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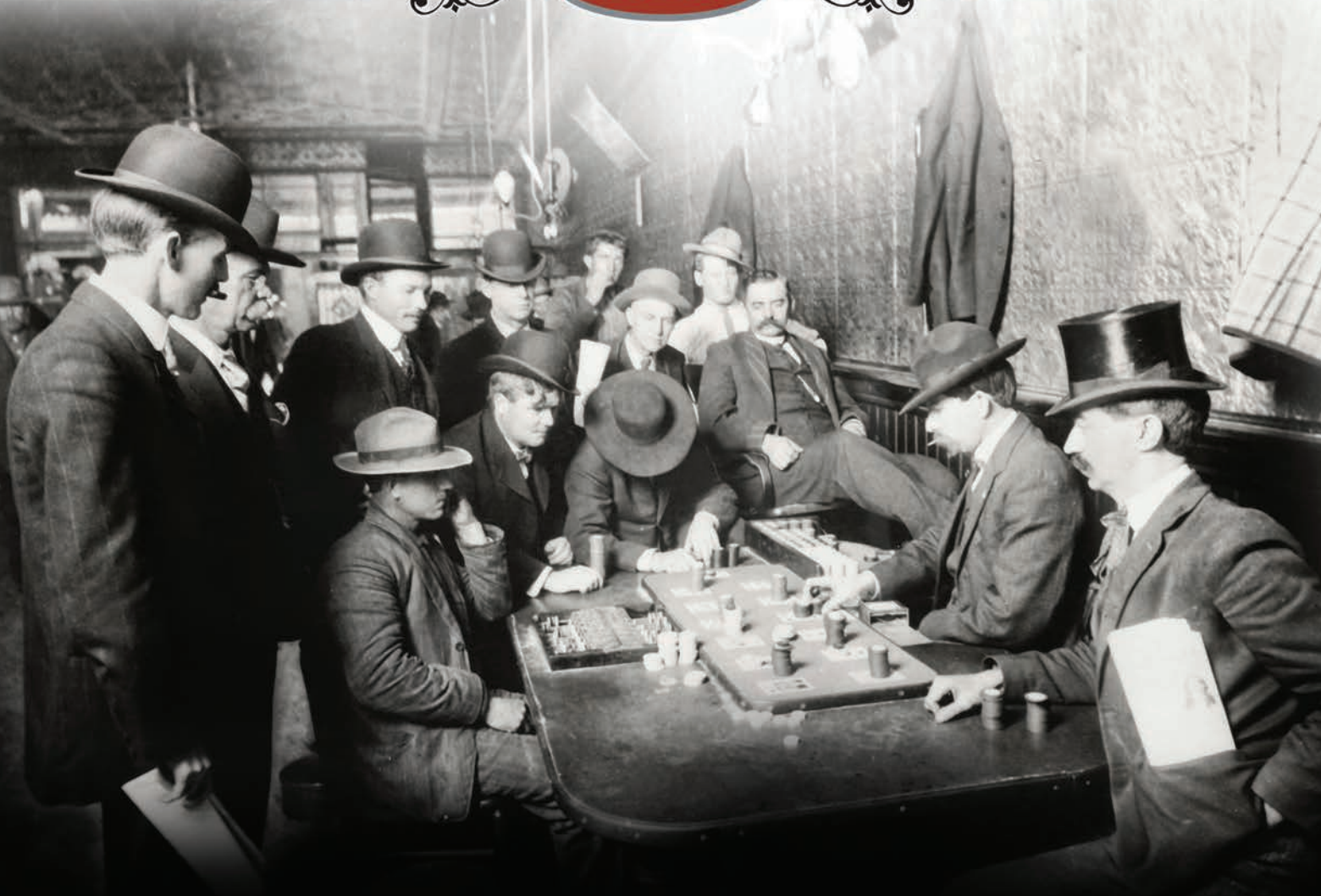
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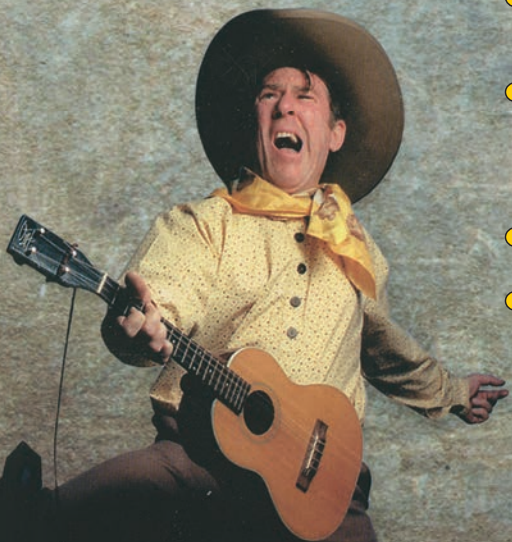


