tribal member; and also knew Charles and Lutishia. A sworn statement from William Martin, who was not only a recognized

Tudor Children

Children of Bulah. Author's father-in-law, Glenn Lamar Tudor, flanked by his sister Theresa and brother Charles. At 1/16th, they were out of the running, no matter what the Dawes Commission decided.



tribal member but, “at different times, County Clerk, Circuit Clerk, Sheriff and coal weigher of said Nation, and in August 1896 was elected representative of the San Bois County to the National Council,” swore that he knew Charles, Lutishia and James, and had known Soky, his Grandmother Miami's sister, and narrated the same family history. All of these statements and the application were executed on September 2, 1896. Application was made in the month of September—the specific date is not noted—and the court had 30 days to deny the application, or it would be automatically approved. The fact that there had been no ruling by October 30th should have meant that the petitioners had been approved. Instead, on December 2, 1896, at least 63 days after the filing. The Dawes Commission denied their application.

In their appeal, dated January 23, 1897, the applicants' attorneys noted six errors in legal procedure: (1) allowing the Choctaw Nation to file their answer after the 30-day limit, (2) allowing them to file without notification, (3) not allowing the petitioners to inspect the answer after it was filed, (4) not allowing petitioners to answer and file additional proofs, (5) not allowing petitioners to be present at the trial, or to have the trial held before a jury. And finally, (6) “That said judgement is contrary to law and against the weight of the testimony.”

Among the interesting additions in the appeal was the testimony of 72-year-old Pumphrett Stanfill, Lutishia's husband. “We were married in 1843... I became acquainted with her when she was about 8 years old. She was then living on the Choctaw settlement in the state of Mississippi with her father and mother...in the early part of 1833... My wife's mother disappeared from Mississippi about the year 1836, when a number of the Choctaws left Mississippi for the Indian Territory.”

In response, the Choctaw Nation simply stated that the Sullengers were not Choctaw, had never before represented themselves as Choctaw, and if they had any Choctaw blood, it was less than 1/8.

The Apache Scout Mickey Free and his wives Ethlay and Ochehey

The infamous Apache captivo Mickey Free is a good example of how hard it is to establish tribal identity. Captured as a child and of Mexican and Irish lineage, Felix Tellis (Mickey's given name) was raised Apache but it is somewhat doubtful that he could pass today's enrollment criteria. Each tribe makes its own rules about membership. Some tribes accept only those whose identity can be traced through the mother. Others are rigidly patrilineal. In either case it's doubtful Mickey Free would make the grade.

On August 24, 1897, "...the court after hearing all of the evidence of both plaintiffs and defendant and argument of counsel doth find that the plaintiffs...are citizens by blood of the Choctaw Nation and Tribe of Indians and as such are entitled to all of the rights, privileges, immunities and benefits as citizens by blood of the Choctaw Nation or Tribe of Indians in the Indian Territory." The plaintiffs were even awarded court costs. That should have been the end of it, twice. But it wasn't.

The bad news: on the back of a scrap of paper, unsigned, undated, scrawled in pencil, are these words: "Arwichema Dixon near Lodi Jud (?) near residence of Amos Henry—Told Gov McCurtain that Cleveland (?) Martin came to her & offered her \$60 to sign paper—she got a pair of shoes & something else—this Mr. McCurtain learned in 1897." It's unclear, but seems to be an accusation of fraud. McCurtain was the then-governor of the Choctaw Nation, and highly respected. But who said Arwichema Dixon said this? Whoever was repeating the

story didn't know enough to say whether they were accusing James Cleveland or William Martin.

An even bigger problem was the law firm of Mansfield, McMurray & Cornish, hired to represent the Choctaw Nation as well as the Chickasaw Nation, whose Citizenship Courts would be combined, creating a new excuse to rehear already-settled cases. M, M & C certainly had a vested interest in denying citizenship: the headline in the Dec. 14, 1904 *Oklahoma State Capitol* reads, "\$750,000 FOR THEIR SERVICES—Big Fee Allowed Mansfield, McMurray & Cornish.

FIXED BY THE COURT. Contract Provided for Contingent Fee of Nine Percent of the Value of Allotments." Their fee would be \$27,089,000 in today's dollars. In fact, *The Daily Ardmoreite* of July 24, 1904, notes, the law firm "may talk all they please about all they have saved the Chickasaw Nation, but ...the great issue in this election ... is the enormous fee of \$1,728,000." That's \$62,450,000 today. In the May 12, 1910 *Vinita Leader*, "Just before Oklahoma was admitted to statehood

McMurray, Mansfield and Cornish...were under indictment for obtaining money from the Indians improperly, in addition to the enormous fee of \$750,000."

M, M & C took a new tactic to deny citizenship. Instead of concentrating on blood, they focused on applicant's knowledge of an 1830 treaty. Choctaw who stayed in Mississippi would receive land if they informed U.S. Indian Agent Col. William Ward of their desire to stay and become U.S. citizens. But as one of the firm's own lawyers explained to the court, "A good many Indians did this whose names Col. Ward failed to put upon his register, known as Ward's Register. His failure to put them down caused many Indians who had land in Mississippi upon which they had improvement to lose both for they were taken from them by the Government and sold at Public Land Sale."

The questioning of Lutishia's 39-year-old son Charles, who was enrolled, and was being asked about his cousin, Latimer Cleveland, is typical. "Q: And do you think because you were enrolled... and his brother were



enrolled by judgement of the United States Court that it has any bearing on this application that he has made to be identified as a Mississippi Choctaw? A: It looks like it would be... Q: Do you know positively how much Choctaw blood he has? A: No, sir. Q: His hair is not black, is it? A: No sir, brown. Q: Do you know whether the ancestors of Latimer K. Cleveland complied with article fourteen of the treaty of 1830? A: No sir, I don't know. I wasn't born."

In March of 1904, before the Choctaw and Chickasaw Citizenship Court, another hearing was held. Having trouble getting witnesses to appear, and feeling their previous work was sufficient, the attorneys for the Sullengers merely reintroduced their affidavits from the earlier cases. It was a mistake. If all of the previous witnesses had died, the Sullengers might have won. But as Associate Judge Foote explained in his opinion, the evidence from the complainants consisted of *ex parte* affidavits, which means that they are given by one side, without the other side having the opportunity to cross-examine. "No proof was made before us that any of the parties making these *ex parte* affidavits were then dead or beyond the jurisdiction of this

court, so that they are incompetent as evidence. None of those making said *ex parte* affidavits were produced to testify before us." On March 28, 1904, the court ruled "...the plaintiffs...be denied, and that they be declared not citizens of the Choctaw Nation, and not entitled to enrollment as such citizens, and not be entitled to any rights whatever flowing therefrom." And another 9 percent flowed to Mansfield, McMurray, and Cornish.

Fast-forward to the 1970s. The Supreme Court had confirmed that Indian Reservations were their own nations, and enterprising tribes began building casinos on their land. Few of us would begrudge them making some easy money. As *You're No Indian* director Ryan Flynn puts it, "I looked at the casinos, in a way, like reparations. They're living in such impoverished locations. Give them a business that can bring wealth and a seat at the table politically." Many worried that organized crime would move in, pay the naïve Natives a pittance, and steal the business out from under them. That's not what happened.

Seven years ago, Flynn was in Egypt, "building fancy maps for the archeologists that worked on the Giza Plateau." One night he

got curious, "about how much an Indigenous person gets from their casinos. I start Googling, and it turns out that it varies wildly from tribe to tribe.

"Sometimes it's zero, sometimes it's over a hundred thousand dollars a month. And that's where I came across these allegations of wrongful disenrollment."

And that's the subject of his documentary. It's a jaw-droppingly simple concept. Casino profits are divided among tribal members. If you kick out half of your members, the remaining members double the size of their cut. The usual approach is to simply claim that some member of the tribe is really an outsider. There is no burden of proof because the accusers are also the ones who evaluate the evidence. And if they decide an ancestor isn't really a member, all of their descendants are out as well. "One family, they had all their paperwork; they had all the evidence. They had DNA evidence that they got by being forced to exhume bodies, passed the DNA test. And they were still disenrolled."

And before you say, that has to be illegal, remember, the tribes are their own nations. "The state and federal governments don't have jurisdiction, and the people that kicked you out are benefiting. It's conducted by judges that



Disenrollment Blues

In the past ten years claimants of Native American lineage have increased 85% perhaps driven by rumors of tribal gaming profits. Unfortunately, in the process to root out "Pretendians" many long-standing tribal members are being dropped because of quantum blood issues or other factors.

enrollment moratorium, people that are rightful members that can't get in because they didn't file their paperwork by a specific date. Why would you not let rightful members in if it's not about resources?" How many tribes are disenrolling members? "Our estimates are between 15 and 20 percent. You know, it's not necessarily just about casinos. Sometimes it can be about grant money, sometimes it can be about housing, but the vast majority are tribes with casinos. In one case, a tribe was trying to grow because they would get more monies from government programs. So then they got the casino, and to date about half of that tribe has been disenrolled."

Getting the word out has not been easy. *You're No Indian* was to premiere in January at the Palm Springs International Film Festival. "We sold out both of our screenings, and weeks before our premier, they told us there was a scheduling issue. For both screenings. There are significant tribes with casinos in the area,

should recuse themselves because they're benefiting financially from these disenrollments."

The Nooksack Indians of Washington State, with their Nooksack Northwood Casino, are a textbook example of the problem. "Many of the people who were disenrolled had rent-to-own housing programs. So after 15 years of rent payments, they were going to get the deeds to their homes. And the tribe kicked out 306 people just before they were going to get the deeds. There was an Appellate Court that the tribe agreed to be a part

of. The 306 went to the Appellate Court, won, and then the Nooksack Tribal Council declared themselves Supreme Court Justices and overturned the Appellate Court. There is no due process. And that's why the UN stepped in." Sadly, the United Nations has no more authority than the United States in tribal matters. Whoever is in charge makes up their own rules, and changes them at will.

How many people have been disenrolled? "About 11,000 that were in a tribe and they were kicked out. But what about

one of which is a major sponsor of the festival. And we were kicked out without explanation.” Instead it premiered in June, in Los Angeles, at the Dances With Film Festival.

The fascinating, infuriating documentary is narrated by Native actress Tantoo Cardinal, and she and Wes Studi are executive producers, and Natives who are extremely concerned about the disenrollment issue.

What happens to a person who is disenrolled? “Imagine getting disenrolled from the United States. You’re no longer a citizen. Where do I live? What do I do? But then a deeper question is, who am I? This is my language. I have my community. It’s a profound loss of identity. We’ve seen people that are the last living language speakers get disenrolled from the tribe because they stood up for disenrolled people.”

To find out where you can see *You’re No Indian*, visit the official website here: <https://www.you-renoindian.com/>



Henry C. Parke, Western Film and TV Editor for *True West*, is a screenwriter, and blogs for the INSP Channel, and at *Henry'sWesternRoundup.blogspot.com*. His *True West* book, *The Greatest Westerns Ever Made and the People Who Made Them*, was recently published by TwoDot. His new book, *Prove You're an Indian*, will be published in 2026.

THE RICH HISTORY OF NATIVE GAMING

In the middle of the 20th century, Anglo-Americans often opined: "If only the Indians could learn the White Man's ways, then all would be good for our nation." It took some time, but 38 years ago those well-meaning folks got their wish.

In 1988, the U.S. Supreme Court issued a landmark ruling, in *California v. Cabazon Band of Mission Indians*. That ruling led to the passage of the Indian Gaming Regulatory Act of 1988, which claimed that sovereign tribes could offer the same kind of gaming approved in the state where they were located. This planted the seeds of what is today a \$30 billion Indian casino industry with 480 gambling joints in 28 states. The simple legislative act is credited with rebuilding crumbling economies, but what it actually did, was captured in this brilliant cartoon by Dan Piraro way back in 2006:



And so, today, with tribes kicking out tribe members for not being Indian enough—so they can make more money—I guess you could safely say that American Indians have learned the White Man's ways, and *How!*

—BBB

BY HENRY C. PARKE

THE PRETENDIANS

FROM APACHE TO CREE TO MOHAWK, HERE ARE SOME GREAT PRETENDERS THAT NEVER WERE.

In 1980, on a lunch break from our security guard gigs, I mentioned Iron Eyes Cody. "The crying Indian from the pollution commercial?" my Navajo lunch-mate asked, adding. "You know, he's not really Indian. All the Indians know he's Italian. But he represents us so well, with such dignity, that we won't give him away." Oh, *sure*, I thought. When Cody died 20 years later, news reports screamed, "Incredibly, Cody was not an Indian!" and around the country, Indigenous people replied, "Yeah, we knew that. Good guy."



For centuries, many tribes have judged belonging not just based on DNA—sorry, Sen. Elizabeth Warren—but welcoming those who've proved themselves worthy in some way; hence the *A Man Called Horse* sub-genre. But there are signs that their patience is at an end, especially in Canada. That's at least in part because thousands of Pretendians are trying to grab First Nation benefits like paying no gas sales-tax on the rez.

For her entire career, Oscar-winning singer and song-writer Buffy Sainte-Marie has been known as a Saskatchewan-born Cree. But a Canadian Broadcasting Corporation investigation located her Massachusetts birth certificate, and while she claims to have been adopted, and told that her biological parents were First Nation, she has been removed from the prestigious Order of Canada.



Back stateside, on Oscar night 1973, model and actress Sacheen Littlefeather

became an overnight celebrity when, identifying herself as an Apache standing in for Marlon Brando, she refused his *Godfather* Oscar, because of "... the treatment of America Indians today by the film industry, on television, in movie reruns, and also with recent happenings at Wounded Knee." She was booed by some, applauded by many more. She later claimed six security guards had to restrain John Wayne from rushing the stage, an incident apparently no one else witnessed. She claimed to have been blacklisted as a result of that night, but she never had a billed performance *before* the incident; *afterwards* she was featured in four Westerns. Nearly 50 years later, in 2022, then-President of the Academy of Motion Picture Arts & Sciences David Ruben held a ceremony at the Academy Museum to apologize, saying in part, "The abuse you endured because of this statement was unwarranted and unjustified." In October of that year, she died, and before the end of the month, an article appeared in the *San Francisco Chronicle* by Jacqueline Keeler, the very spearhead of the Pretendian exposure movement.



According to Sacheen's sisters, Rosalind Cruz and Trudi Orlandi, Sacheen was not Apache but White Mexican-American. They might have remained quiet, but they were furious that, in a new form of cultural appropriation, middle-class Sacheen had, for talking points, appropriated her father's impoverished upbringing—and the

parental physical abuse her father suffered—as her own.

A gifted writer, first-time novelist Forrest Carter became a best-seller overnight when Clint Eastwood bought and filmed *The Outlaw Josey Wales*. He followed it with *The Education of Little Tree*, his memoir of being raised by his Cherokee grandparents. He might have gotten away with this entirely fabricated autobiography, but an appearance on *The Today Show* led to his exposure not only as non-Native, but as Asa Carter, former speechwriter for segregationist Alabama Governor George Wallace, and one-time powerful Ku Klux Klan leader.

Perhaps the most positive Pretendian story is that of Archie Grey Owl, who in the 1930s became the face of the United Kingdom's conservation movement. In 1999, Richard Attenborough cast Pierce Brosnan in his film *Grey Owl*, streaming everywhere, as Archibald Belaney, an English youth who sailed to Canada and reinvented himself as a half-Native trapper and guide. Archie's Mohawk bride, Gertrude Bernard, convinced him to protect the beaver rather than trap it. They became a sort of living exhibit at Prince Albert National Park, and he toured England as a spellbinding spokesman for preserving wilderness. While his true origins were exposed at his passing—and yes, the Indigenous people already knew—in 1983 Gertrude was inducted into the Order of Canada for a lifetime of animal rights work, opposing the poisoning of wolves and fighting to ban leg-hold traps.



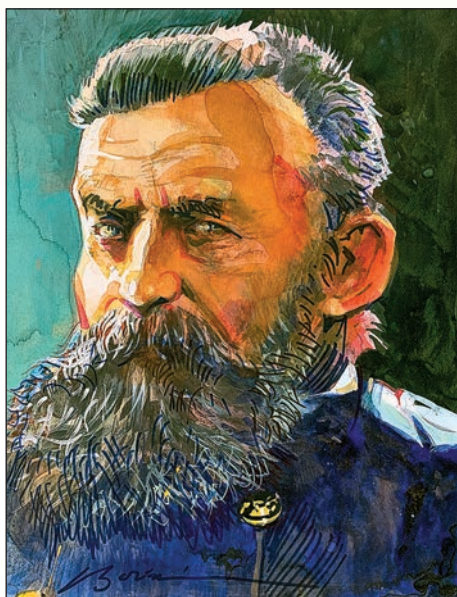
TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

BATTLE OF ROSEBUD

CROOK VS CRAZY HORSE & SITTING BULL

"HEAP SIOUX!
HEAP SIOUX!"



General Crook and his troops held their own against the Sioux at the Battle of Rosebud, but in days after did Crook ultimately let Custer down at Little Bighorn?

Illustrations by Bob Boze Bell

BY BOB BOZE BELL

Based on the research of Paul L. Hedren.

JUNE 17, 1876

General Crook is leading the Bighorn and Yellowstone Expedition, which consists of some 990 cavalry and mule-mounted infantry, 250 friendly Indians, 36 packers and Montana miners, and six journalists. Crook's chief scout is Frank Grouard. The wretch Calamity Jane was left behind at Goose Creek.

The soldiers are resting when they start to hear firing from the bluffs to the north, where Crow and Shoshone scouts are positioned. The troops at first assume the friendly Indians are shooting buffalo (the day before the scouts jumped a buffalo herd and started firing, disobeying Crook's orders to abstain from making such a ruckus). As the firing increased, Crows rush through the camp shouting, "Heap Sioux! Heap Sioux!" Heavily outnumbered, the Crows and Shoshones fall back towards Crook's main assembly.

Reacting to the opening salvos, Crook directs his forces to seize the high ground to the north and south of Rosebud Creek. He orders Capt. Frederick Van Vliet of the Third Cavalry to take the high bluffs south of the creek to guard against an Indian attack from that direction. The general then commands Maj. Alex Chambers and Capt. Henry E. Noyes to form a dismounted skirmish line and advance towards the attackers.

Crook orders Capt. Anson Mills and his Third Cavalry to charge the Lakotas. Mills's charge effectively unnerves the Indians in that sector and they withdraw to the next ridge line. Mills re-forms his troops and leads another charge, driving the Indians farther north. Poised to attack again, Mills receives orders from Crook to cease his advance and assume a defensive position.

Chambers and Noyes, meanwhile, soon join Crook as he advances up the Camel-Back Ridge and establishes his headquarters. From there he sends three infantry companies to a prominence even farther west, and then considers his next move.

After initially falling back, the Lakotas and Cheyennes keep up long distance firing and small parties engage in hit-and-run tactics. Crook, ever anxious to strike the Indian village, orders Mills and Noyes to swing eastward to the Big Bend and follow the Rosebud north to find the village, which in nearness, Crook believes, is causing the Indians to be so tenacious about holding their ground.

While Mills and Noyes are making their way down the Rosebud, Lt. Col. William Royall and five companies of cavalry advance on warriors along Kollmar Creek, a small dry Rosebud tributary. When Crook sees the danger of Royall's advance he sends orders for Royall to withdraw to Crook's Hill. Royall at first sends only one company, while the rest of his men remain fully engaged. For a second time Crook orders Royall to withdraw and when he about-faces all hell breaks loose. Eventually Crow and Shoshone scouts show up and drive the Lakotas and Cheyennes back. Crook also details two infantry companies to occupy a nearby hill to aid Royall. The friendly scouts and those long-range infantry rifles probably saved Royall's command from complete destruction.

In the early afternoon Royall finally completes his withdrawal. Fearing utter calamity, Crook also withdraws Mills and Noyes from their advance on the village, and when those troops return to the field, the Sioux and Cheyenne break off their fight and return to Reno Creek. It's mid-afternoon and the Battle of the Rosebud is over.



"The coming together of the Sioux, Crows, and Shoshones was the prettiest sight in the way of a fight that I have ever seen. They were all mixed up, and I could hardly distinguish our allies from the hostiles."

—Scout Frank Grouard

"They had all kinds of arms: Henry rifles, Winchester, Sharps, Spencer muzzle loaders and many of them two or three revolvers apiece; [and] all had knives and lances."

—Kill Eagle, Hunkpapa Sioux



SITTING BULL

Courtesy True West Archives

Aftermath: Odds & Ends

The Indian force, led by Crazy Horse and Sitting Bull, numbered 750 to 800 mounted warriors and it is safe to say they were armed to the teeth with modern weapons. Casualties on both sides were relatively light with Crook claiming he lost 10 killed and 21 wounded. However his aid Lt. John Bourke reported that four of the wounds were mortal and he gave total casualties as 57. Crazy Horse later said that the Lakota and Cheyenne casualties were 36 killed and 63 wounded..



Crook's bruised command returned to Goose Creek on June 21, carrying their wounded on travois. The wounded were then taken to Fort Fetterman for treatment. His Crow and Shoshone scouts left the command but promised to return.



On June 22, Crook, Capt. Frederick Van Vliet, Capt. Andy Burt and others went on a hunting and fishing trip.



Eight days after the Rosebud battle, Custer, commanding eight companies of the Seventh Cavalry, strikes Sitting Bull's village on the Little Bighorn and is wiped out. From that moment on, Crook's actions have been questioned; he should have done more.



Recommended: *Rosebud June 17, 1876: Prelude to the Little Big Horn* by Paul L. Hedren, published by University of Oklahoma Press.



Map courtesy NPS.gov

On The Trail With Crook

Historian and author Paul Hedren makes the point that Rosebud "may well be the largest Indian battle ever fought in the American west." The physical scale of the fight is colossal with three different clashes taking place across a battlefield that was miles wide and miles long.

The Rosebud battlefield is perhaps unique because Crook had with him five full-time newsmen and a full-time illustrator in the field and at the battle.

On June 14, 175 Crow and 86 Shoshoni show up with Frank Grouard. Two days later, on June 16, Crook leaves the wagons and pack train behind with most of the civilians and advances northward across the Tongue River to seek and engage the Lakota and Cheyenne warriors. The element of surprise was destroyed when the Crow and Shoshoni scouts jumped a buffalo herd and shot many of them. An Indian force of close to 1,000 Indians rides all night and comes into contact with Crook's scouts at 8:30 a.m. on June 17.

By the standards of Indian warfare, the Battle of the Rosebud was a long and bloody engagement. The Lakota and Cheyenne fought with persistence and demonstrated a willingness to accept casualties rather than break off the encounter. The delaying action by Crook's Indian allies during the early stages of the battle saved his command from a devastating surprise attack. The intervention of the Crow and Shoshone scouts throughout the battle was crucial to averting disaster for Crook.



CLASSIC TRUE WEST

FROM THE TRUE WEST ARCHIVES

Editor's Note: This article appeared in the June 1964 issue. To read more articles from the past, please go to TrueWestMagazine.com and subscribe for full access to more than 70 years' worth of exciting issues of True West.

BY WAYNE WINTERS

I Found the Planchas de la Plata!

Has one of the most famous of lost mines been found? Will the home of a lowly javelina turn out to be the treasure cave of the Santa Ritas? The chances are good!

For the past couple of years I've been sitting on a real hot "lost mine" yarn, and don't think it hasn't been a temptation to cut loose and tell ole Joe Small's readers all about it, but the stakes were far too high to risk a pre-mature disclosure of the find that Lady Luck tossed right smack into my lap.

You see, I've discovered the famous Planchas de la Plata lost silver mine! What's more, I have it tied up real tight—at least, as tight as a gringo can tie it.

The story of Planchas de la Plata is known to every serious hunter of lost mines. For those unfamiliar with it, I'll quote the early-day historian, R. J. Hinton, in his 1878 book, *Handbook to Arizona*:

Then came the revolution in Mexico. The republic was established, the Jesuits banished, and their church property confiscated. The Tumacacori Mission was abandoned, and naught remains of their history and doings, as known to the world, but tales handed down from generation to generation, and one or two books, which speak of the Salero, Tumacacori and Planchas de la Plata mines. The Salero is in the Tyndall district, the Tumacacori has never been found, and the Planchas de la Plata, or placers of silver, are located some twenty miles southwest of here (Tumacacori) stretching across the boundary line.

Apostolic Labors of the Society of Jesus, published by one of the most illustrious members of that order, is given the following account of the discovery of silver and gold in the Santa Rita range of Arizona: "In the year 1769 a region of

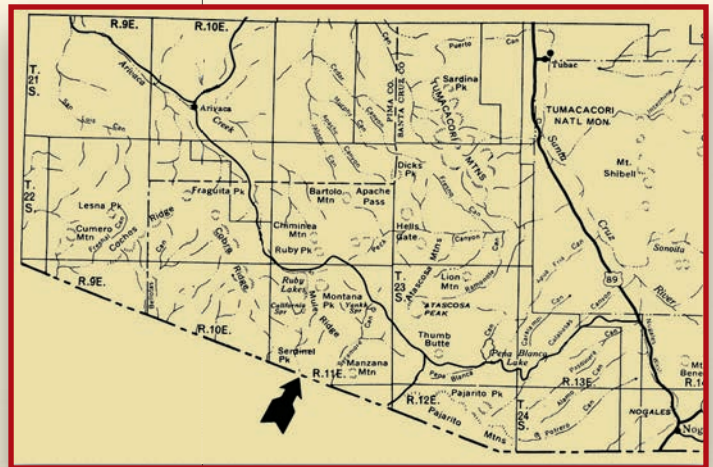
virgin silver was discovered on the frontier of the Apaches, a tribe exceedingly valiant and warlike, at a place called Arizona, on a mountain ridge which hath been named by its discoverers Santa Rita.

"The discovery was unfolded by a Yaqui Indian, who revealed it to a trader of Durango, and the latter made it public; news of such surprising wealth attracted a vast multitude to the spot. At a depth of a few varas masses of pure silver were found in a globular form, and of one or two arrobas in weight. Several pieces have been taken out weighing upward of twenty arrobas; and one found by an inferior person attached to the Government of Guadalajara weighed 140 arrobas. Many persons amassed large sums, whilst others, though diligent and persevering, found little or nothing. For the security of this mass of treasure the commander of the Presidio of Altar sent troops, who escorted the greater bulk of the silver to his headquarters, whereupon this officer seized the treasure as being the property of the Crown.

"In vain the finders protested against this treatment, and appealed to the audience chamber at Guadalajara; but for answer the authorities referred the matter to the Court at Madrid. At the

end of seven years the King made the decision, which was that the silver pertained to his royal patrimony, and ordered that henceforth the mines should be worked for his benefit. This decree, together with the incessant attacks by the hostile Indians, so discouraged the treasure hunters that the mines were abandoned, as needs must be until these savages are exterminated."

Not all the priestly historians write so smoothly of this transaction, which, by the way, is commented on in every work upon Mexican mines since written and published. The reader, who should desire to see how deep in gall a Castilian may dip his pen on the same subject, should peruse a work entitled *Los Ocios Espanoles*, or the documents yet existing in the archives of Pimeria Alta,



written by Jesuit Fathers, who were despoiled by this act of the King. Curses loud, strong and binding were showered upon the royal robber, and thenceforth such discoveries were most carefully locked up in the breasts of the Fathers, until at last the cream had been properly skimmed off. This was the real beginning toward uncovering the riches of the Santa Ritas.

Then the Apaches drove out all gold seekers, and this treasure book of nature was sealed, down almost to the present day, in the blood of explorers and prospectors, gentle and simple, Mexican and American. But as the old Padres were wont to say that the difference of one letter made a difference of millions of souls: 'All men will dare death for gold-few are they who dare it for God!'

In 1817, Dionisio Robles, a courageous inhabitant of the town of Rayon, fitted up an expedition of over 200 men, and proceeded to the Santa Ritas to discover these rich spots. They fought their way for seventy leagues, found what they believed to be the old workings, but which were only the marks of the first prospectings; and as the quaint old chronicles say that "Although throughout all their seekings they did find virgin silver, more or less, yet were not these large masses of treasure so readily obtained during the eight days of their stay; so that finally, after much loss of life, being daily and nightly beset with the savages, they did turn their steps homeward, being exceedingly harassed all the way; bringing home, indeed, a good store of treasure, but yet no single piece of pure silver weighing in excess of four arrobas. Yet...will it again and again be adventured until the savages become extinct. and the superior race possess the untold wealth imbedded in the mountains of Santa Rita." So much for Hinton and the original designation of "Santa Ritas."

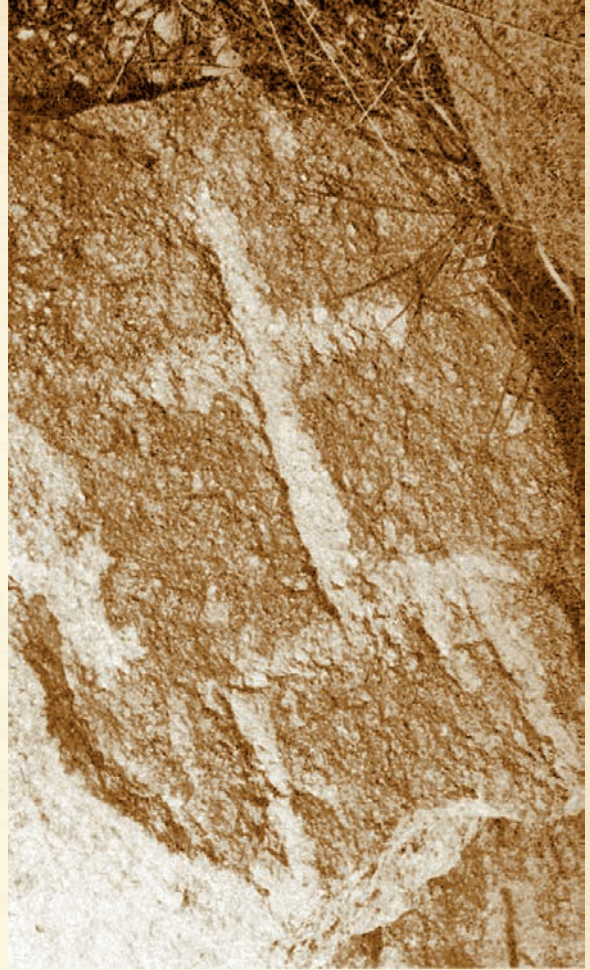
Down through the years, right up until today, hundreds of prospectors have tramped south-central Arizona searching for gold, silver, copper or anything of value. Success has smiled widely on a few; given a provocative wink to many; and turned up her nose at most. She never gave as much as a nod to all the gambisinos who hunted for Planchas de la Plata.

In the early days, all of the mountains surrounding the Tumacacori area were known as the Santa Ritas. Today they have been divided up into a dozen or so smaller ranges, but for the purpose of simplifying this story, we'll use the original designation of "Santa Ritas."

In 1960 I became interested in a particular portion of Santa Cruz County and did quite a bit of prospecting, gold panning, and general exploration south of the ghost town of Ruby, down what is shown on the maps as California Gulch, but is locally called Smugglers' Gulch. Not only was the area a great gold and silver producer around the turn of the century, but it is heavy in history. Careful exploration will turn up the sites of many camps of yesteryear, graves of a family killed by Apaches, a cemetery which is reputedly the final resting place for nineteen United States cavalrymen who died fighting Mexican bandits, foundations of dobe and rock buildings, and a host of other interesting relics.

February of '61 found me combining a prospecting trip with a hunt for javelinas (wild pigs) that are native to the cactus and mesquite-studded mountains along the International Border. You find the peccaries feeding on prickly pear during the first two or three hours of daylight, and sometimes again along about dusk. I'd been working west along the fourstrand barbed-wire fence that separates the two countries one morning, when I jumped a band of perhaps a dozen, busy with their breakfast. They dived down a small arroyo cut in solid rock, and I followed, hoping to draw a bead on the big boar that led the pack.

The arroyo soon became a small canyon and, as I picked my way through the rocky debris in the bottom, I glimpsed a pig disappearing into a small hole in the south wall of rock. Not knowing as much about the habits of



The stone with the cross (above) is exactly as it was found near the opening of the tunnel. At some time the rock had fallen to its side.

these animals at that time as I do now, I sat down to wait for it to reappear. Perhaps I'd still be waiting had I not noticed a cross cut into a rock that lay close to the opening in which my quarry had chosen to hide. Those marks transformed me from pig hunter to treasure hunter in less time than it takes to tell.

I had long known this country was once the stomping grounds for miners, Indians, settlers. Even a Chinese gardener had eked out a living selling produce to the miners. There are all sorts of legends regarding treasures, both buried coin and bullion, as well as lost mines, to be heard around the fire in most any native's home. I wasn't quite prepared, however, to find this definite evidence of the ancient Padres. Yet here it was, lying at my feet, so to speak.

Examination of the immediate area disclosed that the small horizontal slit of a hole into which the javelina had disappeared was the single possibility of a "working." Perhaps eighteen inches high, and twice as wide, the opening appeared to slope downward. This pretty well decided me that I had

happened upon the entrance to an old tunnel, for they always fill from the bottom, with any opening left along the roof. There was no sign of an ore dump, but the nature of the tight little canyon is such that snows would funnel water across the place where a dump would have been, thus washing away any trace of such work.

Yes, I'd happened upon an old mine, or at least a prospect, but there were a couple of disturbing elements about the situation. The immediate problem was that I knew this hole to be inhabited by a peccary, and I had little stomach for tackling one of the vicious tuskers hand-to-hand. Secondly, the tunnel appeared to go almost straight south, right into Mexico, which was certain to compound the difficulties were I to have a real mine.

I returned to camp, traded rifle for camera, herded the Jeep as close to the place as I could, then climbed through the cactus to the canyon. After making a couple of pictures of the rock with the cross, I lugged it back to the vehicle and into camp, where it remains today in front of my 'dobe. About twenty inches high, fourteen wide, and five thick, it makes a pretty good load. The cross is chiseled deeply.