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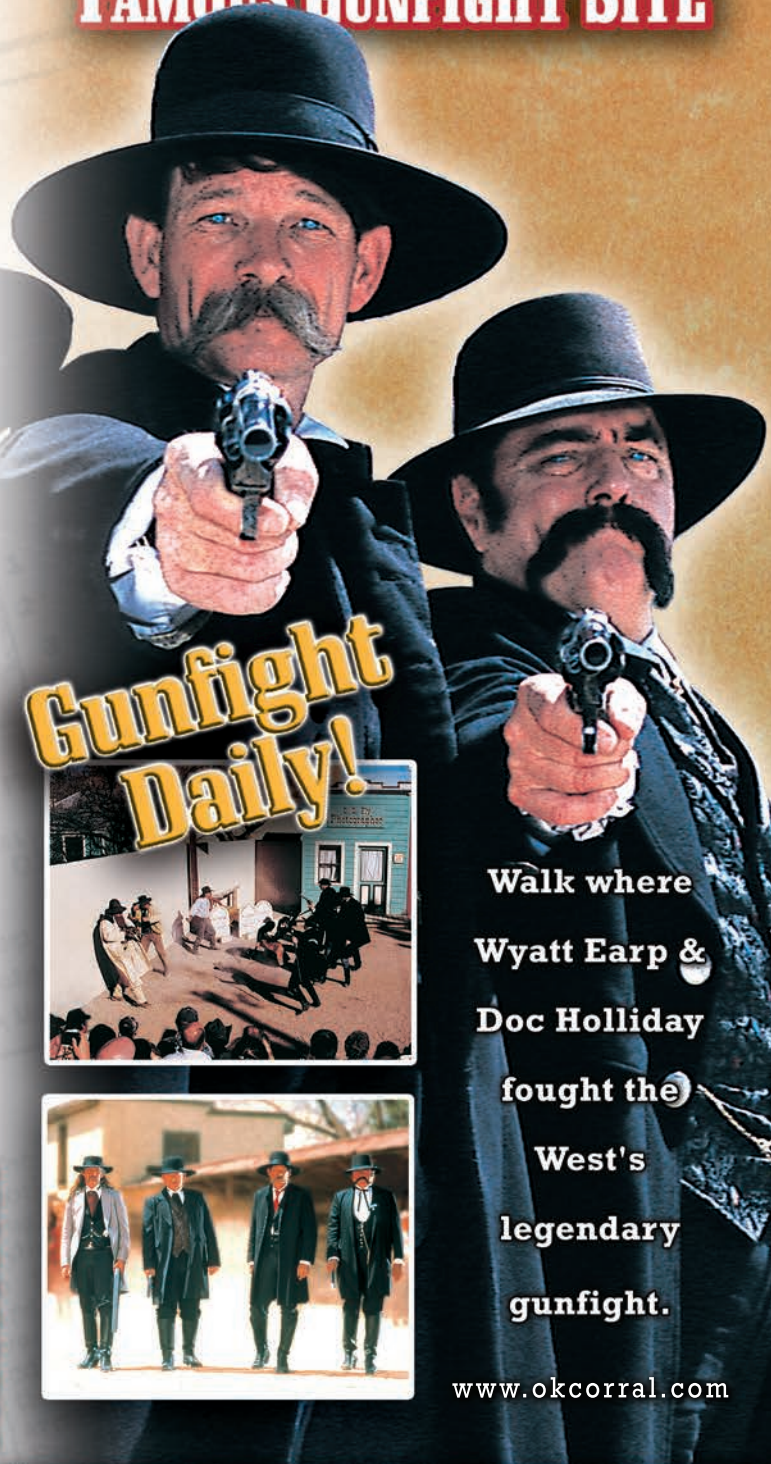
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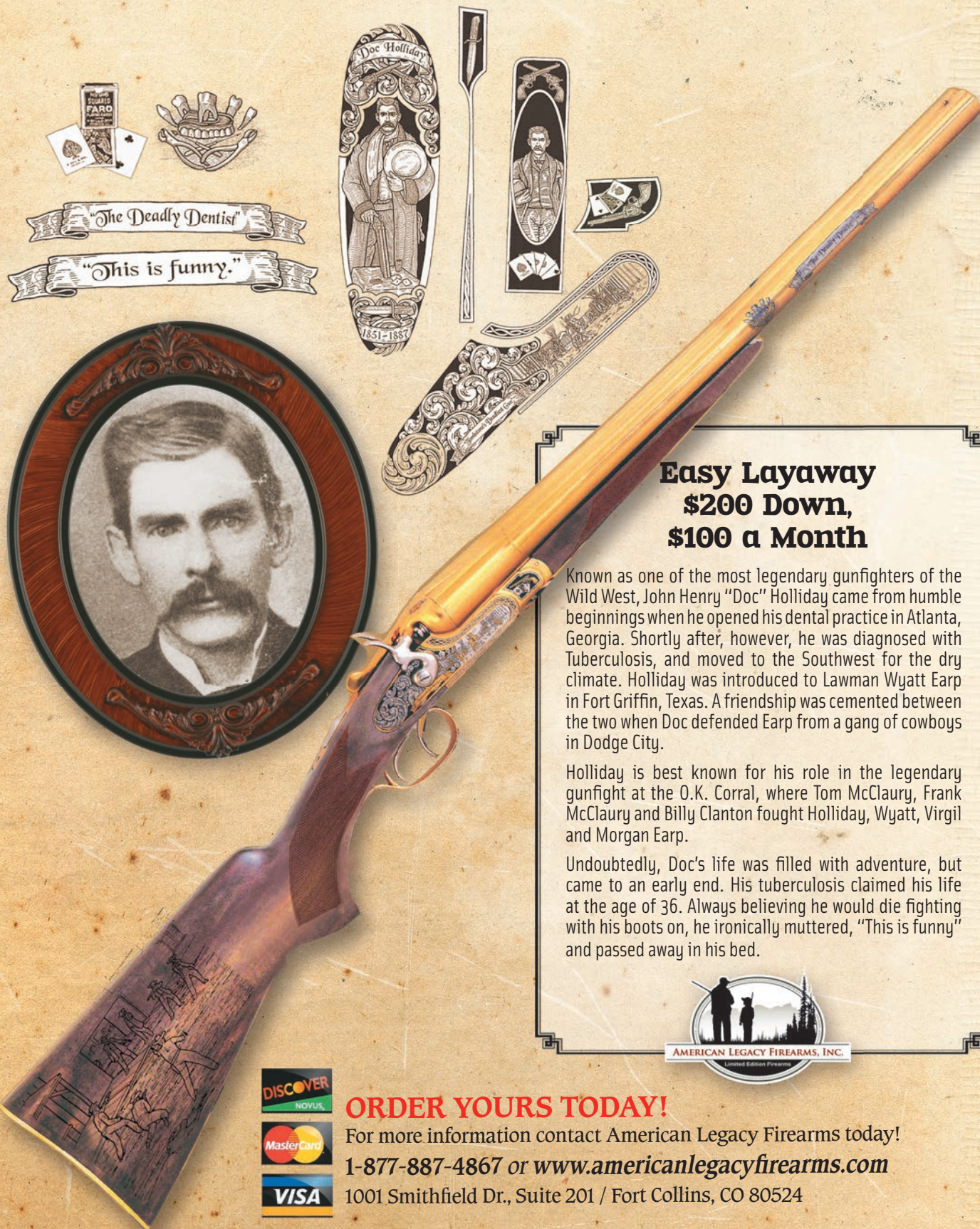
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Known as one of the most legendary gunfighters of the Wild West, John Henry "Doc" Holliday came from humble beginnings when he opened his dental practice in Atlanta, Georgia. Shortly after, however, he was diagnosed with Tuberculosis, and moved to the Southwest for the dry climate. Holliday was introduced to Lawman Wyatt Earp in Fort Griffin, Texas. A friendship was cemented between the two when Doc defended Earp from a gang of cowboys in Dodge City.

Holliday is best known for his role in the legendary gunfight at the O.K. Corral, where Tom McClaurry, Frank McClaurry and Billy Clanton fought Holliday, Wyatt, Virgil and Morgan Earp.

Undoubtedly, Doc's life was filled with adventure, but came to an early end. His tuberculosis claimed his life at the age of 36. Always believing he would die fighting with his boots on, he ironically muttered, "This is funny" and passed away in his bed.



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Read the ongoing conversation about Mrs. Wyatt Earp (search for "June 4, 2013").
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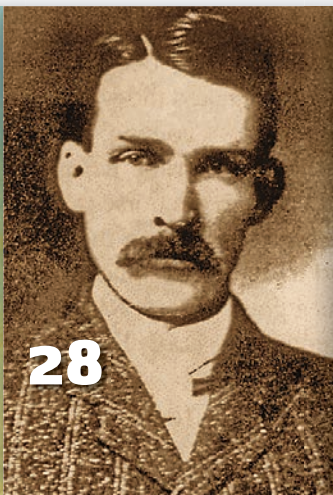
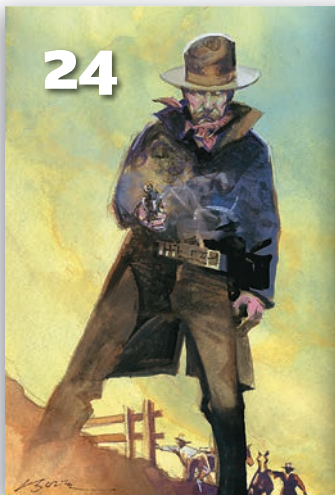


Join the Conversation

"Looks like Bob Dylan in Pat Garrett and Billy the Kid!"
—Bo Bedford of Telluride, Colorado



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Or was he caught at the wrong place at the wrong time?

—Andrew C. Isenberg

28 THE MOST CONTEMPTIBLE CHARACTER I EVER SAW

New evidence places Warren Earp in Cochise County during the 1886 Geronimo Campaign.

—Kim Allen Scott

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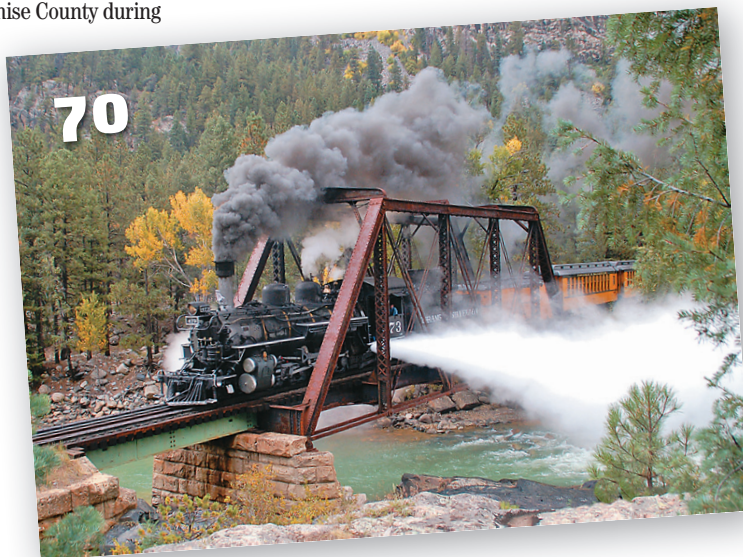
The Western classic that almost didn't get made.

—C. Courtney Joyner

70 HOP ABOARD!

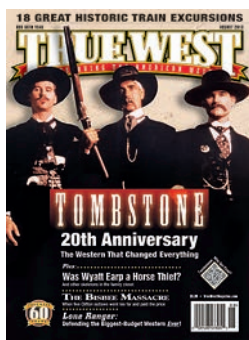
Get ready for a Wild West railroad adventure.