Little contemplation was required as to the course the discovery must take: Were I to tell a single soul, the word would get out and I'd be hard put to run off potential claim-jumpers. The only thing to do was to go ahead and explore it alone and in utmost secrecy. I did exactly that, and it appears that my lone hand has paid off.

It was almost two months after the pig led the way to the tunnel when I slipped down there late one afternoon, enlarged the hole a bit, then wriggled head-first into the dark and long-abandoned cavity. After the first twenty feet the hole opened up enough that I could 'walk upright. It is perhaps seven feet high, five to six feet wide, and the floor is covered with considerable loose rock and evidence of many years' habitation by javelinas (although I've never met another there). Driven to the south and a trifle east, the adit ends perhaps sixty feet south of the border fence. It terminates in a good-sized room from which considerable ore evidently had been removed. A stope goes up at one corner, appearing to have

been abandoned while still in ore. Another corner contains an inclined shaft or winze that went down on ore.

Subsequent trips to the mine, coupled with considerable sampling, turned up some very interesting information. The ore is not in any great, continuous mass, but seems to run in several veins that widen, pinch down, then open up again. From time to time I picked out pieces of native silver in uneven sheets or small spheres. The high-grade became more plentiful in the hanging wall as I worked my way farther and farther down the incline on every trip to the mine.

By the last of April 1961, I had gathered enough samples to get a representative assay and took them to Hugo Miller, an excellent assayer, in Nogales. Rich beyond my fondest hope, the assay showed values in gold, silver and copper totalling \$19,924.22 per ton—almost pure silver. True, I had hand-picked the very high grade material but, by the same token, that assay was made at a time when silver brought about thirty cents an ounce less than it does today. Truly a fabulous property.

Soon after the report came, I laid out and filed a claim on the immediate area of the tunnel, using the U.S.-Mexico border fence as the southern boundary. Then followed a lot of exploratory work. The ore body appears to be richer with depth, and I've moved enough of the loose rock that all but blocks the incline to the lower level and have gone down over eighty feet. What is below is anyone's guess. I have hopes that in the lower reaches of the mine will be tools, lamps or something to identify the early workers.

All of these explorations have been conducted completely alone, for I have no desire to be plagued by would-be claim jumpers, the idle curious, or so-called "friends." Thus far I've removed no material other than samples, and have not enlarged the entrance to any great extent. Every photo with which this article is illustrated was made by a remotely controlled shutter, or a self-timer connected to the camera. It has been a lonely and dangerous game, but in handling it this way I feel my secrecy will pay off.

In order to legally hold a mining claim, mineral in place must be shown within ninety days of filing. After that,



One of two ancient smelting ovens (above). When equipment indicated metal, the author dismantled oven and found the fourteen-pound piece of silver shown on next page. It is now on display in a Mexico City museum.

the claim-holder must spend at least \$100 in cash labor on the claim every year. In order to comply with these requirements, I have located a gold-bearing quartz vein on the same claim. The discovery work was completed, and each year more than sufficient assessment work has been performed on it. The proper Affidavit of Proof of Labor is recorded every year, with the claim being known as "Casas Piedras."

As in all such things, there is a serious drawback. In this case it is the fact that while the entrance tunnel begins on the United States side, it goes directly under the International Boundary and the main ore deposit appears to be located in Mexico. I've wracked my brain and grasped at straws trying to find a legitimate way in which I can mine this property. One



thought was the oft-repeated tale of a so-called “buffer zone” that some say separates the two countries. Proponents of this line maintain that there is a 200-foot wide strip of land on the Mexican side of the fence that actually belongs to the United States. It was supposedly surveyed that way to hold down any disputes about the exact location of the line. However, inquiries in Washington brought only the information that for all practical purposes, the fence is the border.

Perhaps I could work the ore body by careful high-grading. This would certainly result eventually in serious trouble, for not only would I be stealing from Mexico, hut smuggling contraband into the States. In fact, that would be the most foolish move I could make, for I'd have to disclose the origin of the ore in order to sell it, and high-grade such as this would bring many questions. On top of the disposal problem is the certainty of detection by the Border Patrol. I've been around them long enough to know that no one puts anything over on them for any length of time.

Judicious inquiry convinced me that a Mexican national as a partner is the only answer. As a result, I've taken in an old compadre on the part that lies South of the border. He's honest, smart, and knows mining. We have made legal

arrangements with the land owner and soon expect to cut into the tunnel from the Mexican side. The Mexican Government takes about fifty percent right off the top of the gross mineral production, it is true, and for a United States citizen to engage in such a business in that country he must have a Mexican national partner who owns fifty-one percent of the partnership, but even this and the associated mining expenses should leave a husky piece of change for me.

Minor explorations south of the border subsequent to the original discovery, turned up a couple of Mexican “ovens” such as were used ages ago in removing metal from high-grade ores. Using my metal detector, I learned that one of these ovens contained metal. Dismantling the crude smelter disclosed a fourteen-pound piece of nearly pure, smelted silver. Today this plate of silver is on exhibit in a Mexico City museum. At any rate, it supposedly is, for I turned it over to certain “authorities” in that country as part of the deal that is to let me mine the property.

Still another possibility presents itself—for the vein may well run north across the border and into the United States. A core-drilling program might pick up an ore body, but for the moment I'm preparing to give it a going over with a mineral-metal detector made

especially for this job. I have the instrument here in Tucson, and, after a bit of practice with it, will head for the border country.

Why do I believe this is the lost Planchas de la Plata Mine? There are many reasons: the locale is right, for it is approximately twenty miles southwest of Tumacacori and straddles the border; the cross cut into the stone and used to mark the mine definitely indicates that it was church property; and the nature of the ore itself is similar to that described in Hinton's account. Granted, I've found no two, three or fourarroba pieces (an arroba is twenty-five pounds), but I have done no actual mining there and you cannot expect to find the big pieces just sticking out of the veins waiting to be plucked by the first-comer.

Yes, I'm convinced I've found a “lost mine.” No, I don't need another partner. I want no one snooping around the property and, as a legal mining claim, it is my property, so I'll discourage anyone I find there.

I have hesitated to tell this tale, for a lot of luck and hundreds of hours of hard and dangerous work on my part have been involved in bringing the property to its present status. Now all I want is a chance to mine it and cash in on my find. However, I know that I'm now legally protected from the vultures that hover over every small mining venture, and believing this discovery will be of interest to readers of *True West*, I've decided to put it down on paper.



TRUE WEST ARCHIVES

For the first time ever, every issue of *True West* magazine is now online, including Wayne Winters' original, unabridged article as it appeared in the June 1964 issue. To learn more about how you can read all of Wayne Winters' articles and subscribe to *True West Archives*, go to TrueWestMagazine.com.

Our past awaits you!

BY CANDY MOULTON

Cultural Wyoming

Art and history meet on the route from Bighorn Basin through Powder River Basin to Casper.

Master artists have long been drawn to the scenic beauty and cultural richness of Wyoming. In 1871 Thomas Moran took part in the survey expedition led by F. V. Hayden that explored the region that would become Yellowstone National Park.

Sketches and paintings by Moran plus photographs by William Henry Jackson were used to demonstrate to Congress the splendor and geological features of the area, leading to establishment of Yellowstone National Park in 1872.

Moran's painting, *The Grand Canyon of the Yellowstone*, in the style of the Hudson River School artists, is an idealized view of the spectacular canyon, but it certainly helped Congress understand the region and the importance of the natural area.

Congress bought that painting in 1872 for \$10,000 (in 2025 money that is about \$258,693) and displayed it in the U.S. Capitol. Since 1950 the painting has been part of the collection of the U.S. Department of Interior and is displayed at the department's museum in Washington, D.C.

Albert Bierstadt, a contemporary of Moran and Hayden, another Hudson River School painter, also came to Wyoming and the West in the mid-1800s, later painting large landscapes that are known worldwide.

The Whitney Art Gallery at the Buffalo Bill Center of the West in Cody recently acquired *Wind River Country, Wyoming*, which Bierstadt painted in about 1860. It is part of a trio of works depicting the grandeur of Wyoming's Wind River Mountain Range. It is similar in size and subject matter to Bierstadt's *Island Lake, Wind River Range, Wyoming*, which is also a part of the Whitney Gallery collection.

This year the Whitney Gallery is also showing a recently acquired one-of-a-kind Andy Warhol serigraph portrait of General George Armstrong Custer. Additional pieces by Thom Ross and Kevin Red Star are part of the display of works by modern artists.

Paul Andrew Hutton has departed his position as emeritus professor of history at the University of New Mexico, culminating a 48-year college teaching



The Occidental Hotel in Buffalo has charming Victorian rooms and lobby, and the saloon hosts a weekly music jam session on Thursday featuring a variety of tunes from bluegrass to the blues and Basque songs.

Photos courtesy Wyoming Office of Tourism



The Buffalo Bill Center of the West has five museums under its roof including the Whitney Gallery of Western Art.
 Courtesy Cody Yellowstone Country/Wyoming Office of Tourism

career, to take over as the director of the Buffalo Bill Museum—finally making the move up to God’s Country—Cody, Wyoming!

With Paul, a longtime contributor to *True West*, at the helm, watch for a refresh of the Buffalo Bill Museum to strengthen it thematically, and for a pop culture exhibit about the quintessential showman himself—Buffalo Bill.

While in Cody learn about local history at the Cody Heritage Museum or do some shooting at the Cody Firearms Experience.

Art of a different type is on display at the Brinton Museum, located near Bighorn. In addition to sculptures and paintings, the museum has an extensive collection of Northern Plains items ranging from war shirts and bonnets to moccasins and cradleboards.

In nearby Sheridan, explore the cowboy roots and saddle-making traditions of the area at King Ropes and Kings Saddlery Museum or visit Trail End State Historic Site, the home of

Wyoming Governor and Senator John B. Kendrick. The iconic Sheridan Inn once served as a headquarters for Buffalo Bill Cody to recruit riders for his Wild West show.

The Occidental Hotel in Buffalo is one of Wyoming’s oldest hotels. In addition to richly appointed lodging rooms, a Victorian parlor and lobby with a gift shop, the Occidental Bar is still the place to be on Thursday nights for a round-robin sharing of music that ranges from songs of the cowboys to the music of

the Basques, who settled this area of Wyoming, and you might even hear some blues. It all depends who shows up to play on any given Thursday night.

Both ranch and Indian history dominate the region between Sheridan and Casper.

The Nicolaysen Art Museum in Casper has a contemporary art collections and also features traveling exhibits.

Rachael Yerkes/Wyoming Office of Tourism





In the 1860s, about the time Bierstadt was painting *Wind River Country*, Red Cloud and the Lakotas with their Cheyenne and Arapaho allies fought to retain the Powder River Basin as their traditional lands. They deterred gold-seekers who followed the Bozeman Trail north into Montana and then repelled the military in what became known as the First Sioux War (or Red Cloud's War) of 1866-68.



The Sheridan Inn played host to a number of historic characters, and still serves visitors to Sheridan.

Courtesy Sheridan Travel & Tourism

These dancers grace the lawn in front of the Sheridan Inn, where Buffalo Bill Cody once auditioned performers for his Wild West.

Courtesy Sheridan Travel & Tourism

The Indians won most of the engagements, forcing the military to withdraw from Fort Phil Kearny (located just north of Buffalo) and two other forts that had been built along the trail. You can learn more about the events associated with the Indian War period by visiting the Jim Gatchell Museum in Buffalo, the recreated Fort Phil Kearny, north of Buffalo, and battle sites including the location of the



10+ Museums & Historic Sites

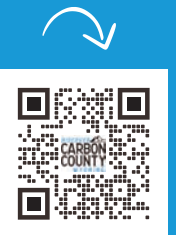
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A WIDE SPOT IN THE ROAD

HOLE-IN-THE-WALL

The Hole-in-the-Wall country where Butch Cassidy, Sundance Kid, Harvey Logan, Kid Curry and the other members of the Wild Bunch often disappeared as they eluded the law is more settled these days with ranches that run both cattle and sheep. But the area remains fairly undisturbed. Hoofprints of the Past Museum in Kaycee offers occasional tours, or you can drive the Red Wall National Back Country Byway on your own. My advice, though, is to get a map, as your GPS won't work out in this country.

GOOD EATS & SLEEPS

GOOD GRUB: **Irma Hotel**, Cody, WY; **Proud Cut Saloon**, Cody, WY; **Le Reve**, Sheridan, WY; **FireRock Steakhouse**, Casper, WY

GOOD LODGING: **Chamberlin Inn**, Cody, WY; **Sheridan Inn**, Sheridan, WY; **Occidental Hotel**, Buffalo, WY

Fetterman Massacre, not far from Fort Phil Kearny, and the Wagon Box Fight near Story.

Cattlemen had their own battles here in April 1892 during the Johnson County Invasion, when an armed brigade of Wyoming cowmen and their hired guns from Texas and Idaho rode north out of Casper, and encountered Nate Champion and Nick Ray at the KC Ranch.

Two other men safely escaped the attack by the cattlemen, before Ray was gunned down, leaving Champion alone in the cabin. He wrote in a small notebook, "Boys, I feel pretty lonesome just now. I wish there was someone here with me so we could watch all sides at once. They may fool around until I get a good shot before they leave."

But as we know, Champion did not get his good shot and therefore died just outside the cabin.

After killing Ray and Champion, the cattlemen and their hired guns rode north, but made it only to the TA Ranch

where they were under siege themselves after townspeople from Buffalo learned of the invasion and put up their own defensive force. It took the action of Wyoming Governor Amos Barber, U.S. President Benjamin Harrison, and the 9th Cavalry stationed at Fort McKinney (near Buffalo) to rescue the cattlemen and take them into custody. Although they were charged, none was ever tried for incidents associated with the invasion.

In Casper, visit the Nicolaysen Art Museum, which has contemporary art and rotating exhibits; Fort Caspar, which depicts military and Indian war history, or see the murals painted by World War II-era artists on the walls of the officers' club that now serves as the Wyoming Veteran's Memorial Museum.

There is plenty of both art and history on this route from the Bighorn Basin through the Powder River Basin to Casper.



Candy Moulton was the 2023 True Westerner. She makes her home in Wyoming.

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Beyond the Blue Horizon

Paul Andrew Hutton's *The Undiscovered Country*, plus new books on Montana's racehorses, the notorious Kellys, Jose Cuervo, and a rare diary of the Utah War.

For more than four decades, award-winning historian Paul Andrew Hutton has been a major influence on the historiography of Western American history. As a champion of the genre, he has applied his passion in every theater of the subject

matter to tell the story of the West. From the classroom to documentary film, from journal editor to author, Hutton has been at the forefront of researching, writing and recounting the story of the American West for generations of students and scholars. His latest book, *The Undiscovered Country: Triumph, Tragedy, and the Shaping of the American West* (Dutton, \$35), will undoubtedly be considered his finest work, a true capstone on his academic and professional journey from his undergraduate studies at the University of Indiana to his most recent post as interim curator of the Buffalo Bill Museum at the Buffalo Bill Center of the West in Cody, Wyoming.

Hutton writes in his Preface, "*The Undiscovered Country* tells the epic story of American westward expansion from the era of the American Revolution to 1900." The book's title, a nod to Shakespeare, refers to the dark irony of how the conquest of the West built a new

nation, but at the cost of the destruction of another people and the pristine land that had sustained them.

As an indirect student of Dr. Hutton's since my graduate school work at Arizona State University, I have eagerly awaited *The Undiscovered Country* because of his masterful understanding of the historiography of the American West. From the lessons of his mentor Robert Utley to his lifetime of studying Frederick Jackson Turner's "Frontier Thesis" and Ray Allen Billington's thesis of "American Exceptionalism," Hutton has written the finest single volume on the history of American Westward expansion. He illustrates the creation of the "idea" of the American West through the lens of seven of its most influential protagonists—Daniel Boone, Red Eagle, Davy Crockett, Mangas Coloradas, Kit Carson, Sitting Bull and William "Buffalo Bill" Cody. Hutton's literary style and mastery of the subject matter carry the reader through the pantheon of American history from the startling violent clash of cultures and empires along the ridgelines and river valleys of the 18th-century Appalachian West to the seismic and abrupt collision of frontier and industrial America in the first two decades of the 20th century.

How will Hutton follow up such a comprehensive and scholarly magnum opus? I, for one, am eager to find out. But in the meantime, I plan to go back and reread *The Undiscovered Country* for inspiration for my own research—and I believe you will want to, too.

—Stuart Rosebrook

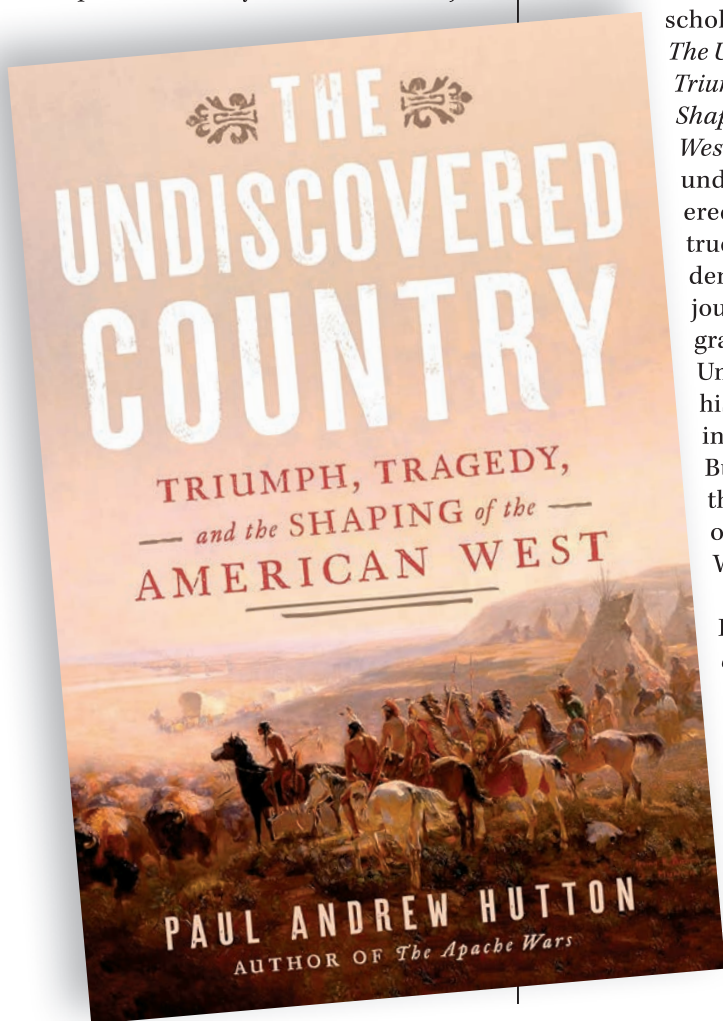


Photo by Robert Ray



ON THE ROAD IN SEARCH OF YESTERDAY AND TODAY

The third week of June, I took a road trip east from Prescott, Arizona, to Amarillo, Texas, for the Western Writers of America conference June 18-22. With the exception of a few miles on interstates, the drive was on Arizona Highway 260 and U.S. Highway 60. I still believe one of the best ways to experience our country is to slow your roll to your destination, take the route less traveled and drive the "blue highways." Even better is having some good music to listen to as you wind your way through wide-open landscapes, two-lane mountain passes and small towns you wish you could stop and get lost in for a couple days.

Next year is the centennial of the U.S. Highway system, including Route 66. My travels to and from Amarillo included a long stretch—528 miles, to be precise—on U.S. 60, a grand stretch of road my father used to drive in the 1950s. Route 66 slices across the width of New Mexico and for many miles it is just you, two lanes, and wild country as far as you can see. Classic Country & Western steel guitar music made the miles go by quickly from town-to-town as I imagined the busy transcontinental highway when my father, Jeb Rosebrook, drove it so many years ago with Ernest Tubb and T-Texas Tyler singing on his AM radio.

On my return, I drove over 700 miles, mostly on Interstate 40, parallel to old Route 66 and the Santa Fe Railway. The stark difference between the two routes is the intimacy of the old U.S. Highway versus the modern interstate and the endless line of long-haul truckers hurrying to market in each direction. A short drive on Old Route 66 through Tucumcari, New Mexico, will give you a taste of the "Mother Road" from days gone by, and remind you to keep searching for the West of yesterday—and today.

—S.R.



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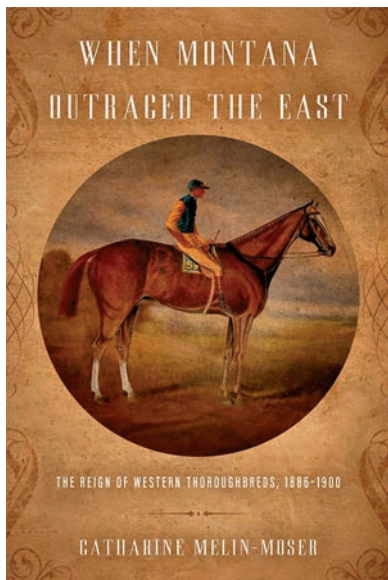
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all of us in *When Montana Outraced the East: The Reign of Western Thoroughbreds, 1886-1900* (University of Oklahoma Press, \$34.95). A passion project for 14 years, Moser's research into this little-known history of Montana's record-breaking Thoroughbred breeders and horses is impeccable but not unabridged; as she states in the Introduction: "this book is not a history of 19th-century Thoroughbred horse racing in Montana. Rather, it is a study of Montana's influence on and contribution to American horse racing by way of three of her frontiersmen, Noah Armstrong of Twin Bridges, Samuel E. Larabee of Deer Lodge and Marcus Daly of Anaconda."

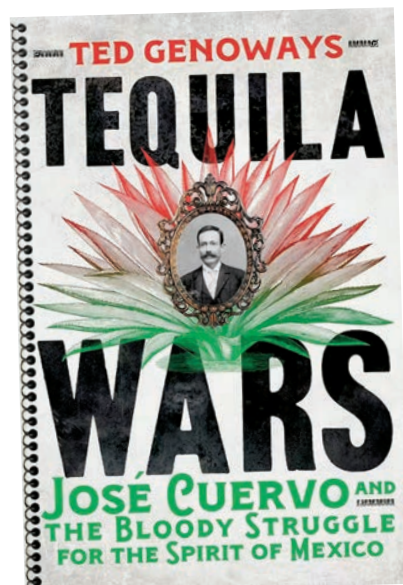
—S.R.

Big Sky Steeds

When you think of Western horses, the wild mustangs of legend and lore are at the top of the list for most historians. What you don't think about are racehorses—Thoroughbreds, to be exact—as an important part of the history of horses in the West. In Montana author Catharine Melin-Moser sets the record straight for

Spirit of a Nation

In the shadows of the Mexican Revolution, a small distillery called La Rojeña in the Tequila Valley of Guadalajara grew into a "complex national enterprise." José Cuervo, the man who inherited the distillery, saw a vision for his new tequila empire. *Tequila Wars: José Cuervo and the Bloody Struggle*



for the Spirit of Mexico by Ted Genoways (W.W. Norton, \$31.99) is the dramatic, virtually unknown story of how one family's humble beginnings transformed a drink and country at the dawn of the 20th century. Author Ted Genoways places Cuervo among Mexico's key players during this volatile and formative period. A sort-of force against the

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CALIFORNIA AUTHOR SHARES HER PASSION FOR WOMEN IN THE WEST

New York Times bestselling author Chris Esss has written more than 40 books about women of the West. Her latest is *Meet the Kellys: The True Story of Machine Gun Kelly and his Moll Kathryn Thorne*. Esss is also the executive director of the Will Rogers Medallion Award program held at the Will Rogers Memorial Museum in Claremore, Oklahoma, October 30 through November 1. Here are a few of her favorite books about women of the West.

- 1 **The Dugout** by Zoe Tilghman (Harlow Publishing Co.): Zoe was an accomplished novelist and poet who worked for the Federal Writer's Project and was a fact-checker for *True West* magazine. *The Dugout* was her first historical novel set around the Arkansas and Cimarron rivers in Oklahoma.
- 2 **The Bloody Bozeman: The Perilous Trail to Montana's Gold** by Dorothy M. Johnson (McGraw Hill): A history of the Bozeman Trail, which led to the goldfields of Montana,

begins with the creation of the trail in 1862 and follows the events of 1863 through 1868.

- 3 **Helen Hunt Jackson: A Literary Life, 1830-1885** by Kate Phillips (University of California Press): An examination of the work of novelist, travel writer and essayist Helen Hunt Jackson who was one of the most successful authors and most passionate intellectuals of her day.
- 4 **Rodeo Road: My Life As a Pioneer Cowgirl** by Vera McGinnis (Hastings House): The autobiography of one of the first women to travel the rodeo and Wild-West-show circuits.
- 5 **Invisible: The Forgotten Story of the Black Woman Lawyer Who Took Down America's Most Powerful Mobster** by Stephen L. Carter (Henry Holt and Co.): Eunice Carter, one of New York's first female Black American lawyers and one of the first Black American prosecutors in the United States, helped bring down notorious gangster Lucky Luciano.



Courtesy Chris Esss

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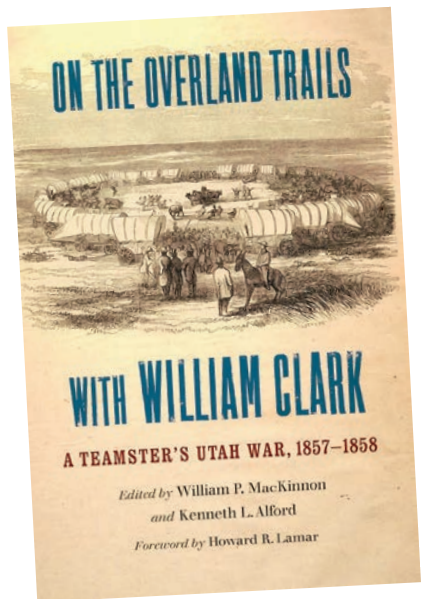
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nationalist and revolutionary leaders like Pancho Villa and Zapata, Cuervo sought to market his product in the United States with stunning success and suspended normal competition in favor of a “union of tequila makers,” which could be considered Mexico’s first cartel. *Tequila Wars* is a fascinating biography of a man and his drink, but also is a book that sheds new light on Mexico during the revolutionary years and beyond.

—Erik J. Wright, assistant editor of
The Tombstone Epitaph

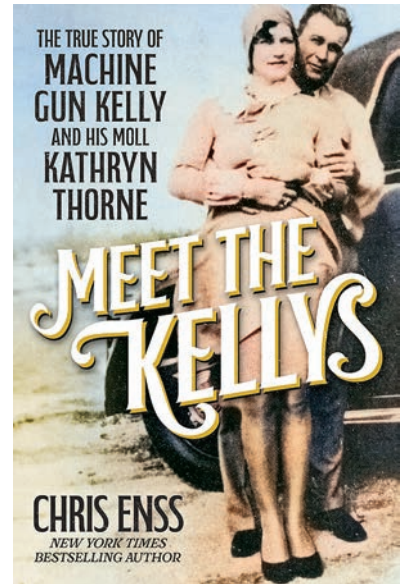
The Utah War Revisited

The little-known Utah War was less of a war in the traditional sense, but a series of political maneuverings made by the United States Government and the Church of Jesus Christ of Latter-day Saints. This is not to exclude horrific events such as the Mountain Meadows Massacre of September 11, 1857, or the Aiken Massacre later that same year. In *On the Overland Trails with William Clark: A Teamster's Utah War, 1857-1858* (Bison Books, \$26.95), editors MacKinnon and Alford have pulled from obscurity a rare and underutilized diary from a Russell, Majors, and Waddell employee who was a firsthand witness to the political and social turmoil in the Mormon country during this period. His diary offers a rare perspective—that of an outsider—into what happened during those critical years between the Mountain Meadows Massacre and the Poland Act. First published in 1922, the journal languished in archives with little use to researchers until its context was fully realized.



Handsomely illustrated with notes and an index, this book is an absolute must-have for anyone looking to better understand the deeply complex history of violence in Utah during the mid-1800s.

—E.J.W.



Crime Does Not Pay

The American West is a land of mythic proportions, and its stories are as endless as its vistas. When does the story of the West and the people who made it legendary begin and end? That is a debate that will never be satisfactorily answered, but Chris Enss makes a good argument in *Meet the Kellys: The True Story of Machine Gun Kelly and his Moll Kathryn Thorne* (Kensington, \$29) that they should be remembered as part of a violent blood-soaked chapter of Western American history. From the first page to the last, Enss takes the reader on the Wild West rise and fall of the Kellys in a new era of Western gangsterism. The reader will realize early on that the Kellys' actions can be compared to their 19th-century outlaw “cousins,” the James Gang, the Cow-boys and the Wild Bunch. Like John Dillinger and Bonnie and Clyde, the Kelly Gang left a trail of violence, bootlegging, bank robbery and kidnapping. What they did not know was that their actions would lead to the rise of J. Edgar Hoover's FBI to quell this new era of Western outlaws who had traded in their horses for cars and their Colt .45s for machine guns.

—S.R.



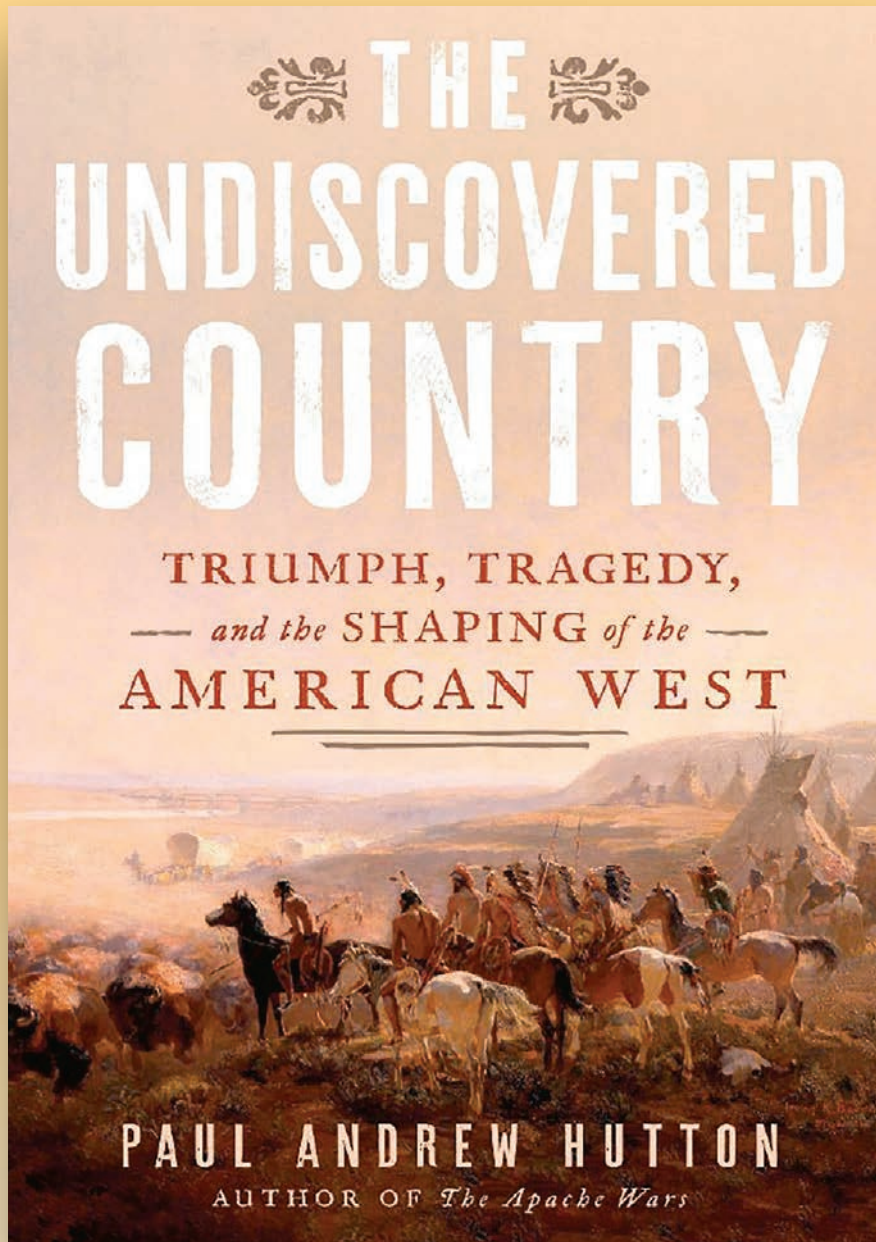
DISCOVER IT!

“A timely piece that is hard to put down. Hutton’s extraordinarily well-researched and in-depth perspective of a period in American history that has captured imaginations and proved eternally fascinating has something for everyone. For experts, lay historians, and casual readers alike.”

—*Library Journal*

“*The Undiscovered Country* is one of those books that plunks you down and holds you in place for days. It’s the sort of sweeping, multi-layered, character-driven narrative I fell in love with as a young reader and have been pining for ever since. Thank you Paul Hutton for not just a history lesson, but a lesson in writing history.”

—Stephen Harrigan,
author of *Big Wonderful Thing: A History of Texas*



“Riveting and eye-opening. Renowned western scholar Paul Hutton has written a pivotal masterpiece that changes our way of thinking about the American West. Persuasively delivered, it shows how seven white and Indian protagonists shaped the identity of a new nation that had previously been considered an ‘undiscovered country’ to Europeans. This is Paul Hutton’s greatest book—intellectually bold, engaging, and brilliant.”

—Donald L. Fixico,
Regents’ and Distinguished
Foundation Professor of
History, Arizona State
University

True West magazine names *The Undiscovered Country* “the most anticipated history of the West of the year – and maybe the decade...Hutton’s *The Undiscovered Country* is epic in proportion, literary in style and magnificently layered in details.”