—Stuart Rosebrook



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CELEBRATING OUR 60TH ANNIVERSARY

Vol. 1 - No. 1

True West

BADMEN • RANGE WARS • GOLD RUSH • INDIAN FIGHTS • GHOST TOWNS • FRONTIER LIFE • BURIED TREASURE

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Something NEW in Western Magazines—all Stories TRUE!

The premiere issue of *True West* hit newsstands with the slogan—“Something new in Western magazines—all stories true!” Sixty years ago, founder Joe Austell Small published his inaugural issue with cover art by Randy Steffen. A U.S. Naval Academy graduate who passed away in 1977, Steffen wrote more than 1,500 magazine articles about the Old West in his career. His daughter, Bonnie Jo Steffen Thompson, remembers posing as one of the kids in the Santa Claus Bank Robbery, a real-life robbery her father painted. That mural can be seen in the First National Bank in Cisco, Texas.

“As a little kid in the '60s I used to always look forward to visiting my grandfather because he had piles of old *True West* magazines that I spent hours reading. That cover brings back a nice memory.”

— Jeff Wright of Dallas, Texas, from Facebook.com/TrueWestMag —

Still Crazy for Cochise County

A legendary movie set, a hugging mayor and a Lavender Jeep Tour.

Twenty years ago this past June, I arrived on a remote movie set, southeast of Elgin, Arizona. At the time, I had no idea I would be witnessing a dramatic and volatile moment in the life of a soon-to-be Western classic.

Kevin Jarre, the writer of the brilliant screenplay, was getting his first shot at directing, and he had extremely specific ideas on how his film should look (see p. 32). Within 48 hours, Jarre was fired from the project (allegedly, the scene I watched him direct was the final straw).

Almost everyone loves the resulting movie—*Tombstone*—but I am haunted, to this day, by Kevin's vision of the story, which I believe was even better than the final version.

I recently found myself back in Cochise County, this time to research the Bisbee Massacre for this issue (p. 40). Thanks to Ilona Smerekanich of the Bisbee Visitor Center, Bisbee and the nearby town of Warren rolled out the red carpet for me and my travel partner, Greg Carroll, our regional account manager for Arizona. We even got to stay at the opulent Calumet & Arizona Guest House B&B.

Although I have been to Bisbee a dozen times, and I pride myself on knowing its history, Greg and I were given a grand tour of the historic mining districts by Tom Mosier, owner of Lavender Jeep Tours. He revealed a ton of history I never knew.

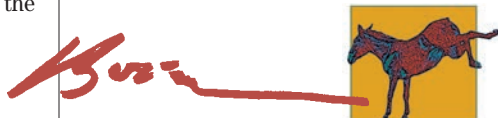
When it came to eating and drinking, our money was no good. I have to give a shout-out to the Old Bisbee Brewery Co., Jimmy's Hot Dog Co., Rosa's Little Italy (where I was hugged by the Hugging Mayor!) and Angela's Restaurant at the historic Copper Queen Hotel.

What a town. What a county! Great history, great food and great people.



Despite strict orders not to take photos, I snapped the top photo, of Kevin Jarre, on the set of *Tombstone* just prior to the director losing his job; the inset shows the setup that lost him his gig. (Above) Early-day Warren, outside Bisbee, where noted Southwest architect Henry C. Trost designed a home for the Joseph E. Curry family. Curry was chief clerk for the Calumet & Arizona Mining Company. Today, Joy Timbers opens up the beautiful home (right) to B&B guests.

— By Bob Boze Bell; Warren photo True West Archives —



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

Quotes

“Fear grows in darkness; if you think there’s a bogeyman around, turn on the light.”

– Dorothy Thompson

“Never believe anything in politics until it has been officially denied.”

– Otto von Bismarck

“A series of failures may culminate in the best possible result.”

– Gisela Richter

“Pressure makes diamonds.”

– Gen. George S. Patton

“Bad news about the news business is a story with legs.”

– Hal Espen, in *The New York Times*

“Youth is the best time to be rich, and the best time to be poor.”

– Euripides

“I’m American—more is more!”

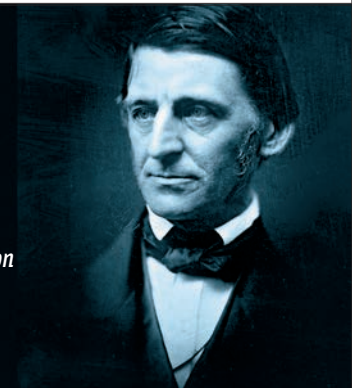
– Kate Upton, telling *Vogue* her ambitions in life

Bizarro BY DAN PIRARO



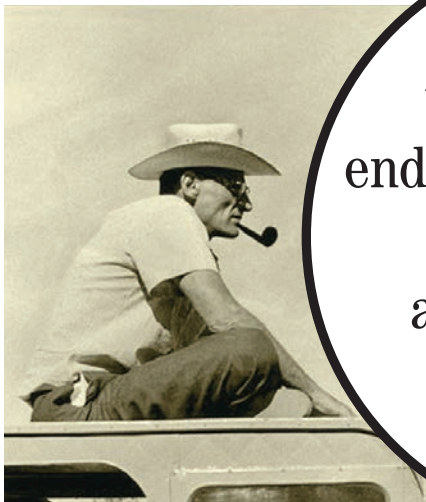
**“Be silly.
Be honest.
Be kind.”**

– Ralph Waldo Emerson



“This is why the theater is so endlessly fascinating—because it’s so accidental. It’s so much like life.”

– Arthur Miller (on the set of 1961’s *The Misfits*)



Old Vaquero Saying



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Cole Younger's Conversion

The anniversary of his lawless guerrilla days presents the outlaw with a unique opportunity.



On August 21, 1863, William Quantrill and his guerrillas set fire to the city of Lawrence, Kansas, and massacred about 200 of its inhabitants. Fifty years later, one guerrilla, Cole Younger (opposite page), saw a chance to redeem himself.

— True West Archives —

On a hot August night under a big-top tent, in the year 1913, an old man kissed his niece on the cheek, hauled himself slowly from his chair and walked down the aisle, as a choir sang the old hymn “Just as I Am, Without One Plea.”

Murmurs of recognition went up from the congregation as the man got to the altar and shook hands with the evangelist.

Former outlaw Cole Younger had come to Christ.

He had traveled a long road to that moment. Growing up in western Missouri, he had regularly attended church. Some kin thought he was destined to be a preacher. But during the Civil War, Cole joined William Quantrill’s rather un-Christian guerrillas.

Cole and his brothers stayed outside the law when the war ended. They did join a church choir in north Texas when they were on the lam in the 1860s-70s. What lawman in his right mind would

Cole loved grand gestures, and he made one by choosing that night for his transformation.

look for members of the James-Younger Gang in a choir loft, singing praises to the Savior?

But then came the 1876 debacle in Northfield, Minnesota, which resulted in prison for the Younger boys.

Behind bars, Cole’s younger brother Bob died of tuberculosis in 1889. A dozen years later, Cole and Jim were

freed. In 1902, Jim—who suffered from depression—killed himself.

The last living Younger brother turned a page in his book of life and wrote his autobiography in 1903. Its 18-page addendum, “What Life has Taught Me,”



was a sermon in itself: crime does not pay, stay away from alcohol and embrace God. The book sold poorly.

During the next 13 years, Cole shared his life story at churches and revivals. In 1909-10, he went on a lecture tour in the Midwest, earning enough money to build a house in Lee's Summit, Missouri. His unmarried niece Nora Hall lived with him.

In 1913, the Reverend Charles Stewart, a Younger family friend, pushed Cole to attend a month-long revival at a Christian church in Lee's Summit. He showed up on August 21.

When the preacher called for folks to come to the altar rail, Cole was the first person to do so (another 150 or so were baptized that evening).

The former outlaw had reasons to convert on that date. It was the 50th anniversary of Quantrill's raid in Lawrence, Kansas, where the guerrillas murdered up to 200 men and boys. Cole was there, but he didn't participate in the killings; several reports stated he saved a number of lives that day. Even so, the guilt about the incident stayed with him for all those years. Cole loved grand gestures, and the 69-year-old certainly made one by choosing that night for his transformation.