“An epic telling of a history I thought I already knew. I was mistaken. No one threads the needle between the dark contradictions of American history with such breathtaking clarity, honesty and wit as Paul Andrew Hutton. He is the undisputed king of western history.”

—Bob Boze Bell, executive editor *True West* magazine

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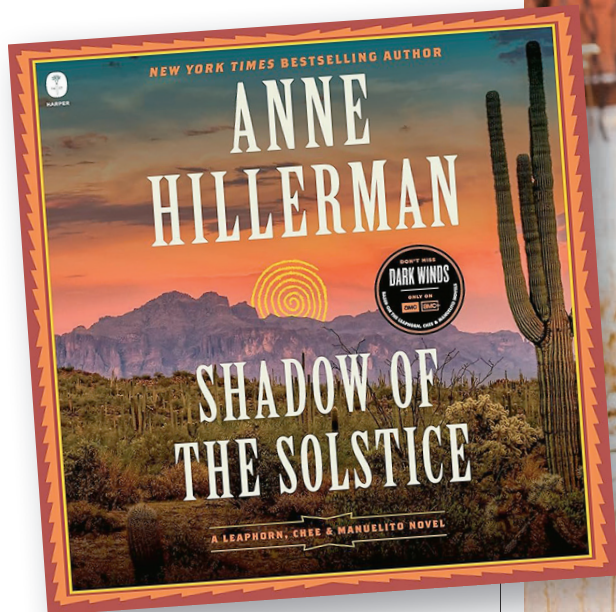
Anne Hillerman

The author discusses her father's legacy, her 10th Leaphorn, Chee & Manuelito novel, and how Dark Winds blow no ill.

Author Anne Hillerman

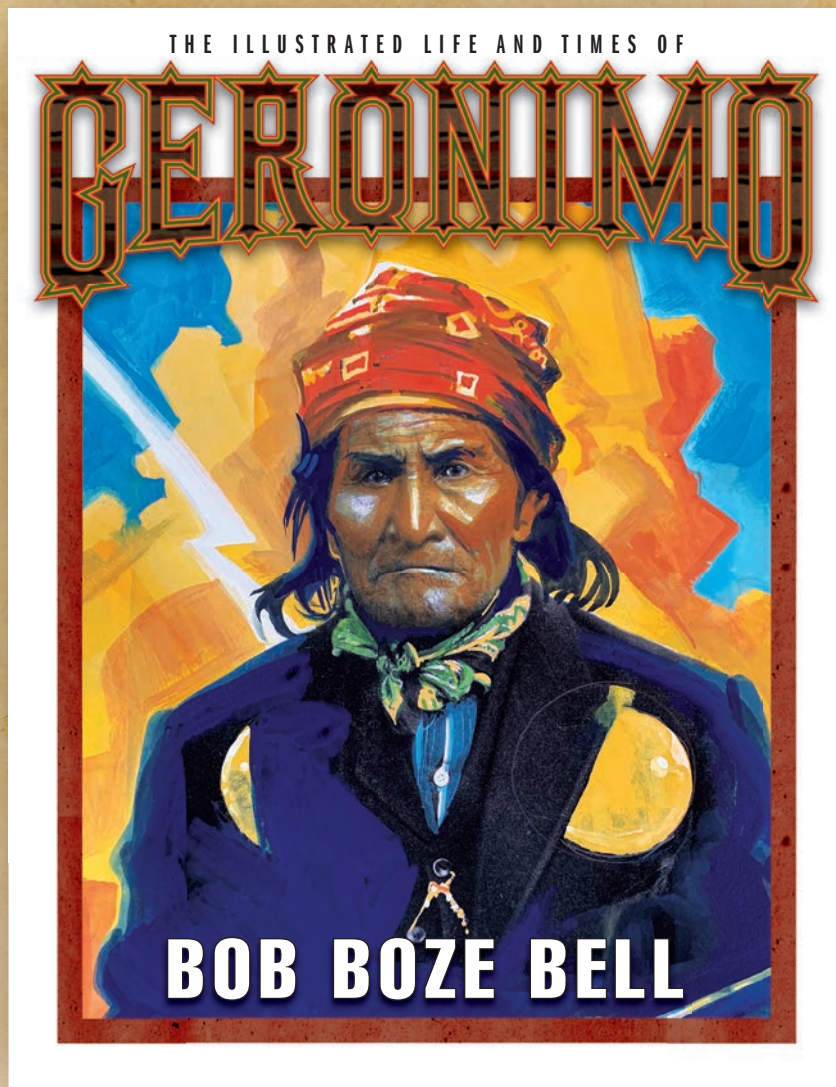
Riley Russell

I wondered if Anne Hillerman chose to talk after 3 p.m. because she writes until 3. “That’s right,” she laughed. “Sometimes I don’t make it that far, but I try to stay focused that long.” Her 10th mystery, *Shadow of the Solstice*, has just been published, and she’s at work on #11. Her father, Tony Hillerman, who not only wrote 18 Leaphorn & Chee stories, but with them created the popular Res mystery genre, would have turned 100 last March. “The Friends of the Oklahoma Public Libraries named Dad a literary treasure. They did a ceremony in Potawatomi County, where he grew up. The head of the library was there, the state senator, the mayor of Shawnee, and maybe a hundred readers who admired my dad’s work, and some long-lost relatives. It was really lovely.”



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—Paul Andrew Hutton



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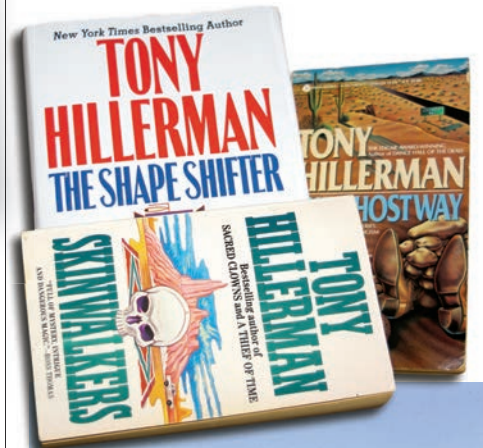
Jessica Matten and Zahn McClarnon
in *Dark Winds*

Courtesy Michael Moriatis/AMC

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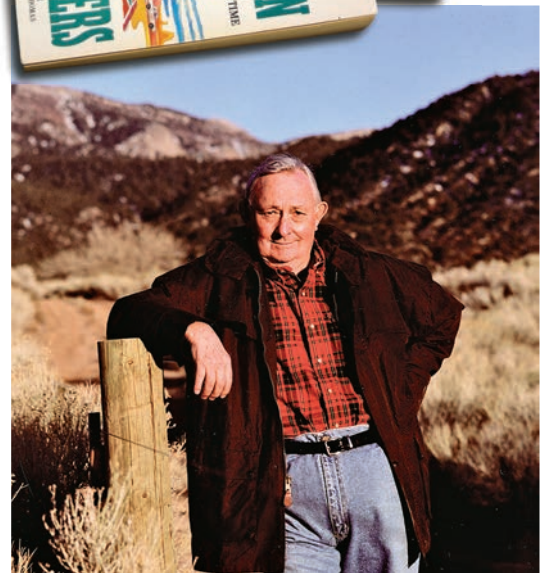
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The series *Dark Winds*, based on several of Tony's books, will soon begin its fourth season. In the Season 3 opener, if you look quick, you might spot Robert Redford playing chess in a jail cell. Redford and Tony go way back. "Redford lives in New Mexico. He called my dad and said, 'I'd like to talk to you about doing something with your work.' Dad said, 'Great.' Redford said, 'I'm gonna be in Albuquerque on Tuesday night.' Dad said, 'Sorry, that's my poker night.' Dad was not much of a movie-watcher. He signed a contract that led to the three movies Redford made with Boston Public Television. He was concerned that the first one, *Coyote Waits* was filmed in Arizona. He got them to move; *Thief of Time* and *Skin Walkers* were filmed in New Mexico, and Dad liked them better."

Anne is an executive producer on *Dark Winds*, but "the only thing I really produced was a signature on the



The late Tony Hillerman

Kelly Campbell/Associated Press



contract as trustee of the Tony Hillerman Literary Estate. Dad signed with Redford many years ago. Redford paired up with George R. R. Martin, who'd known Dad from his early years in Albuquerque. As I had continued the [book] series, they also needed to get me to agree. So they optioned the first four of my books as part of the contract."

Without getting specific, *Dark Winds* has Joe Leaphorn do some things that Tony Hillerman never would. "It was a little darker than Dad's stories. But I

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A 1911 bridge, built by the American Bridge Company, is reminiscent of the railroad that once ran through Glenrock. Today the rail ballast, including the bridge, are a part of the historic walking path, as well.



From the emigrant trails to the Pony Express and the telegraph, Glenrock's history is heavily intertwined with some of the most colorful chapters in American history.

Between 1860 and 1861, Pony Express riders changed horses at the Deer Creek Station at Glenrock; in later years, the site hosted a telegraph station. This story and countless others are told at the community's Deer Creek Museum.



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think it works fine in television. And I love the way they gave Bernadette Manuelito a lot more gumption than Dad gave her." Bernie became a key to Anne's writing approach. "When I decided to take on the series, I needed a way that I could not pretend to be Tony Hillerman. I had always liked Bernadette Manuelito, and I thought, if I transform her from being the sweet girlfriend into an honest-to-goodness crime-solving police woman, that would give the series a different twist, still keeping Chee and Leaphorn in the mix."

She's pleased that *Dark Winds* remains in the 1970s rather than being modernized. "Because they don't have to deal with a lot of technology that takes the focus away from one of the brilliant things of my dad's writing, how Jim Chee and Joe Leaphorn could solve a crime, mostly by what they knew about Navajo culture and the way the human psyche operates."

With her newest mystery, *Shadow of the Solstice*, she notes, "I'm still an avid reader of local newspapers, and there were two stories that caught my attention. First was the reopening of a uranium mine on the south side of the Grand Canyon, and how ore was going to be transported through the Navajo Nation. Many Navajo were concerned, outraged about that. And that called to mind the whole history of uranium mining on the Navajo Nation in the 1940s. It was really a source of pride, and the jobs that it created. Then the other side of that; the cancer that the exposure to radioactivity caused. The second thing was the scandal in the Phoenix area of these fake 'sober living homes' where people from the Navajo Nation, who were struggling with homelessness or addiction, were basically kidnapped. These charlatans just stole their Medicaid benefits. And when the people said, 'Hey, what happened to our treatment?' they would dump them into metro Phoenix."

Tony wrote his mysteries without a detailed plan, trusting his ability to make it all make sense in the end. "I think it must be a genetic flaw. I think about the setting; that, usually, is where I start with a story. And what kind of crime would happen here? And then, of these three major characters, whose turn is it to be the main crime solver? And what kind

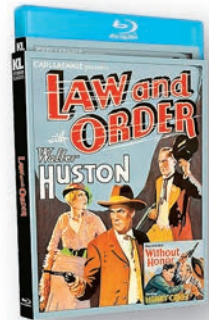
of a person would be behind a crime like this? They're just nebulous ideas floating around. And then I just start writing and see how things shake out."

BLU-RAY REVIEW

LAW AND ORDER

1932 Universal
Kino Lorber
Blu-Ray – \$29.95

Maybe it's because this first talkie telling of the O.K. Corral was made when Wyatt Earp was barely cold that it's a gangster film as much as a Western. Starring Walter Huston as Wyatt, Harry Carey as Holliday—with changed names—adapted by John Huston from W.R. "Little Caesar" Burnett's novel, it's not just tough in the action, it's hard in the seriousness of the men, and their killing, and darkly humorous. It's full of fresh, authentic moments, like sharing the water-basin and checking



Walter Brennan in an uncredited role played Lanky Smith in 1932's *Law and Order*.

Courtesy Rotten Tomatoes

for bedbugs. Forget the stiffness of most early talkies for this second film of editor-turned-director Edward L. Cahn. Cut by Cahn's brother, Phil, night-for-night lensing by Jackson Rose, this film is a fluid, thrilling revelation: especially the gunfight. And it's double-billed with Harry Carey in *Without Honor*.



Henry C. Parke, Western Film and TV Editor for *True West*, is a screenwriter, and blogs for the INSP Channel, and at HenrysWesternRoundup.blogspot.com. A book based on his *True West* columns, *The Greatest Westerns Ever Made*, was recently published by TwoDot

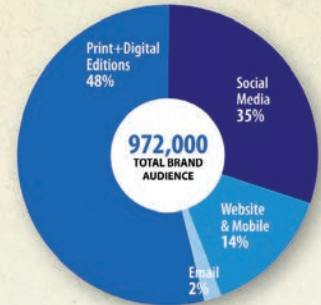
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BY PETER CORBETT

Fort Worth Rides High on Cowboy Culture

Yellowstone creator Taylor Sheridan brings film and TV projects to town.

Fort Worth has acquired a pack of nicknames since the fort was established in 1849: Cowtown, Funky Town, Panther City, Wall Street of the West and the Modern West.

By any name, Fort Worth seems to be having a moment. It topped one million residents last year, eclipsed Austin as Texas' fourth most populous city and moved up to the nation's 11th largest city. And the *Times of London* declared that Fort Worth has moved past Austin as the coolest city in Texas.

The western cousin of Dallas, Fort Worth embraces its cowntown heritage even as it has grown up into a vibrant new West city of cowboys and culture.

"When people think of Texas they think of cowboys, cowboy hats, the boots, the horses, the longhorns. They really can only get all that in Fort Worth," said Alex Catterton of Fort Worth's tourism office.

"One of my favorite things about our city is it's really like a triangle with downtown, the stockyards and cultural

district all within a 10- or 15-minute drive of each other," she said.

Deep in the heart of Fort Worth is its stockyards historic district, featuring a twice-daily cattle drive of Texas Longhorns through its streets.

The 1907 Cowtown Coliseum hosts rodeos on weekends. Billy Bob's is home

The Fort Worth Herd, a living tribute to the city's cattle-driving past, makes its way down Exchange Avenue in the historic Stockyards.

Courtesy of Visit Fort Worth





The Sid Richardson Museum offers an intimate gallery filled with exquisite Western art from one of Texas' most famous oilmen

Courtesy of Visit Fort Worth



Recently purchased by Yellowstone creator Taylor Sheridan, Cattlemen's Steak House continues to serve up mesquite-grilled steaks that fueled generations of cowboys.

Courtesy of Cattlemen's Steak House

to country music and bull riding in "the World's Largest Honky Tonk" with 30 bar stations and room for thousands of cowgirls and cowboys on the dance floor. Nobody is standing still in the historic district.

"The Fort Worth Stockyards continue to evolve while preserving its legendary Western heritage," Catterton said.

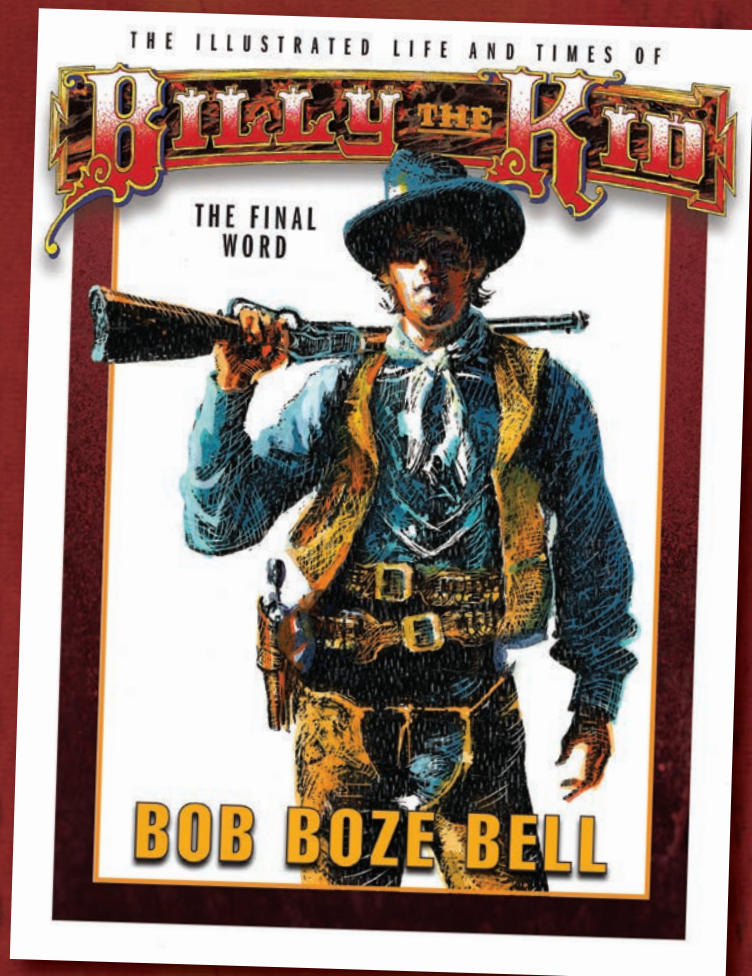
Yellowstone creator Taylor Sheridan, who grew up in Fort Worth, has brought film and TV projects to the streets of Fort Worth and the 101 Studios here. Sheridan and his partners bought the 1947 Cattlemen's Steak House with plans to renovate it and add a private Cattleman's Club to the landmark restaurant.

Hotel Drover opened in 2021 with 200 rooms and a whip-cracking neon cowboy out front. Drovers are the cowhands who herded cattle north out of Texas to market.

The adjacent Mule Alley project turned the district's horse and mule barns into a collection of restaurants, shops and entertainment venues.

Fort Worth has approved a project to add commercial space in the stockyards

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The COWGIRL

NATIONAL COWGIRL MUSEUM & HALL OF FAME




Riding into the Sunset, a lifelike bronze statue of Will Rogers astride his trusty horse Soapsuds, stands prominently before the Art Deco-style Will Rogers Memorial Center in Fort Worth

Courtesy of Visit Fort Worth

district, along with 500 hotel rooms, 295 housing units and a pair of underground parking garages with 1,300 spaces. The development partners will also spend \$15 million for improvements to the Cowtown Coliseum along with building new barns, horse stalls and steer pens for the herd of Texas Longhorns.

As for its cultural offerings, Fort Worth has a week's worth of museums to explore:

- ★ National Cowgirl Museum and Hall of Fame
- ★ Modern Art Museum of Fort Worth
- ★ Fort Worth Museum of Science and History
- ★ Amon Carter Museum of American Art
- ★ Kimball Art Museum
- ★ John Wayne: An American Experience
- ★ Sid Richardson Museum

The Kimball features Michelangelo's first painting.

An exhibit at Sid Richardson's is titled "The Cinematic West: The Art That Made the Movies."

The John Wayne museum showcases firearms used in Duke's Westerns over four decades, contrasted with pop art prints of cowboys and Indians by Andy Warhol.

The Cowgirl museum includes exhibits on cowgirls who rode in Wild West shows. Visitors can engage with a virtual bucking bronco exhibit that shows a rider against the backdrop of a vintage rodeo film. The selfie images can be downloaded and shared. And the Cowgirl Hall of Fame includes 261 inductees. Four will be added in November.

"It kind of runs the gamut," said museum spokeswoman Julie Bryant. "These are cowgirls in the sense that they support the Western lifestyle and the Western genre in art and music."

Some of the well-known inductees include Annie Oakley, Dale Evans, Georgia O'Keeffe and Sandra Day O'Connor.

Patsy Montana, the first woman to sell a million records, is a 1987 inductee. She wrote the 1935 hit song "I Wanna Be a Cowboy's Sweetheart." Montana sang, yodeled and played guitar, fiddle and organ.

Expect a little dust at the Cowgirl with a \$19 million expansion underway. It will add 16,000 square feet of space and an 18-horse carousel. That project is set to be done by November 2026, in time for the Hall of Fame's 50th induction luncheon.



Peter Corbett has been exploring the West for the past half century and spent 35 years as an Arizona journalist.

WHERE HISTORY MEETS THE HIGHWAY



A roundup (for tourists) of longhorn cattle takes place in the Stockyards, a historic livestock-market district in Fort Worth, Texas.

Courtesy Texas Tourism

HERD ON THE STREET

See cowhands drive a herd of Texas Longhorns down Exchange Avenue in daily cattle drives at 11:30 a.m. and 4 p.m. in the historic stockyards district. fortworthstockyards.org

QUEUE UP FOR BARBECUE

Goldee's Bar-B-Q boasts of a No. 1 ranking in Texas Monthly's annual list of the Lone Star State's "50 Best BBQ Joints." Line up to get at the smoked meat in this popular spot, open Friday, Saturday and Sunday. goldeesbbq.com

WHERE CATTLE BARONS DINED

Fort Worth's iconic Cattlemen's Steak House has new owners. *Yellowstone* creator Taylor Sheridan and partners add their sure-handed touch to the 78-year-old restaurant. cattlemenssteakhouse.com

WAYNE & WARHOL, COWBOYS & INDIANS,

The John Wayne museum features guns used in Duke's films. Plus, an exhibit of cowboy and Indian art by pop artist Andy Warhol. Both will be on display through December 31. johnwayneae.com

BUNK IN LUXURY AT HOTEL DROVER

Drovers herded cattle and slept under the stars. Fort Worth visitors can sleep in pampered luxury at Hotel Drover or grab a cocktail in its end-of-the-trail Lobby Bar. hoteldrover.com

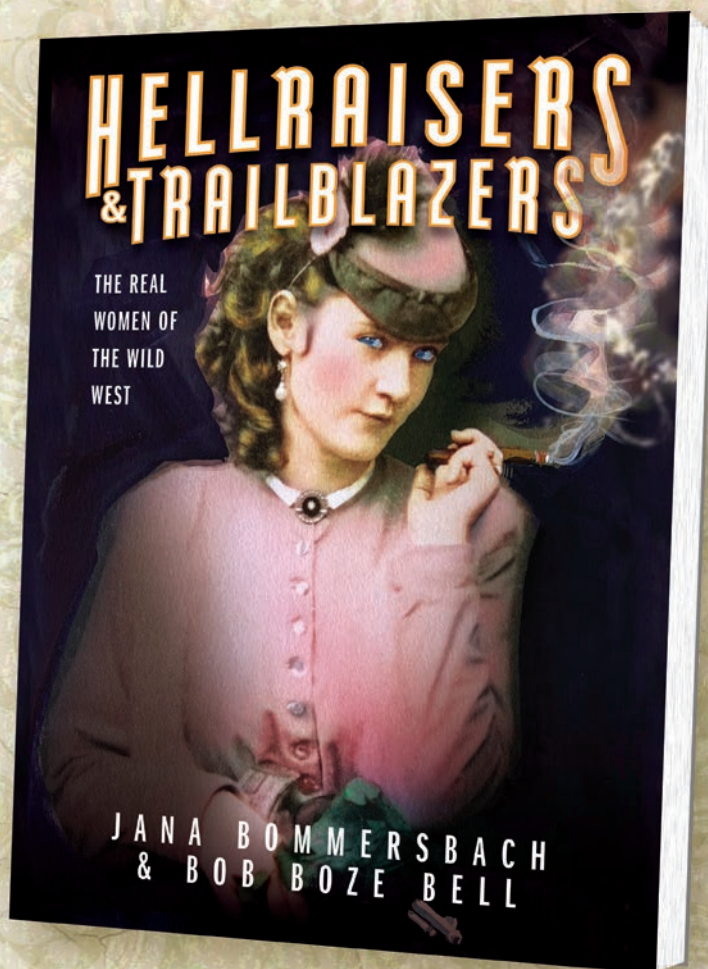
WE'LL GO HONKY-TONKING

The White Elephant Saloon has roots going back to the 1880s with a infamous shootout in 1887. It's tamer now, but don't miss the rowdy live music seven nights a week. whiteelephantsaloon.com

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BY CANDY MOULTON

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Western Museums Keep our Past Alive to Enjoy Today



Museums across the West are combining technology and rich artifacts to create innovative and immersive experiences for visitors who can explore such topics as ranching and rodeo, Native American lifestyle, and how the West has been portrayed in popular culture. The top museums in the West also have historic buildings and expansive collections of material about pioneers, outlaws, lawmen and the early settlers in the West.

1 Western Spirit: Scottsdale's Museum of the West

(Scottsdale, AZ)

"A Decade of Western Spirit" reflects on the first decade of this museum that also highlighted the color of the West in "A Fistful of Colors" including art by Paul Pletka and George Phippen, jewelry by indigenous artists and a variety of styles from black-and-white photography to impressionist paintings and the Technicolor of classic films. The museum is expanding with new galleries and improved technology and will be offering a wider range of educational programming as well as its changing exhibits and signature permanent collection. ScottsdaleMuseumWest.org



Western Spirit: Scottsdale's Museum of the West

2 Buffalo Bill Center of the West

(Cody, WY)

Three diverse exhibits this year appeal to a variety of interests. The special exhibitions included "The Guns of Buffalo Bill's Wild West



Buffalo Bill Center of the West

Performers” on display in the Cody Firearms Museum, “Pop Goes the West,” an exhibition in the Whitney Gallery of Western Art, shows the connections between popular culture and the American West, while “POP!-ular: The West’s Original Pop Culture Icons” shows how icons like Buffalo Bill and Annie Oakley were portrayed in media and photographs during their own time. “Fire on the Mountain—Photographs of Wildland Fire Fighting” by Kyle Miller, was up during much of the summer. Miller, a hotshot firefighter, had 31 photographs he had taken of wildfires throughout the West On display. The exhibition highlighted the themes of fire ecology and the human element of wildland firefighting.

CenteroftheWest.org

3 Boot Hill Museum

(Dodge City, KS)



Boot Hill Museum

Boot Hill Museum in Dodge City delivers an immersive experience that brings the Old West to life. Situated on the original Boot Hill Cemetery site, the museum features a full-scale replica of Dodge City’s historic Front Street, complete with period storefronts and saloons. Inside, visitors discover thousands of

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tcaa.nationalcowboymuseum.org



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authentic artifacts, from cowboy gear to historic firearms, all telling the story of frontier life. Daily live gunfight reenactments and the popular Long Branch Variety Show, filled with music, dancing and Old West humor, entertain guests of all ages. The museum offers a vivid and entertaining tribute to Dodge City's legendary Western heritage.

boothill.org



National Cowboy & Western Heritage Museum

4 National Cowboy & Western Heritage Museum

(Oklahoma City, OK)

Four vignettes including an Indian tipi, barn doors, a covered wagon and a rodeo bucking chute provide an immersive experience for visitors in the new projection-mapped "Find Your West" exhibit. The exhibit has 27 projectors and 768 LED tiles made up of more than 23 million LED lights and representing work from more than 50 people from five different countries. This state-of-the-art addition to the museum's experience was made possible through generous donations from The Harold Hamm Foundation, Continental Resources and Larry and Polly Nichols. Located in The Cowboy's West Hallway, the large-scale, floor-to-ceiling exhibit also encircles visitors in Western vistas and tells the story of westward migration.

NationalCowboyMuseum.org



Blackhawk Museum

5 Blackhawk Museum

(Danville, CA)

The Spirit of the Old West gallery weaves the challenges, successes and failures of both Native Americans and



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American settlers. The museum exhibits include details about the life of the Plains Indians and the settling of the Western Frontier, with exhibits related to mountain men and settlers, plus outlaws and lawmen. Other galleries include the Don Williams automobile collection, a World of Nature exhibit, and other collections related to China and the art of Africa.
blackhawkmuseum.org

6 United States Marshals Museum

(Fort Smith, AR)

From historic marshals like Bass Reeves to a gallery where you hear stories from modern marshals, the history of the United States' marshals service is the focus at this museum. The museum holds more than 2,000 artifacts including historic journals and memorabilia from the Western frontier, the Civil Rights era and even the Oklahoma City bombing. Guns and badges are on display.

MarshalsMuseum.org



7 Northeastern Nevada Museum

(Elko, NV)

The museum delivers a vibrant blend of Western art, regional history and immersive wildlife exhibits. Its Wanamaker Wildlife Wing showcases over 180 lifelike dioramas featuring North American species—bighorn sheep and elk—and exotic African animals, presenting one of the state's



Northeastern Nevada Museum

most extensive global habitat displays. Upstairs, visitors encounter the second-largest collection of Will E.



United States Marshals Museum

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Museum of the Big Bend

James originals, rare portfolios by Ansel Adams and iconic Edward Weston photographs. The museum also houses an outstanding firearms collection, including the Bob Chow collection of early Western-era guns and other historic firearms. Recently, it hosted Adam Jahiel's platinum-print exhibition, "The Last Cowboy," featuring about 40 contemporary ranch-hand portraits.

ElkoMuseum.org

8 Museum of the Big Bend

(Alpine, TX)

"Candelilla Wax Production Along the Rio Grande" has maps and objects that highlight the production of a very fine wax harvested along the Rio Grande. Workers living in transient wax camps lived off the land and gathered the plants which they boiled to harvest the raw wax. They carried their product on donkeys to refining factories that operated until the 1980s, when they

closed due to the declining numbers of the candelilla plants. Artwork on display at the museum includes paintings by Fred Darge and Tom Lea plus photographs by Jim Bones and Ron Castle.

museumofthebigbend.com

9 New Mexico History Museum

(Santa Fe, NM)

"Chimayó: A Tradition of Faith," explores the history and the



New Mexico History Museum


HUTCHINSON COUNTY HISTORICAL MUSEUM

150 years ago this year, buffalo hunters engaged warriors of four Plains tribes at a place known as Adobe Walls. Just ten years earlier, Col. Kit Carson and U.S. Army troops battled some of the same warriors near the same place . . .

The two battles at Adobe Walls represented decisive moments in the deadly saga of the settlement of the American West. Both battles were caused due to the incessant flow of settlers into the Plains Indians tribal homelands. The tribes fought to protect land that had been theirs for millenia! In 1864, Colonel Kit Carson and 400 men marched 170 miles into the area that is Hutchinson County, Texas today, to protect migrants on the nearby Santa Fe Trail. In 1874, buffalo hunters built a camp on land forbidden to white settlement by the Treaty of Medicine Lodge in 1867. *Tales about Adobe Walls - and, many more can be found at the Hutchinson County Historical Museum!*

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enduring spiritual significance of the Santuario de Chimayó's annual pilgrimage through the lens of photographers Sam Howarth, Miguel Gandert, Oscar Lozoya and Cary Herz. Their work is supported by the collections of oral historians Dr. Enrique R. Lamadrid and Troy Fernández. During Christian Holy Week the Santuario de Chimayó draws the largest religious pilgrimage in the United States as more than 30,000 people make the annual journey to the small adobe church. Many come to obtain the famous healing "holy earth" within the sanctuary. Part of the exhibition is a recreation of the Santuario's ex-voto rooms, places where pilgrims leave offerings, from paintings and prints of santos to photographs, letters and more personal items.
nmhistorymuseum.org



Museum of the Fur Trade

10 Museum of the Fur Trade

(Chadron, NE)

Unique and rare fur trade artifacts are on display along with an outstanding exhibit of moccasins from Northern Plains Tribes. One of the rarest items is the oldest known point blanket from 1775. The museum also has firearms once owned by Tecumseh and Kit Carson, and a collection of crop seeds obtained directly from American Indians more than 125 years ago. In the replica dugout trading post on the museum grounds is a collection of trade goods.
FurTrade.org

Cowboys, Indians, Lawmen, Mountain Men and Outlaw Museums

Akta Lakota Museum & Cultural Center

(Chamberlain, SD) Exhibits show differences in cultural traditions for Lakota boys and girls and provide interpretation of the boarding schools that have been attended by tribal youngsters for generations.

AktaLakota.stjo.org

Ben Johnson Cowboy Museum

(Pawhuska, OK) Ben Johnson was a top rodeo competitor before he became a film star. This museum tells the story of his ranch, rodeo and movie activities.