Many people questioned whether or not Cole had truly been "born again." We'll never know the truth, of course, but Cole continued to attend church, to give his testimony and to sing in the choir until his death three years later. ❏

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The Saloon Keeper

No, he doesn't tend bar; Roger Kislingbury collects the hardware and histories of frontier saloons.



Roger Kislingbury explains his fascination with saloons: "Saloons had everything—whiskey signs, coin-operated gambling machines, cigar cutters, leaded glass, those beautiful back bars, they just had everything."

— Courtesy Roger Kislingbury —

The cowboys and Indians did not catch five-year-old Roger Kislingbury's attention in 1949, the year his dad bought an RCA television that allowed him to watch Western shows and movies.

What fascinated him was the saloon where so much of the action took place: the building with an ornate back bar and fancy gambling machines. "To me, the camera never paid enough attention to these mysterious machines," he admits.

During a visit with his Dad to the now-defunct Pony Express Museum in Arcadia, California, he saw a real ornate back bar, with its carved wood and stained glass mirrors. When his Dad inserted a coin into a player piano at the museum—one that not only played, but lit up—the boy got bit hard by the collecting bug. "I've been collecting ever since and working

on old machines," he says. "I built a saloon in my basement—down to every bolt and screw."

Of course, the big hardware came later in life. When he was a kid, he started out small, collecting bottle caps and comic books. "I sold off my comic book collection to pay off my divorce attorney," he says. "Who'd have thought Donald Duck would bail me out!" (He is remarried now, to Ellen, who is famous for the Kisling teddy bears she makes.)

In the 1970s, the 30-something Kislingbury bought his first saloon machine, a "Trade Stimulator" that had sat on a saloon counter in the 1890s and dispensed cigars for a penny. He began making a habit of rummaging around the backrooms of Pasadena arcades, where he often found a gem among the cast off junk.

"I don't like old saloons... I love them."

His "greatest" find, he says, was from a bar in Hudson, Wyoming: "I snuck into the basement and found a Caille double upright slot machine with music." Kislingbury paid about \$10,000 for it, sold it for three times that amount and laments that if he still owned it today, it would be worth about \$175,000. "But I had house payments to make, and you gotta eat," he says.

He and two buddies were so taken with Old West saloons, they built their own from scratch and ran the Handlebar Saloon in Pasadena for several years. They filled the place with moose heads and vintage liquor ads, to mimic the scenes seen in pictures of 1800s saloons.

Kislingbury began collecting those historical photographs in the 1950s, finding them wherever he went on his travels. "But with the Internet and eBay, oh boy," he says, "I had access to stuff all over the country—I've bought a lot."

The proof of that obsession is his 1999 book, *Saloons, Bars & Cigar Stores*, that showcases more than 150 rare photos. A second edition is due out this year, *American Saloons: A Pre-Prohibition Photo Album*. It will feature 200 black-and-white photos and color postcards. He plans to print 3,000 copies for \$64 each.

Kislingbury has built his life around his passion for historic saloons. He pays the house payments with his gaming slot and gambling machine restoration and collecting business in Pasadena. "If you don't do what you love, you're a fool," he says. And everybody knows what he loves. As he told readers in his first book, "I don't like old saloons...I love them!"



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



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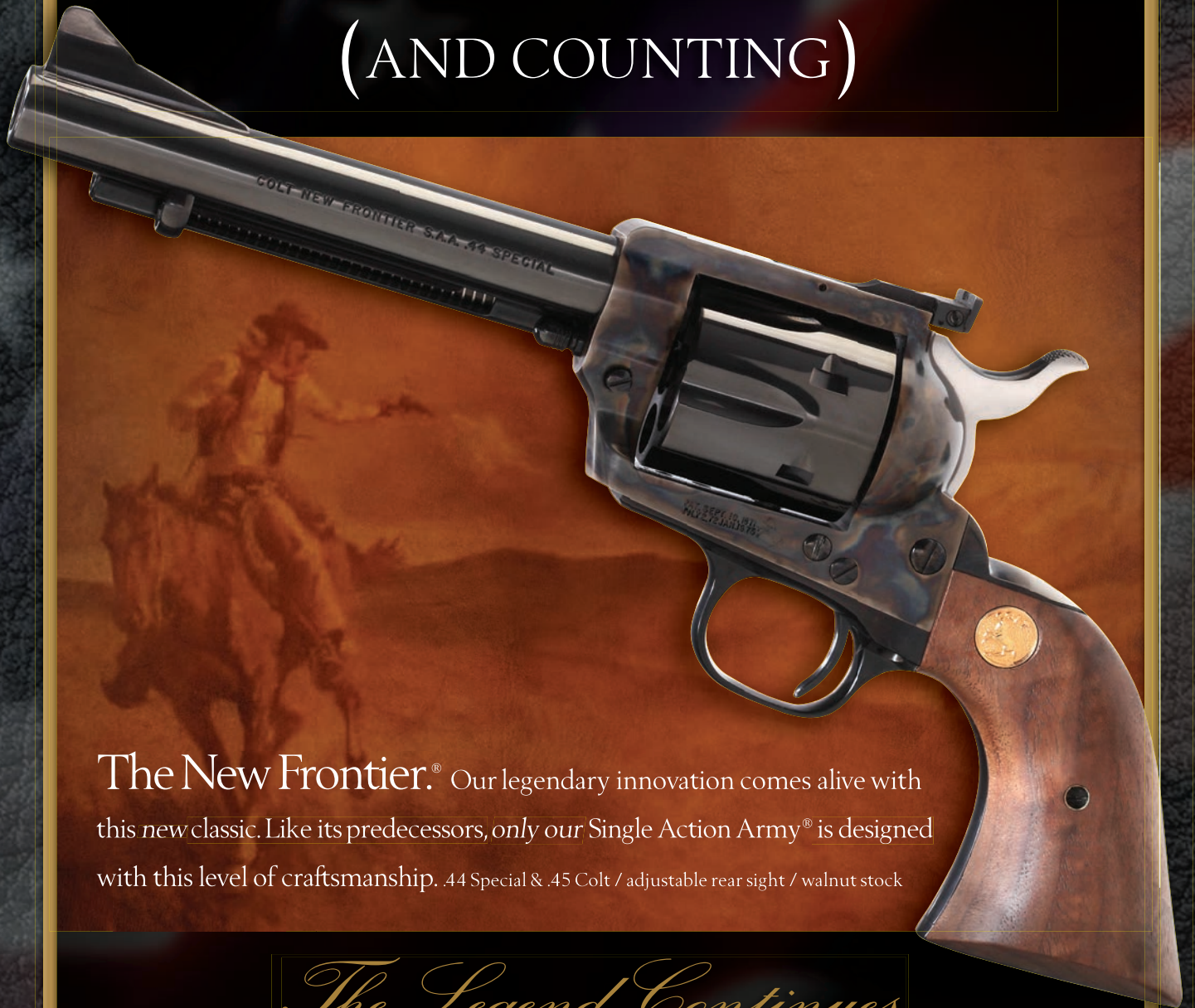


Apr-2012
Texas Ranger, JB Hawkins



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quality firearms manufactured by the Italian factories of Pedersoli and A. Uberti, who have each earned well-deserved reputations of producing straight-shooting, top-notch firearms.

Shootists can get their Remington rolling block replica rifles in a number of styles: from straight-stocked or pistol-gripped models, plain or fancy, and full-length or shorter carbine form.

For example, E.M.F. Company offers four octagon barreled models of the Remington rolling block .45-70 rifles, including a 30-inch or 34-inch barreled "John Bodine" model. This is a replica of the Remington used by American shooter Col. John Bodine in the celebrated 1874 Creedmoor match between the Americans and the Irish (the Americans won). It features double-set triggers, a color case

Dixie Gun Works offers this nifty, 7½-pound rolling block carbine with a 20-inch barrel and a military-style graduated leaf sight in either .44-40 or .45 Colt caliber. Dixie's reproduction is similar to those produced during the latter portion of the 19th century, but without the saddle ring and bar on the left side.