BenJohnsonCowboyMuseum.com

Billy the Kid Museum

(Fort Sumner, NM) Two generations of owners have spent their



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lifetimes collecting Billy the Kid memorabilia and other Old West relics, and this museum has a bit of everything in its 60,000 artifacts. Billythekidmuseumfortsumner.com

Billy the Kid Museum

(Hico, TX) Hico celebrates New Mexico's most famous outlaw, Billy the Kid, in its museum that holds artifacts connected with Billy. And the town has a sculpture of Billy and has held the Billy the Kid Old West Festival. billythekidmuseumhico.com

Cowboy Arts & Gear Museum

(Elko, NV) Located in what was once G. S. Garcia's Saddle Shop, this museum has bits, spurs, photographs and other gear used by and collected by cowboys. cowboyartsandgearmuseum.org

Dalton Defender and Coffeyville History Museum

Coffeyville, KS) Coffeyville, Kansas, put up a strong defense when the

Daltons rode into town. The museum shares this history and more. Coffeyville.com

Jesse James Bank Museum

(Northfield, MN) The story of how the James gang arrived in Northfield, robbed the bank and quickly fled still lives on in the collections at this museum. visitclaymo.com/business/jesse-james-bank-museum

John Wayne Birthplace & Museum

(Winterset, IA) John Wayne (Marion Morrison) was born in Winterset, and this museum highlights his early years and celebrates his life and legendary movie career. johnwaynebirthplace.museum

Kwahadi Museum of the American Indian

(Amarillo, TX) The material culture of the Comanches, like clothing, painted buffalo hides and art, is on display here. Kwahadi.com

Museum of Indigenous Peoples

(Prescott, AZ) Prehistoric, historic and contemporary examples of Indian cultural and artistic material from the southwestern United States and northern Mexico are on display at this museum located in stone buildings that are on the National Register of Historic Places. Museumofindigenouspeople.org

Outlaws & Lawmen Jail Museum

(Cripple Creek, CO) The 1901 cells in the Teller County Jail are on display at this local museum along with photos of prisoners and sheriffs. www.cityofcripplecreek.com

Pawnee Bill Ranch & Museum

(Ponca, OK) The 14-room mansion of Gordon W. "Pawnee Bill" and Mary Lillie is used to tell the story of his Wild West show. On the grounds are bison, longhorn cattle and horses. okhistory.org/sites/pawneebill.php

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Texas Ranger Hall of Fame & Museum

(Waco, TX) Texas' legendary Rangers are celebrated with exhibits and archival collections that tell the stories of Rangers from their inception to today. TexasRanger.org

Tombstone Courthouse State Historic Site

(Tombstone, AZ) The impressive Tombstone Courthouse is one highlight of this state historic site that also includes the Ed Schieffelin Monument site, located a short distance from the courthouse. azstateparks.com/tombstone

Yuma Territorial Prison Museum

(Yuma, AZ) Arizona Territory's first prison still has its original strap iron cells and nearby are buildings that served as a part of the Yuma Quartermaster's Depot. azstateparks.com/yuma-territorial

Will Rogers Memorial Museum

(Claremore, OK) Watch a Will Rogers movie, celebrate his birthday or see some of his film career costumes. WillRogers.com

Wyoming Frontier Prison Museum

(Rawlins, WY) Film production companies have used this prison because it is an authentic structure representing frontier justice in Wyoming. Exhibits include details about some of the more well-known inmates, those who formed baseball teams, and even those who were taken to the "Death House." WyomingFrontierPrison.org



Favorite Western Regional Museums

Cave Creek Museum

(Cave Creek, AZ) Sonoran Desert life, archaeology and history are interpreted here with exhibits that focus on the heyday of the Cave Creek Mining District. CaveCreekMuseum.org

Columbia Gorge Discovery Center

(The Dalles, OR) This museum was forced to close and undertake revitalization efforts after the Rowena Fire damaged the grounds in June. Most damage was to the exterior of the museum, though there was minor damage to the Discovery Center building and the raptor enclosures. GorgeDiscovery.org

Gila County Historical Museum

(Globe, AZ) Programs on hardrock mining and historic baseball games

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are among the annual events here. gilahistoricalmuseum.org

Grand Encampment Museum

(Encampment, WY) An 1847 Barnett musket, once used as an Indian trade gun, found in the Encampment area in the 1950s, is the newest major acquisition at the museum. A new film about tribal connections to the area is now in production. GEMuseum.com

Kit Carson Home & Museum

(Taos, NM) There are many reasons to visit Taos, and the adobe structure that was the home of Kit Carson, is just one of them. A National Historic Landmark, the home interprets the way people lived in the 19th century. kitcarsonhouse.org

Legacy of the Plains Museum

(Gering, NE) Oregon Trail artifacts and historic items from western Nebraska are in the collection at this museum located beside the Oregon Trail. LegacyofthePlains.org

Museum of the Mountain West

(Montrose, CO) With 28 historical buildings from Montrose, Delta, Ouray, Telluride and Ridgway, this museum interprets a significant area of Colorado's Western Slope. MuseumoftheMountainWest.org

Museum of the Old West dba Old Trail Town

(Cody, WY) Cabins from throughout the Bighorn Basin have been moved here to form a "main street" that makes you think of the best of the Old West movie high noon shootouts. At the edge of "town" is the graveyard where significant historical people, including John "Liver-Eating" Johnston, have been reburied. OldTrailTown.org



Museum of the Yellowstone

(West Yellowstone, MT) See original Yellowstone coaches and learn about transportation in the first national park, along with geologic displays. museumoftheyellowstone.org

National Historic Trails Interpretive Center

(Casper, WY) Take a ride on a wagon across the North Platte River, and walk among the "camps" of Oregon, California and Mormon Trail travelers at this immersive interpretive center. Nhtcf.org

Nevada State Museum

(Las Vegas, NV) The Nevada State Museum at the Springs Preserve in Las Vegas, extended its exhibit "The Old Spanish Trail: Connecting a Network of Paths," keeping it in place through most of the summer. LasVegasNVMuseum.org

North Dakota Cowboy Hall of Fame

(Medora, ND) History of rodeo, ranching, American Indians along with hall of fame cowboys in North Dakota are shared by this center. NorthDakotaCowboy.org

Pony Express Museum

(St. Joseph, MO) Mail has been carried by reenactors on the Pony Express for decades, but the original Pony Express only ran for 18 months. Learn about the services at this museum, where it all started, in St. Joe. PonyExpress.org

Sharlot Hall Museum

(Prescott, AZ) History-based youth camps, lectures and exhibits on clothing, are all good reasons to visit Sharlot Hall Museum. Then of course, you might also see our own Stuart Rosebrook, the executive director and acting curator. SharlotHallMuseum.org

Utah Cowboy and Western Heritage Museum

(Ogden, UT) Some of Utah's top cowboys—like the Wright family—and rodeo queens are celebrated in

this museum located in the Union Pacific Depot.
UtahCowboyMuseum.org

Watkins Museum of History

(Lawrence, KS) Among the stories interpreted here are Quantrill's Raid during the Civil War, and the struggles in Bleeding Kansas. The museum has artifacts and interactives related to the founding of Lawrence. WatkinsMuseum.org

Living History Museums

Carrizozo Heritage Museum

(Carrizozo, NM) carrizozoarts.com/1-the-carrizozo-heritage-museum

California Trail Interpretive Center

(Elko, NV) CaliforniaTrailCenter.org

Head-Smashed-In Buffalo Jump World Heritage Site

(Alberta, CA) HeadSmashedIn.ca

Fort Caspar Museum

(Casper, WY) FortCasperWyoming.com

Fort Concho

(San Angelo, TX) FortConcho.com

Fort Dalles Museum

(The Dalles, OR) FortDallesMuseum.org

Fort Wallace Museum

(Wallace, KS) FtWallace.com

Mahaffie Stagecoach Stop & Farm Historic Site

(Olathe, KS) Mahaffie.org

National Mining Hall of Fame & Museum

(Leadville, CO) MiningHallOfFame.org

Old Cowtown Museum

(Wichita, KS) OldCowtown.org

Rim Country Museum & Zane Grey Cabin

(Payson, AZ) rimcountrymuseum.org

Santa Fe Trail Center

(Larned, KS) SantaFeTrailCenter.org



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Strater Hotel Tours

(Durango, CO) Strater.com

Stuhr Museum of the Prairie Pioneer

(Grand Island, NE) StuhrMuseum.

org

The Conrad Mansion

(Kalispell, MT) ConradMansion.

com

Wyoming Territorial Prison

(Laramie, WY) WyoParks.Wyo.gov

Firearms Museums



Autry Museum of the West

(Los Angeles, CA) TheAutry.org

Charleston Museum

(Charleston, SC)

CharlestonMuseum.org

Cody Firearms Museum

(Buffalo Bill Center of the West,
Cody, WY) CenterOfTheWest.org

Collector's Firearms

(Houston, TX) CollectorsFirearms.
com

Days of 76 Museum

(Deadwood, SD) cityofdeadwood.
com/historic-preservation/page/
days-76-museum

Frazier History Museum

(Louisville, KY) FrazierMuseum.
org

J.M. Davis Arms and Historical Museum

(Claremore, OK)
TheGunMuseum.com

Museum of Northwest Colorado

(Craig, CO) MuseumNWCo.org

Nevada State Museum

(Carson City, NV)
CarsonNvMuseum.org

Tombstone Historama and Gunfighter Hall of Fame

(Tombstone, AZ) www.okcorral.com

Woolaroc Museum

(Bartlesville, OK) Woolaroc.org

Editor's Pick Museums Not to Miss

Campbell County Rockpile Museum

(Gillette, WY) campbellcountywy.
gov/2169/Rockpile-Museum

Dalton Gang Hideout

(Meade, KS) visitoldmeade-
county.com/the-dalton-
gang-hideout

Doss Heritage and Cultural Center

(Weatherford, TX)
DossCenter.org

Fort Smith Museum of History

(Fort Smith, AR)
FortSmithMuseum.org

Gunfighters Wax Museum

(Dodge City, KS) visitdodgecity.
org/85/Gunfighters-
Wax-Museum

Heritage Square Museum

(Los Angeles, CA)
HeritageSquare.org

Hutchinson County Historical Museum

(Borger, TX)
HutchinsonCountyMuseum.org

National Oregon/California Trail Center

(Montpelier, ID)
OregonTrailCenter.org

New Mexico Museum of Space History

(Alamogordo, NM)
nm spacemuseum.org

Salmon Ruins Museum

(Bloomfield, NM) bloomfieldnm.
gov/community/page/
salmon-ruins-and-heritage-park

Superstition Mountain Museum

(Apache Junction, AZ)
SuperstitionMountainMuseum.org

Tales 'N' Trails Museum

(Nocono, TX) TalesnTrails.org

The Journey Museum

(Rapid City, SD)
JourneyMuseum.org

Three River Museum

(Muskogee, OK)
3riversmuseum.com

West of the Pecos Museum

(Pecos, TX)
WestofthePecosmuseum.org

West Texas Trail Museum

(Moorcroft, WY)
devilstowercountry.com/muse-
ums-culture/the-west-texas-
trail-museum

Special Callout New Museum Exhibit

Angel Mounds State Historic Site

(Evansville, IN)

Working with several tribal nations, the Indiana State Museum and Historic Sites has completely reimagined the Angel Mounds State Historic Site. The new exhibits explore the origins, use and culture of the mound builders who lived at the site from 800 to 1200. *Power of the Mounds* a five-screen immersive film has only voices from tribal members including Quapaw, Miami, Osage and Shawnee, who share how they remain connected to a site last occupied more than 1,300 years ago. The story is told through the use of artistic interpretation by tribal artists through pottery, beadwork, textiles and personally crafted arrows. Sculptural elements created by Yatika Starr Fields and Anita Fields also were commissioned for the exhibits.



Candy Moulton is a five-time winner of the Western Writers of America Spur Award for her biographies and documentary films. She was also named True Westerner by *True West* in 2023. She makes her home near Encampment, Wyoming.

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All images courtesy of the museums

ALL THINGS WESTERN REVIVED?

TOP WESTERN ART MUSEUMS

Many filmmakers and studio executives are realizing that there's a revived interest in all things Western. But don't be surprised if your local art museum directors and patrons shrug off such a comment. They've known that for years.

Here are this year's favorites:



1 Museum of Western Art

(Kerrville, TX): The former Cowboy Artists of America Museum, which opened in 1983, has expanded since separating, by mutual consent with the CAA, in 2003. Roughly 30,000 visitors come each year, and while artwork



Museum of Western Art



Desert Caballeros Western Museum

by “cowboy” artists is always displayed, the museum showcases a wide range of art. Wildlife photographer Rachel Spencer’s Wildlife Icons of the American West ends August 30; Walt Gonske’s The Church Series runs September 6-November 8; and *The New American West by Brush and by Bronze*, featuring Kathleen Frank’s landscapes and Mark Lynn Harris’s sculptures (which includes alabaster, marble and limestone as well as bronze), should dazzle art lovers during its November 15-January 10 showing.

MuseumOfWesternArt.com

2. Desert Caballeros Western Museum

(Wickenburg, AZ): Sadly, *The Horse in Art* closed in June after a roughly 11-month run, but we look forward to *Why We Serve: Native Americans in the United States Armed Forces* (September 19-November 29), which honors all Native Americans (including those from Alaska and Hawaii) who have served our country. Even if you’ve visited the National Native American Veterans Memorial at the National Museum of the American Indian in Washington, D.C., this is must-see.

WesternMuseum.org



Brinton Museum

3. The Brinton Museum

(Big Horn, WY): It's hard to pick what's the best thing about this perennial favorite. The views...historic ranch house...nature trail...gardens...leather shop. But the art museum is fabulous. Hurry! *Anatomy of Life and Land: Jacob Aguiar and Kathryn Mapes Turner*, showcasing works by these two landscape artists who met at the Brinton, closes September 8.

TheBrintonMuseum.org









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Booth Western Art Museum

4 Booth Western Art Museum

(Cartersville, GA): Our South-Western favorite, the Booth continues to grab the attention of art lovers and history buffs. Where else could you find a photographic exhibits of a 1960s Chicago motorcycle club—Danny Lyon: *The Bikeriders* (through January 18)—and Western women—*The West in Focus: Women* (through January 18) plus, for film buffs, *Western Costumes from the Silver Screen: The Davey Collection* (through September 21) and *Selling the Western: Movie Posters Old & New* (through October 26)?

BoothMuseum.org



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5. Denver Art Museum

(Denver, CO): This museum shows art of many genres, but its latest Western selection, *Sustained! The Persistent Genius of Indigenous Art* (which runs through December), is about as powerful as any we've seen. Make sure you also visit the Indigenous Arts of North America Galleries in the Martin Building.

DenverArtMuseum.org



6. Nevada Museum of Art

(Reno, NV): Even this 70,000-square-foot building, designed by architect Will Bruder and opened in 2003, is a work of art. There's something for everyone, from *The Lowry & Croul Collection of Contemporary Native American Art* (through November 16) to *Dorothea Lange: Seeing People* (through February 15) and *Of the Earth: Native American Baskets and Pueblo Pottery* (through December 31, 2027).

NevadaArt.org

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Hulett Museum & Art Gallery



7. Hulett Museum & Art Gallery

(Hulett, WY): Artwork includes paintings and sketches, but the event to see is the annual quilt show. This year's dates are September 19-21. Can't wait to see what new museum director Kim Somervold has planned for this museum, which has celebrated northeastern Wyoming's culture, history and art for 15 years.

HulettMuseum.com



Taos Art Museum

8. Taos Art Museum

(Taos, NM): Housed in the historic Fechin House in the town that defined New Mexico art, this museum never disappoints. *Masterful Expression: Nicolai Fechin's Portraiture* runs through December 25, and *Selections from the Janis and Roy Coffee Collection* runs through January 11.

TaosArtMuseum.org



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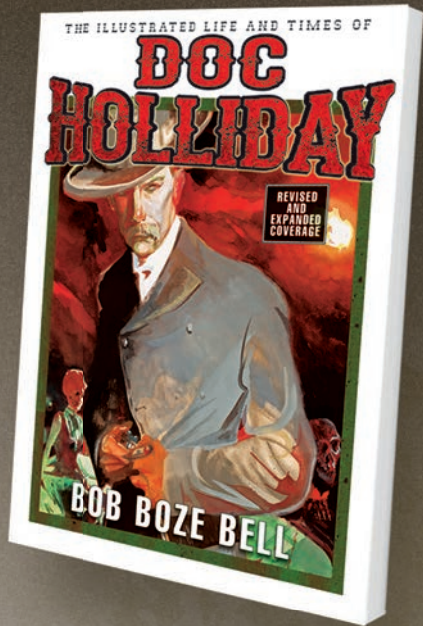
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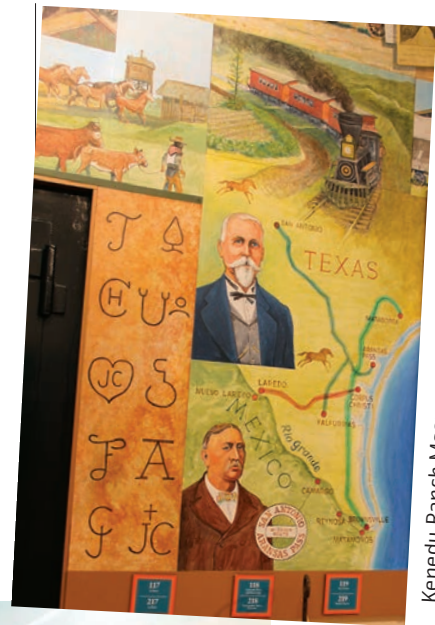


TRUEWESTMAGAZINE.COM

9. Kennedy Ranch Museum

(Sarita, TX): Mexican artist Daniel Lechón's murals tell the history of South Texas and the Kennedy family. Check out Kim Crowley's sculptures. At press time, the museum planned to be open week-ends, but by appointment only on weekdays.

Kenedy.org



Kenedy Ranch Museum



Clymer Museum of Art



10. Clymer Museum of Art

(Ellensburg, WA): Edward S. Curtis: "The Picture Opera," closing August 31, resurrected the photographer's 1911-1912 and 1912-1913 Magic Lantern Slide shows. Those were financial failures then, but this exhibit of hand-colored images has wowed viewers. And we can never get enough of John Clymer's visions of the West.

ClymerMuseum.org

Favorite Western Regional Art Museums

A.R. Mitchell Museum of Western Art

(Trinidad, CO): This museum that showcases one of the golden era of pulp magazines' best artists honors a contemporary artist's take on the works of the iconic Louis L'Amour. Artist Gregory Manchess's show, *L'Amour by*

A.R. Mitchell Museum of Western Art



Manchess, features 46 sketches and paintings and runs through September.

ARMitchellMuseum.com



C.M. Russell Museum

C.M. Russell Museum

(Great Falls, MT): Western art fans never get enough of Charlie Russell, and there's no better place to see his work. Russell's illustrated letters are back with *Greetings From Charlie*, but, true to Charlie's nature, the museum showcases the artwork of Confederated Salish and Kootenai Tribal member Corwin "Corky" Clairmont and Montana photographer Robert Osborn, all running through December.

CMRussell.org

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Chisholm Trail Heritage Center

(Cuero, TX): The work of B. Williams, aka Bee Doublehue, was featured earlier this year. And we tip our hats to this museum for getting our youth interested in cattle drives, cowboys and art with programs like June's Free Family Art Monday and September-October's Cowpokes & Brushstrokes.

OnTheChisholmTrail.com

Eiteljorg Museum of American Indians and Western Art

(Indianapolis, IN): *Richard Swanson: Radio*, running through this fall, reinterprets how you think about barbed wire. But traditional Western art fans and patrons of Native art still get their fill in the Western Art and Native American collections.

Eiteljorg.org

Fred Jones Jr. Museum of Art

(Norman, OK): Football isn't the only king on the University of Oklahoma campus. The James T. Bialac Native American Art Collection houses more than 4,500 objects, and Nicolai Fechin: An Artistic Journey runs October 3 through April 5.

OU.edu/fjjma

Heard Museum



Heard Museum

(Phoenix, AZ): There's still time to check out *Storyteller: The Photography of Jerry Jacka*, running through October 12, and *Hoop Dance!* (through November 2). Try to catch the annual World Championship Hoop Dance Contest February 14-15 and the annual Indian Fair & Market March 7-8.

Heard.org

Joslyn Art Museum

(Omaha, NE): This favorite completed a full year back in business on April 25 after being closed for two years for expansion, restoration and transformation. It hasn't missed a beat. We look forward to Henry Payer's Karl Bodmer-inspired *Appliqué sur le terrain*, featuring Native ribbonwork appliqué, which runs September 10-January 11.

Joslyn.org



Joslyn Art Museum

Maryhill Museum of Art

(Goldendale, WA): What started out in 1914 as a planned hilltop mansion, segued into an art museum a few years later, was dedicated in 1926 but didn't open until 1940 has become known for a bevy of historic artwork, including Native works from the Columbia River Plateau.

MaryHillMuseum.org

Nelson Museum of the West

(Cheyenne, WY): A must-see stop when visiting Wyoming's capital, founder Robert L. Nelson's collection runs the gamut from cuffs and hats to paintings, pottery, weavings and photographs to spurs, boots and saddles to firearms and costumes.

NelsonMuseum.org



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Kwahadi.com

Olaf Wieghorst Museum & Western Heritage Center

(El Cajon, CA): The museum celebrated its 25th anniversary on April 30, which just happened to be the 126th birthday of the Denmark native who arrived in America in 1918 and became one of the top Western artists of his era.

WieghorstMuseum.org

Old Jail Art Center

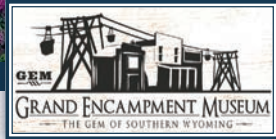
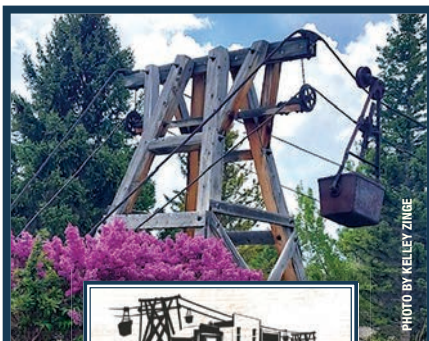
(Albany, TX): Shackelford County's first permanent

building houses not prisoners but 17,000 square feet dedicated to art, archives and education. More than 2,300 pieces of art, old and new, reside here, plus the educational programs could inspire young artists to pursue their dreams.

TheOJAC.org

Phippen Museum

(Prescott, AZ): This stalwart showcased some of the best from its permanent collection earlier this year, saluted Arizona cowboy poets and poet gathering



The Grand Encampment Museum is the "GEM" of Southern Wyoming. The GEM has a rich collection of over a dozen historical buildings filled with artifacts representing the timber, mining, and agricultural history of the Encampment valley at the turn of the 20th century.

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GEMuseum.com



Phippen Museum

poster art (ending August 31), and its permanent displays shouldn't be missed.

PhippenArtMuseum.org

South Dakota Art Museum

(Brookings, SD): *Her Art, Her Story: South Dakota Women Artists (1900-1950)* featured early 20th-century women artists, *Creation.Story* used Lakota and Dakota artists to tell Očhéthi Šakówiŋ oral traditions. And its collection of Harvey Dunn's works is wonderful.

SDState.edu/south-dakota-art-museum

Stark Museum of Art

(Orange, TX): Kudos for revealing the "art" of literature with *Off the Shelf: Children's Literature of The W.H. Stark House*, through December 20, while *A Time Before Texas*, through November 1, looks at the Paleoindian era through lenses of science and cultural traditions.


StarkMuseum.org

Tucson Museum of Art

(Tucson, AZ): We salute this perennial favorite for wowing patrons with *Divergence of Legacy: Art of the American West in the 21st Century*, which closed in June, and for continuing to expand its Art of the American West collection.

TucsonMuseumOfArt.org

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Special Callout New Museum Openings or Exhibits

Amarillo Museum of Art

(Amarillo, TX): This small museum has made a big impression with its touching, tear-jerking *Home, Love, and Loss* exhibition (closing September 14) that focuses on life, death and family bonds with art from masters including Thomas Hart Benton, T.C. Cannon and Georgia O'Keeffe.

AMoA.org



The Amarillo Museum of Art Extension

When he isn't writing about Western art, *True West* contributor **Johnny D. Boggs** is probably at work on a Western novel. His latest is *Bloody Newton*.

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Marshall Trimble, Arizona's official historian and the beloved, now-retired writer of *Ask The Marshall*, has shared countless stories over the years. We asked him to select a handful of his favorites to feature in 2025. This collection showcases some of his top picks.

Ask The Marshall

BY MARSHALL TRIMBLE

Cavalcade of *Ask The Marshall*

Lessons I have learned during more than a quarter century of "Ask the Marshall."

How did Arizona finally rid itself of the outlaw Ike Clanton?

Dr. Ricas
Scottsdale, AZ

In 1887, Ike and Fin Clanton, a couple of cow thieves who survived the Cochise County War, moved their operations to the Springville area. Soon, they and their friends were accused of terrorizing local citizens, cattle rustling, train robbery and holding up the Apache County treasurer.

In April 1887, the Apache County Stock Association convened in St. Johns and hired a Pinkerton detective to keep on the gang. Sheriff Commodore Perry Owens also dispatched Apache County deputies Albert Miller and Rawhide Jake Brighton to go after the Clantons. Brighton, along with being constable at Springerville, was a range detective enforcing the law with a mail-order detective's badge.

On May 31, the lawmen stopped to rest at the ranch of James "Peg Leg" Wilson on Eagle Creek. They spent the night there, and the next morning, while they were having breakfast, Ike Clanton rode in. Brighton recognized him and went to the door. Ike wheeled his horse around and bolted toward a thick stand of trees nearby. At the same time, he jerked his Winchester from its scabbard and threw it across his left arm. Brighton fired, hitting Ike under his left arm, the bullet passing through his body and exiting on the right side. Brighton jacked another cartridge into his rifle and fired again, hitting the cantle of Ike's saddle,

grazing his leg. He fell from the saddle and was dead by the time the officers reached him.

Afterward, Wilson rode to the nearby Double Circle Ranch where he found four of Ike's friends, who returned with him to identify the body. Ike's body was wrapped in a piece of canvas and buried somewhere at the Wilson ranch.

I've been reading a lot about the Apache Scouts of late and I'd appreciate your thoughts as to their importance to history.

Rusty Thorne
San Diego, CA

One of the smartest strategic moves by the frontier army during the Indian Wars was to enlist Natives as scouts.

The Army successfully enlisted Apaches to locate and hunt down

other Apaches who refused to live on the reservations. On the campaigns, they were led by men like Lts. Britton Davis and Charles Gatewood and Captain Emmett Crawford.

Officers from General George Crook to Captain John Bourke gave glowing accounts of the bravery and persistence of the scouts, saying they were invaluable on the trail.

Bourke wrote: "It grew increasingly apparent that the success of the troops depended on the scouts. Without the scouts the troops couldn't find the enemy; with the scouts they rarely missed. It was as simple as that." He added, "The longer we knew the scouts, the better we liked them."

Just wondering how the pay for law enforcement officials (sheriffs, marshals, constables, deputies) was determined in the Old West? And about how much they got paid.

Jeff Mock
Sandy, UT

It wasn't that much. Virgil Earp was hired as Tombstone town marshal in 1881 at \$150 a month. One of his deputies earned \$15 to \$25 a week.

U.S. marshals only made about \$200 per year. But the salary was supplemented by collection of taxes, serving court processes (warrants, subpoenas, etc.), and an added amount per arrest.

Lawmen also collected reward money for wanted people. That could amount to several hundred dollars per arrest. As a result, officers of the law often went outside their jurisdictions for significant periods of



Mickey Free (front and center), with a group of Apache Scouts

True West Archives

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This posse of community citizens responded to the attempted bank robbery by lawmen from a neighboring Kansas town. The townsmen captured the four robbers, brought them back to Medicine Lodge where one was shot attempting to escape and the other three were lynched.

Courtesy of Len L. Gratteri, Jr.

time to track down miscreants. They also had expense accounts—which they frequently padded as a way of getting extra money.

In Western novels and movies, it seems that every time outlaws commit a crime in town, a posse is raised in order to chase after them. How often was a posse actually used in the real West?

Andy Barrett
Peoria, AZ

In some of the most notorious towns such as Bodie, California, where robbery was frequent, there might be a voluntary posse on call. In other places and situations, a posse would be raised after a robbery or when a citizen was shot. The size of the group varied, based on the size of the town and the number of available men. There usually was a daily nominal fee paid to the possemen. For some, going after outlaws was an adventure. Some posses stayed on the trail for hundreds of miles and weeks on end. Others made a cursory search that ended hours or a few days before they returned to town.

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What HISTORY HAS TAUGHT ME

For my money, the best Spaghetti Western ever made is Sergio Leone's *Once Upon a Time in the West*. Let's face it: it's simply a masterpiece. Every single camera shot was linked logically to the story in a way that was unprecedented in 1968. Each character has their own sound theme, with natural cuts and pans allowing the story to unfold at a stately pace, filled with visual reveals, and, of course, the haunting harmonica. "He's the man!" (To quote Jack). In my opinion, this film deserves all the hype it can get.

The biggest break I ever got was to my hip. I broke it at the age of 29 by falling down stairs with an amp and guitar at hand. The upside was having the time to sit still and write a first solo album.

My next major challenge is creating an epic and historically accurate biographical Western that remains true to the entire story, regardless of its scope.

If I could go back in time, I wouldn't. I'm afraid of heights and I'm lactose intolerant. We're probably too clean, anyway: going back to Tombstone, Arizona, or Lincoln, New Mexico, in the 1880s would cause our bodies to go into bacterial shock!

My parents taught me that our character was of far more importance than anything you could trade it for. They also taught me to work hard for that freedom. I think the history of the West teaches the same lessons.

When I was a kid, I loved picturing how people and places were before my time. I would get along with elders and ask all sorts of questions about their lives back in the day. I guess I've always lived in the past that way. History has taught me to connect with the past, while those who remember it are still around.

Growing up as a teenager, I had good friends who kept me in check. I learned the code of brotherhood in junior high. We even had a clubhouse with our own personalized member cards, and, yes, they were laminated by a guy we knew at Videotech. The rest is self-explanatory. History is full of ironclad brotherhoods.

Most people don't know I was ashamed of my resentment towards the barbaric culinary culture of lobster. You don't understand, folks out here are crazy about it. Seeing them rip apart a bottom-of-the-ocean crustacean with ten tiny legs. I can still hear the cracking shellfish and slurping sounds. I had to hide that secret from the people I love for so long!

The greatest benefit of history is learning from it.

Billy the Kid's Historical Coalition is a place where I found like-minded amigos, passionate about their craft.



Photo by Martin Cormier

PIERRE DELACÔTE

Born in 1972, filmmaker and designer Pierre Delacôte lives on the Acadian coast, in a small town called Shediac, in New Brunswick, Canada. He is currently the creative director, editor and designer for the show *Chasing Billy* and for the Billy the Kid's Historical Coalition.

Cocagne de l'Acadie, his first feature documentary film, was produced and broadcast by ICI Radio-Canada.

On two occasions, his short films were selected in Telefilm Canada's *Canada, Not Short On Talent* program (Cannes Shorts) for the films *Jimmy* (2014) and *Le fils du Capitaine* (2017).

Each film earned him an invitation to the Cannes Film Festival, where, on the Croisette, he had the privilege to present these films.

In 2018, he was nominated for the Éloizes for Artist of the Year in Media Arts.

The short films, in Super8 format, *La vie en Rose* and *Vanité* won first prize at the Festival International du Cinéma Fancophone en Acadie (FICFA), as part of Acadie Underground.

Other productions of short mockumentaries presented at L'acadie suit son court (FICFA), include *Camp Acadie* (2013), *Le Syntax Era* (2015), *Billy Bobby* (2017).

Through the *Chasing Billy* YouTube show, I discovered a place where I could feel connected with history and other history fans, and also contribute my expertise to better present the overall vision.

My favorite historical site is a place I've not yet gone to. Lincoln County, New Mexico, and surrounding areas. Working with the BtK Coalition, I've traced, redrawn, measured, mapped out more than 40 Billy the Kid site maps, I've virtually fallen in love with the entire area. I look forward to seeing it!

When I'm on the road, I always forget to put the music on, and I drive for hours until the uncomfortable silence kicks in.

Wish I had a nickel for every time I think there's an undo button, when I lock myself out of the house, or think, "I gotta get out more."

What I love about history is that it allows me to escape from today's crazy world.



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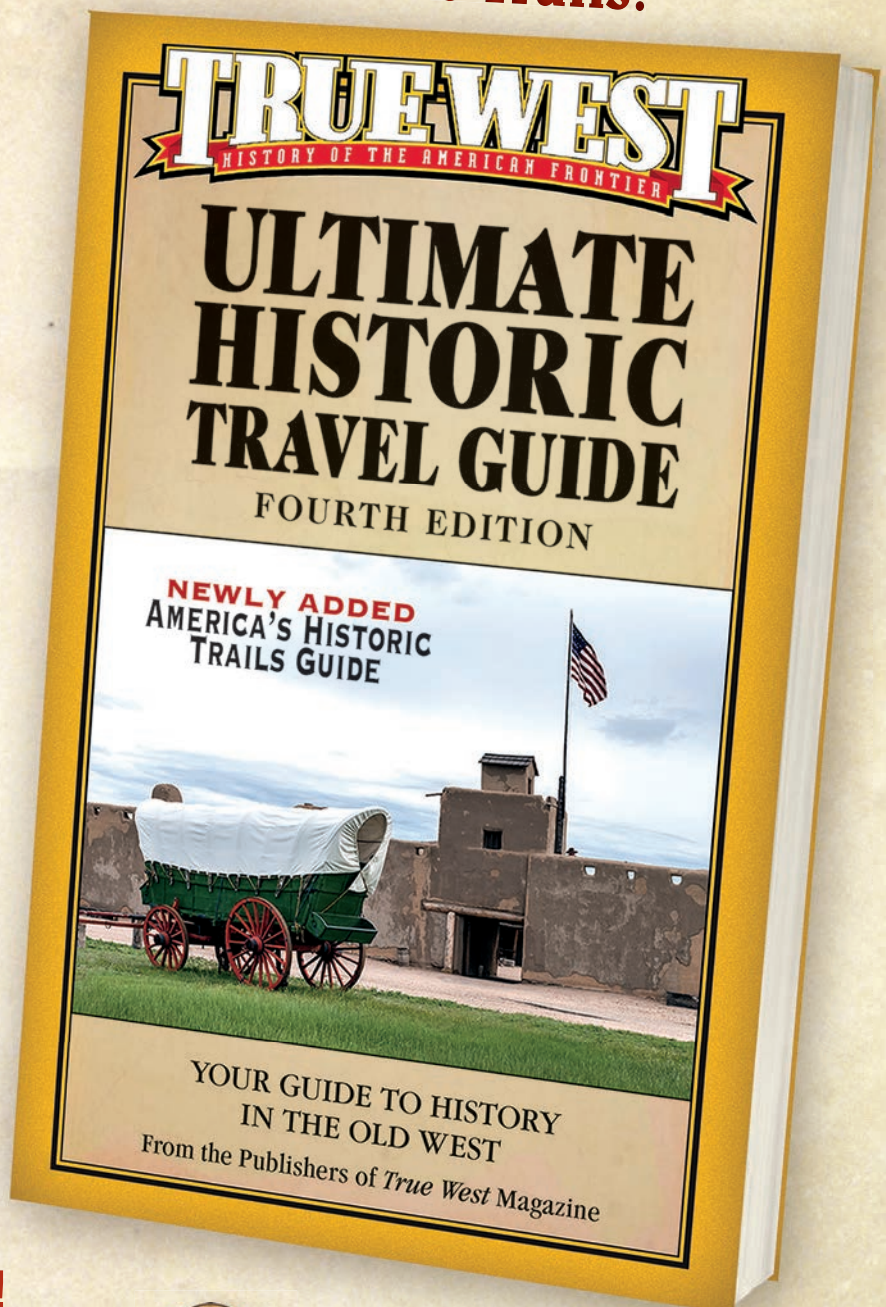
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