—Courtesy Dixie Gun Works—

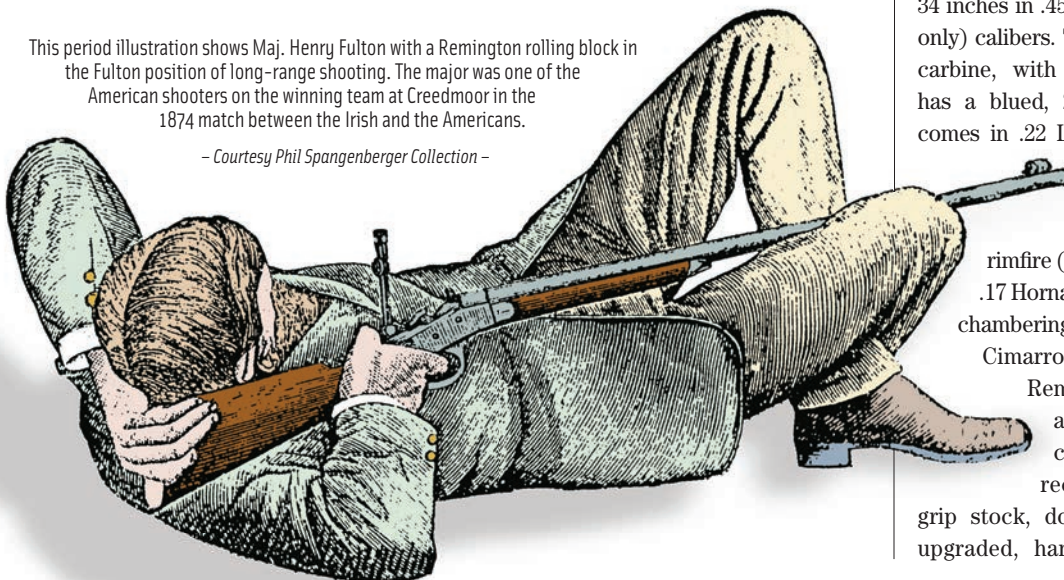
hardened receiver, an adjustable tang rear sight, checkered walnut pistol-grip stock and a plain fore-end with a German silver inlet nose cap. E.M.F. also offers a 34-inch tubed Super Match version, and two 30-inch barreled rifles in either a Target or Silhouette model.

Taylor's & Co. offers the rolling block in a John Bodine rifle with its distinctive Bodine-type features. Its Creedmore [*sic*] No. 2 receiver has a coin finish, checkered pistol grip stock and a checkered fore-end with a Schnabel tip, rather than the German silver cap. Both models come in blued octagon barrels of 30 or 34 inches in .45-70 or .45-90 (special order only) calibers. Taylor's Baby rolling block carbine, with its color-cased receiver, has a blued, 22-inch round barrel and comes in .22 Long Rifle, .22 Magnum or .357 Magnum, while A. Uberti's 1871 Hunting carbine is available in rimfire (.22 Long Rifle, .22 Magnum, .17 Hornady Magnum) and centerfire chamberings (.38-55, .30-30, 45-70).

Cimarron has an "Adobe Walls" Remington rolling block with a 30-inch blued octagonal, color case hardened receiver, checkered pistol grip stock, double-set triggers and an upgraded, hand-finished walnut stock

This period illustration shows Maj. Henry Fulton with a Remington rolling block in the Fulton position of long-range shooting. The major was one of the American shooters on the winning team at Creedmoor in the 1874 match between the Irish and the Americans.

—Courtesy Phil Spangenberg Collection—



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Although his choice of a Remington rolling block carbine has merit, Arizona stagecoach robber William "Brazen Bill" Brazelton unfortunately got himself killed after an attempted holdup in 1878. This photo is offered solely as evidence of the rolling block's presence on the frontier. Good gun! Wrong profession!

— Courtesy Phil Spangenberg Collection —

featuring a German silver fore-end nose cap. While a "Big Fifty" (.50-90) Sharps brought buffalo hunter and Adobe Walls defender Billy Dixon lasting fame in June 1874 when he made his 1,538-yard shot, hitting an Indian warrior and effectively ending the battle, Dixon reputedly used the Remington rolling block rifle for much of his hunting. Cimarron's .45-70 is typical of the type Dixon would have usually employed on the buffalo range.

Dixie Gun Works catalogs nearly 20 different rolling blocks, including a .45-70 John Bodine model, a Black Hills Long Range model in either .45-70 or .40-65 (blackpowder cartridge) caliber, a Sporting model (also offered in either .45-70 or .40-65), a heavy-barreled buffalo model in .45-70 and a lightweight (6¾-seven pounds) Mississippi short rifle in .45-70 or .45 Colt, as well as a 7½-pound carbine with a 20-inch tapered round barrel in either .45 Colt or .44-40.



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You can find even more variations of the Remington rolling block, but far too many details than can be listed here. I advise you to check each outfit's offerings online or in their catalogs. Like the original Remingtons, these replicas are solid shooters! ❏

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

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Asher's Legacy

A rare Cheyenne ledger book offers insight into a dark Civil War tragedy.

Thrust into a war within America's Civil War, seven-year-old Ambrose Asher carried with him a Cheyenne treasure. The oldest-known ledger book of Plains Indian drawings, it bid in for an astonishing \$150,000 at Sotheby's New York on May 22.

The Cheyennes had killed Asher's grandfather and uncle, and other members of the Eubank wagon train, on August 7, 1864. They had been on the warpath since May, when U.S. Army troops cold-bloodedly murdered Chief Lean Bear, who greeted them while wearing the peace medal bestowed upon him by President Abraham Lincoln.

Facing troops who had been instructed to "shoot all Indians on sight," Black Kettle, the new Cheyenne leader, attempted to make peace by arranging to turn over four young captives, with Asher among them. Fort Lyon's commander, Maj. Edward Wynkoop, risked his career by agreeing to the treaty. He ended up getting transferred.

Two days after Wynkoop's departure, Lewis Giberson, who had taken in Asher, left the boy with his wife, Sarah, and their three sons as he force marched with the Third Volunteer Cavalry to Sand Creek. We don't know what Lewis felt about the Army's massacre of Black Kettle's peaceful village on November 29, or his role in it, but as soon as the snow melted that winter, Lewis left Denver, Colorado, and moved his family to Nebraska.

The seven year old also moved, back East, to live with his maternal grandmother. He left the Cheyenne ledger book with the Gibersons. The age of this book is exceptional; Asher returned with it on September 28, 1864, making it older than both the Little Shield ledger, which documents the Platte River War of 1865, and the Dog Soldier ledger of 1865-69. The book also depicts a Cheyenne horse mask, which

heretofore had only been documented in writings, such as a report of an 1806 visit to a Cheyenne village by Canadian trader Alexander Henry.

This rare ledger book transcends the "tragedy of Sand Creek, bringing the triumphs of the brave men who gave their lives in an attempt to stop a war in 1864, once again into the light of history," notes Mike Cowdrey, a respected Plains Indian historian of ledger drawings.

A seven year old collected it. A pioneer family saved it for a century and a half. The story of this American document could have ended with peace, with the Cheyennes and the U.S. Army working together to prevent further hostilities. Instead, it represents the unseen enemy. You see, these drawings are unique in yet another way. They depict inter-tribal conflicts, particularly with the Pawnee. Hostilities with the U.S. military had not yet made it into the record. The worst of the Indian Wars were still to come.

Just like this important ledger book exceeded expectations, by selling for more than three times its high estimate, the master artworks sold at Sotheby's also had collectors bidding high. Overall, collectors bid more than \$26.5 million at Sotheby's two art auctions.



Notable American West Art Lots Included
(All images courtesy Sotheby's New York)



When the Cheyennes freed Ambrose Asher, he carried with him a 34-page ledger book that contains the above drawings. He is shown here with the other young captives (from left): Daniel Marble, Laura Roper, Isabel Eubank and Asher.

UPCOMING AUCTIONS

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Cowboy & Indian Collectibles
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AuctionInSantaFe.com • 307-635-0019



The biggest surprise among the American West artworks was William Keith's *Yosemite Valley*. Collectors bid up the 1876 oil, appraised to sell at \$90,000, to \$625,000. This also marked an auction record for the artist; his previous record, \$160,000, was set by Bonhams in 2007 for the 1873 oil *Land's End*.

A cast of Charles M. Russell's 1921 bronze *An Enemy That Warns* went for six times its high estimate, bidding in at \$360,000.



Joseph Henry Sharp's *The War Bonnet* was expected to sell for \$180,000, but hammered down at \$210,000.



Four Alfred Jacob Miller lots were on the auction block at Sotheby's; the highest-selling artwork, *War Path*, hammered down at \$300,000.



Collectors gave Frederic Remington a strong showing when the Art Institute of Chicago sold off two of his works. His 1889 oil, *Call the Doctor* (above), bid in at \$900,000, while his 1902 drawing of troops in Cuba, *The Advance (Guns Must Be Delivered)* (left), sold for \$280,000.



THE LATEST WYATT EARP TOME CLAIMS THE STALWART LAWMAN
MAY HAVE BEEN AT THE WRONG PLACE AT THE WRONG TIME.

Was Wyatt Earp a Horse Thief?

Historian Andrew C. Isenberg does not see Wyatt Earp as a beacon of rough justice. As the author of the latest Wyatt Earp tome, *Wyatt Earp: A Vigilante Life*, he portrays the shadow life lived by the man with the badge.

As Isenberg writes, “He donned and shucked off roles readily, whipsawing between lawman and lawbreaker, and pursued his changing ambitions recklessly, with little thought to the cost to himself, and still less thought to the cost, even the deadly cost, to others.”

But don’t mistake Isenberg. This historian is not out to paint Earp as an impulsive lawbreaker without sound evidence. As you can see by the story he shares here, his research offers a searching account of a man with shifting identities, who lived in a world that seesawed between extrajudicial violence and punishments meted out by legal authorities. We hope his answer to an age-old question among Earp historians will encourage more researchers to fairly and meticulously examine the complexities and contradictions so often found within legendary characters of the Old West.

—The Editors

Wyatt Earp’s 1871 arrest for horse theft in the Indian Territory, which first came to light in Ed Bartholomew’s book, *Wyatt Earp, 1848 to 1880: The Untold Story*, has long troubled some of Earp’s defenders.

At the time of the book’s publication in 1963, the image of Earp as a stalwart Western lawman was at its height. Frank Waters had taken a stab at bringing the reputation down a few notches, with his 1960 book, *The Earp Brothers of Tombstone*, but most people still saw Earp as a hero. The horse theft charge was such a direct challenge to that impression that some defenders of Earp’s reputation have denied that the man who became a police officer in Kansas and Arizona could have been capable of such a crime. One defender, Earl Chafin, went so far as to suggest that the arrestee was “another Wyatt Earp, a lawless ex-Confederate soldier from Tennessee.”

Geography suggests that the man arrested for horse theft was, as Chafin put it, “our” Wyatt. Earp was in Lamar, Missouri, in late 1870, a few months before and less than 100 miles away from Fort Gibson, where the theft allegedly took place. He left Lamar under a cloud, accused of having absconded with public funds. While it seems likely that “our” Earp was arrested in Indian Territory in 1871, an

unanswered question remains: did Earp actually commit horse theft? Police corruption and false arrests in Indian Territory in 1871 suggest he may have been in the wrong place at the wrong time.

Brutal and Corrupt

Of all the dangerous places in which Earp found himself in the course of his turbulent life—including Dodge City and Tombstone—the Indian Territory in 1871 was in many respects the most brutal and corrupt. The resident Cherokees, whom the government had forcibly removed to the Indian Territory from Georgia in the 1830s, were divided into bitter factions that frequently exploded into violence. Numerous outlaws found refuge in the sparsely populated Indian Territory, a vast region under the tenuous legal authority of the Western District of Arkansas court. Many of the Western District’s notoriously corrupt deputy U.S. marshals had been schooled in the violence of the Civil War—some had reportedly been members of William Quantrill’s irregular force. Precisely because of this reputation for violence, Charles Portis set his 1968 novel *True Grit* in the Western District.

Corruption in the Western District was widespread. In 1866, the principal chief of the Choctaws, Peter Pitchlynn, who occupied a reservation in the southeastern corner of Indian Territory, complained that the deputy U.S. marshals for the Western District “annoyed and harassed” them by “going about our country with an armed force and arresting numbers of our citizens for offenses alleged to have been committed....” The arrests, the Choctaw chief argued, “are without any just cause, the main inducement with the assistant marshals being to make fees thereby....”



Part-Time Outlaw?

Whether Wyatt Earp was in the Indian Territory for illicit purposes or rounded up for being in the wrong place at the wrong time, his arrest for horse stealing is just one of the troubling episodes on the legendary lawman's resume.

— Illustration by Bob Boze Bell —

Boze

By 1874, the abuses in the Western District prompted a committee of the U.S. House of Representatives to hold hearings. Their findings confirmed the charges of the Choctaws: false arrests and fraudulent accounts were the norm.

The deputy U.S. marshals ought to have been kept busy policing real crime in Indian Territory. In its spring 1869 session, the Western District court tried one Chickasaw and three Cherokee men for three separate murders. In September, two Choctaws—one a veteran of the Confederate Army—murdered a black man and a Choctaw man in order to steal the goods they were hauling to a store in Indian Territory.

Across the border in Arkansas, disputes were also deadly. In May 1869, John Read, who was in Van Buren to serve as a juror in the district court, shot and killed William Bledsoe rather than surrender to him the horse that Bledsoe had won from him in a wager. In August of the same year, Monroe Srum shot Harris Thomas to prevent Thomas from courting Srum's sister. As in other parts of the Reconstruction-era South, white violence against blacks in western Arkansas was rarely punished: three white men who killed a black man in 1869 were acquitted because the only testimony against them came from black witnesses. White supremacist societies operated with such impunity that the Van Buren baseball team called itself the Ku Klux Klub.

Altogether, the Indian Territory was not a place for anyone looking to stay out of trouble. As such, Earp, who arrived in the territory shortly after leaving Lamar, found himself in trouble in short time.

Wyatt, the Horse Thief

On April 1, 1871, Jacob Owens,* a deputy U.S. marshal of the Western District, filed his bill of information that accused Earp and two other men of stealing two horses.

"...Wyatt S. Earp, Ed Kennedy, John Shown," Owens wrote, "on the 28th day of March AD 1871 in the Indian Country in said District did feloniously willfully steal, take and carry away two horses each of the value of one hundred dollars, the property goods and chattels of one William Keys."

Anna Shown contended that Earp and Kennedy had duped her husband into stealing the horses. She told Owens: "They got my husband drunk near Ft. Gibson, I.T., about the 28th of March 1871. They went and got Mr. Jim Keys horses, and put my husband on one and he lead [*sic*] the other, and told him to ride fifty miles toward Kansas..." where they would meet him.

Her husband John had ridden with the stolen horses to the thieves' appointed meeting place north of Fort Gibson; Anna accompanied Earp and Kennedy there in a hack. Once reunited, the four hitched the stolen horses to the hack and continued their flight toward Kansas, driving the horses at night and resting by day to avoid detection. Keys, however, followed their trail and overtook them after three days.

Unable to make bail, Earp found himself confined in the district jail in Van Buren.

"Earp and Kennedy told Keys that my husband stole the horses. They also said that if Shown [my husband] turned states evidence then they would kill him," Anna claimed.

Six days after Keys overtook and apprehended the thieves, Owens and other posse members took Earp, Kennedy and John into custody. Owens returned with the prisoners to the Western District courthouse in Van Buren, a building set on a square overrun with unfenced swine (the local newspaper waggishly referred to the courthouse square as "our public pasture"). On April 14, at Earp, Kennedy and Shown's arraignment, James

Churchill, U.S. commissioner for the Western District, set bail at \$500 each. Unable to make bail, Earp found himself confined in the district jail in Van Buren.

Doomed to the "Hole in the Wall?"

Horse theft was a felony and, together with counterfeiting, was one of the most common felonies on the 19th-century frontier. But contrary to popular belief, it was not a capital crime in the American West in 1871. The last time a court in the U.S. had ordered anyone hanged for stealing horses was in California in 1851. If Earp had been convicted of horse theft, he likely would have been sentenced to five years in the federal penitentiary in Little Rock. That was the sentence handed down to three horse thieves in the Western District court in December 1869. A horse thief on the "middle border" where Missouri, Kansas, Arkansas and the Indian Territory converged had more to fear from vigilantes than from the authorities. In the fall of 1870, in Butler County, Kansas—less than 100 miles from Fort Gibson—a vigilance committee of nearly 800 men lynched eight suspected horse thieves.

While the authorities did not hang horse thieves, a sentence of five years in prison was a sobering prospect for 23-year-old Earp. If convicted, Earp would have spent some of that time in the Western District courthouse jail before being transferred to Little Rock to finish his term. Though Earp may not have known it, between his arraignment and his scheduled trial, the Western District of Arkansas court was scheduled to move from Van Buren a few miles west, across the Arkansas River, to the abandoned Army post of Fort Smith. A Western District marshal had transformed two rooms in the basement of the new Fort Smith courthouse into a jail. A Van Buren newspaper reporter described the Fort Smith jail shortly after its opening as a "Hole in the Wall" that was "gloomy and dark and rank."

When Anna Dawes visited Fort Smith with her father, Sen. Henry Dawes, in 1885, she described the jail as consisting of two dark, low rooms, with as many as 50 men per room. Light and ventilation entered each room through windows that opened into the areas beneath the ground-floor verandas. A single chamber pot—placed in the unused fireplace in the hope that the stench would be

*Jacob Owens: The spelling of his last name varies in different documents. Some handwritten accounts from the National Archives list him as Owen.

carried up through the chimney—served all of the inmates of a room. Prisoners slept on wooden cots and were given few opportunities to wash. Anna described the jail as “dirty beyond description” and a “piece of mediaeval barbarity.”

Bold Daylight Escape

Earp did not stay in Arkansas long enough to experience the basement dungeon in Fort Smith. He and five other men would make a bold daylight escape on May 3, roughly two weeks after his arraignment and only days before the court moved to Fort Smith.

Earp found himself among 10 men confined to a cell in the upper story of the soon-to-be-defunct Van Buren jailhouse. His cellmates included John Shown, the man he had allegedly duped into horse theft; two accused murderers who faced hanging; and two brothers, Henry and Jerry Perry, charged with counterfeiting and the attempted murder of Benjamin Shoemaker, a Western District deputy marshal.

Earp, Shown, the Perry brothers and the two accused murderers pried off the rafters in one corner of the cell, hoisted themselves into the low attic and crawled across the rafters to a small, grated window that provided ventilation. They enlarged the window opening by removing some stones from the building’s exterior wall. Tying blankets from their cell into a rope, they lowered themselves 20 feet to the ground. After they crawled under the fence surrounding the jailhouse, they were free.

Trumped Up Charge?

On May 8, the court issued a writ ordering Western District Marshal William Britton to force Earp and Shown to appear for trial in November. A week later, Kennedy, Shown and Earp (the latter two in absentia) were indicted for horse theft in Fort Smith.

Kennedy was tried on June 5, and he ended up being acquitted of the crime. The acquittal was not entirely unusual: the most complete study of prosecutions on the frontier indicates that only about half of all indictments led to convictions. In the Western District, where the authorities arrested numerous people on trumped-up charges, the conviction rate was even lower: in its November 1871 term, 28 criminal cases (including Earp’s case) were carried over from the May term and added to 238 new indictments. Of those 266, prosecutors secured only 51 convictions; the court saw 45 acquittals and 77 continuances. To be fair, the low conviction rate does not necessarily point to a defendant’s innocence. Yet the low conviction rate in the Western District—far lower than in most frontier courts—was in all likelihood a result of the large number of cases that had started as false arrests.

GOINGSNAKE MASSACRE

True West readers may recognize the name Jacob Owens, as he was among the eight members of the U.S. Marshals Service killed during the disastrous April 1872 arrest in Indian Territory, amounting to the largest single loss of life in the agency’s history. Mark Boardman reported this cover story in our April 2013 issue.

In case you missed the story:

Read it by searching for “Killed in the Line of Duty” in our online archives at TWMag.com. To buy the collectible back issue, visit Store.TWMag.com

Was Earp one of those arrested on trumped-up charges? The historical record offers more questions than answers. The deputy marshals of the Western District notoriously made arrests on specious charges simply to collect fees for their services. As one former deputy marshal testified to Congress in 1874, “We would go out and gobble up everybody that we could get hold of. Marshal Britton told us to arrest any person that there was any charge against and bring them to Fort Smith; that we could get warrants when we got here.”

To exploit the system to the fullest, Britton also exaggerated the number of men in a posse and the number of miles they traveled so he could claim greater expenses. In return, Britton kept a third of the inflated expenses that were intended to be paid out to his subordinates.

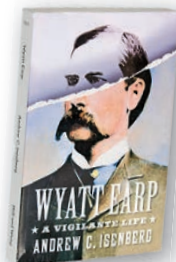
Earp may have been gobbled up by Britton’s corrupt system. Owens, the deputy marshal who signed the bill of complaint against Earp, was one of the deputies who lined his pockets by arresting unoffending Indians and the occasional white vagrant and conveying them to the court in Arkansas. In 1874, Deputy U.S. Marshal Shoemaker testified that Owens was one of the “confidential men” who routinely committed fraud by exaggerating the number of men in posses. Moreover, Shoemaker reported, Owens had pressured him into giving false testimony when a federal investigator came to Fort Smith in 1873 to look into the fraud charges.

Owens was not called to testify in that Congressional inquiry. This was not, however, because he was above suspicion, but because he, accompanied by another of the Western District’s “confidential men,” had been killed in a bloody shoot-out in the Indian Territory in 1872, only a year after Earp’s escape.

Owens had died while trying to arrest a Cherokee man for attempted murder, only to find himself in the middle of a violent Cherokee feud between the Cherokee members of his posse and the accused man’s supporters. Eight men were wounded and 11 killed in the shoot-out (two died the next day).

Owens—the only man who could say with certainty whether Earp was falsely accused in 1871—was shot through the abdomen and lingered for a day before dying. ❧

Andrew C. Isenberg covers this history in his book, *Wyatt Earp: A Vigilante Life*, published by Hill and Wang in June 2013. A professor of history at Temple University, he is a historian of the American environment, the American West and the encounter between natives and settlers.



Captain Gustavus C. Doane (center), wife Mary and an unidentified officer relax at a temporary camp on the San Carlos Indian Reservation circa 1889. The new revelation regarding Doane's encounter with Warren Earp has never been published.

– Courtesy Museum of the Rockies at Montana State University –



The Most Contemptible

**YOU SAW
IT HERE
FIRST!**

BY KIM ALLEN SCOTT



We hope this significant discovery in the annals of Earp family research will generate much interest and discussion among the readers of *True West*! Read on to find out where Warren Earp might have disappeared to after the infamous Vendetta Ride, which took place a few years before this photo of him was taken in the 1890s.

- True West Archives -

During the summer of 1886 in the midst of the Geronimo campaign in southern Arizona, Capt. Gustavus Cheyney Doane wrote dozens of letters to his wife, Mary, attempting to soothe her concerns about his safety. Doane commanded Company A, 2nd U.S. Cavalry, which, in August, had been posted at a sleepy heliograph station near Cochise Stronghold at the foot of the Dragoon Mountains. Of the more than 4,000 troops mobilized in Arizona, only a handful were actually needed to track Geronimo's band south of the Mexican border, while the majority of troops, like Company A, wiled away their time occupying strategic points and providing a reassuring presence for area civilians. As Doane came to realize, the greatest danger faced by his own command that summer came not from hostile Indians, but rather from the visits of mobile whiskey and flesh peddlers who promptly arrived every payday, setting up open air brothels just beyond his camp's perimeter.

"This country is full of tramps, thieves, and ten cent gamblers," he complained to Mary. "Both whiskey and water are sold per drink at about the same price at roadside doggeries."

In spite of his continuing reassurances, Doane never seemed to be able to convince his wife to stop worrying that summer. The more the captain wrote, the more things Mary found to fret about, ranging from her fears of his possible dalliance with prostitutes to rumors of a new war with Mexico. On August 18, Doane impatiently addressed both concerns in a remarkable letter that may not have comforted his wife, but certainly

Character I Ever Saw

New evidence places Warren Earp in Cochise County during the height of the 1886 Geronimo Campaign.

left a tantalizing clue for Earp family researchers. Doane's message suggests the presence in southern Arizona of Wyatt Earp's younger brother Warren at a time when his trail has largely been obscured to historians. Before we take a closer look at Doane's cryptic reference to Warren, however, we need to review the circumstances surrounding its composition.

Tracking the Earps

While Doane and his men fought their campaigns against boredom, the bottle and the bordello that August, most of the surviving members of the Earp brothers had scattered far from the scene of their famous 1881 gun battle in Tombstone. Confirmed evidence of their precise whereabouts and activities is hardly complete.

Jim, the eldest, had accompanied the body of his murdered younger brother Morgan back to Colton, California, in March 1882. Although he and his wife, Bessie, wandered as far as Montana Territory during the intervening years, Jim likely returned to his parent's hometown of Colton or nearby San Bernardino sometime prior to his listing in the 1887 city directory as the proprietor of the Club Exchange Saloon.

Virgil, grievously wounded by a shotgun blast in December 1881, also eventually returned to Colton. In February 1886, he, along with his father Nicholas, gave testimony in a Los Angeles breach of promise lawsuit and, in July, Virgil won election as the Colton village constable.

Wyatt had likely set up his residence in San Diego by the summer of 1886, although indirect evidence suggests he may have been in Trinidad, Colorado, as late as early January.

What has eluded historians is the 1886 location of the youngest Earp brother, Warren. We know he accompanied Wyatt on the Vendetta Ride in 1882, which led to a murder indictment against both men, and historians have placed Warren in Eagle City, Idaho, in 1884 when Wyatt and Jim were operating a saloon at that gold camp. In between times, Warren supposedly lived in Colton at the family home; in the summer of 1886, he presumably worked there as a "swamper" in his brother Jim's



Captain Doane, as he appeared during the Geronimo Campaign in 1886.

- Courtesy Montana State University, Gustavus C. Doane Papers -

saloon. However, according to Capt. Doane's mention, Warren returned to the Tombstone area that summer, when he became involved with a Mexican controversy that had nothing to do with the chase after Geronimo.

The Mexican Trouble

Across the Rio Grande from El Paso in 1886, an American newspaper editor named Augustus K. Cutting managed to get himself into a load of trouble that resulted in escalating dangerous international tensions. Cutting published a newspaper on the Mexican side of the border that, in late June, attacked a rival editor in language guaranteed to bring a libel suit. When a Mexican judge ordered that Cutting publicly retract his comments, he did so, but he then walked across the bridge to the United States where he published the same slurs in the *El Paso Herald*.

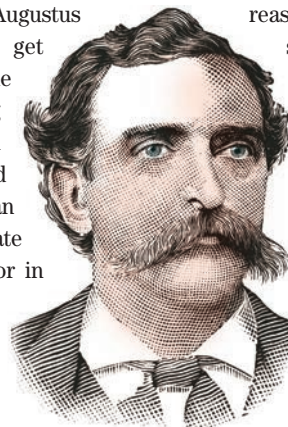
Cutting found himself in jail after returning to Mexico,

and his imprisonment for libel committed on American soil started a firestorm of protests across the United States. Hotheads from Pennsylvania to California called for a war against Mexico. While Mexican troops prepared entrenchments across the river from El Paso, volunteers offered their services for an invasion. One such group of would-be liberators gathered in the Tombstone area; Warren may have been among their number.

As Cutting cooled his heels in a Mexican jail and excitable Americans howled for the opportunity to help liberate the newspaperman, Capt. Doane continued to battle the whiskey peddlers and prostitutes who assaulted his Cochise Stronghold camp. His strain began to show as the summer dragged on. When Mary expressed her concerns that her husband might be tempted, Doane dismissed her distress with crude jocularly. "What do you suppose I would have to do with those hideous old sluts that are humping soldiers out in the brush in reliefs?" he asserted, "If you could see their performances by moonlight once or hear their howls and jokes with the men at a distance of a few hundred yards as I am compelled to night after night you would probably be at least as disgusted as I am."

If not placated by this blunt reassurance, Mary at least found something else to worry about—the rumors of a new war with Mexico over the Cutting affair. When Doane answered this concern, he left the clue regarding Warren that continues to puzzle Western historians nearly 130 years later.

"The Mexican trouble is all bosh. Cutting was properly imprisoned, at least so it begins to come out from the best sources. There is no movement [of troops] here in consequence of such reports and none expected," Doane wrote. "The men who are offering to raise troops



Augustus K. Cutting, the hotheaded Texas newspaper editor whose libelous writings almost started a war with Mexico in 1886.

- From *The Biographical Review of Prominent Men and Women of the Day* by Thomas W. Herringshaw, published in 1888 -

THE EARP FAMILY'S SECRET

In 1894, Warren Earp was registered as a guest at the Willcox House hotel in Willcox, Arizona. At this time, he met John Nathan Boyett, a cattleman and business associate of Col. Henry Clay Hooker who owned the successful Sierra Bonita cattle ranch north of town. Boyett, who often had dinner with the Hooker family at the ranch headquarters, was a "tall, handsome, grey-eyed, soft spoken Texan, better educated than most cowboys of that time," recalled Col. Hooker's daughter-in-law Forrestone.

For the next six years, Earp worked at various jobs around Willcox, including bartender, stagecoach driver and livestock inspector for Col. Hooker. He and Boyett often crossed trails.

Meanwhile, in June 1900, Mary Katherine Cummings, known as Big Nose Kate, retired from her former trade in Tombstone, took a job as a housekeeper for a mining man named Jack Howard, who lived in the Dos Cabezas Mining District outside Willcox. One month later, on July 6, 1900, Boyett killed Earp at the Headquarters Saloon.

In the 1930s, after Howard died, Big Nose Kate became a resident of the Arizona Pioneers Home in Prescott. Here, while reminiscing, she told Father Rudd that "Warren Earp's death in Willcox was the result of an altercation between two individuals involved in an unnatural male relationship."

After Earp's killing, Boyett sold his property in Willcox and quickly returned to Texas. He died at age 57 of gastritis on December 16, 1919, in Hays County, Texas. His body was buried in the Fischer Store Cemetery near the Boyett family plot. No wife, no children, he died a quiet recluse. His tempestuous break-up with Earp, the personal details about their relationship and the event that triggered the shooting tragedy was taken to his grave.

—Phyllis Morreale-de la Garza

Captain Doane attempted to sketch one of the "seedy scallywags" who visited his Cochise Stronghold camp in one of his letters home to his wife Mary.

— Courtesy Montana State University,
Gustavus C. Doane Papers —

"Earp of Colton"

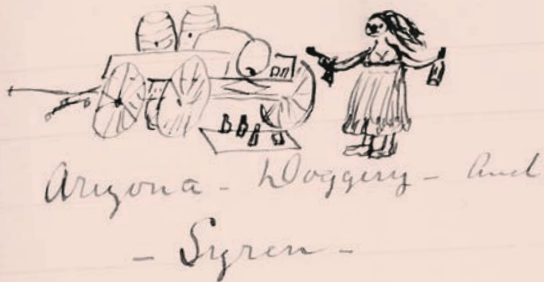
The captain was never one to use words carelessly. He held a reputation as one of the best report writers in the frontier

Army, and his published description of the 1870 Yellowstone expedition played a key role in the establishment of America's first national park. If Doane told his wife he saw "Earp of Colton," he meant exactly that. Although the Tombstone newspapers do not report on any Mexican invasion volunteers organizing, a blurb in Prescott's *Arizona Weekly Journal-Miner* confirms that 28 unidentified Tombstone men had offered themselves for such a purpose on August 18, the same date that Doane wrote his letter.

Tombstone newspapers gave Broad plenty of notice that summer for his "supply" efforts directed at soldier outposts, as well as his enthusiastic activities in Tombstone's anti-Chinese league. Perhaps his role in calling for volunteers was so well known, the paper found it did not merit specific mention. Of course Warren, if in the area, had his own reasons for avoiding newspaper notice.

Was Warren involved in the purveying of vice to soldiers in southern Arizona during the Geronimo campaign, or was he just an enthusiastic volunteer for an imagined invasion of Mexico? From Capt. Doane's testimony, either conclusion seems possible. Unless other evidence regarding Warren's whereabouts in the summer of 1886 comes to light, this statement by Doane supports the notion that Warren returned to Arizona much earlier than anyone has proven to date. ❏

Professor **Kim Allen Scott** is the university archivist at Montana State University Library in Bozeman. His in-depth biography of Capt. Doane, *Yellowstone Denied*, was published by University of Oklahoma Press in 2007.

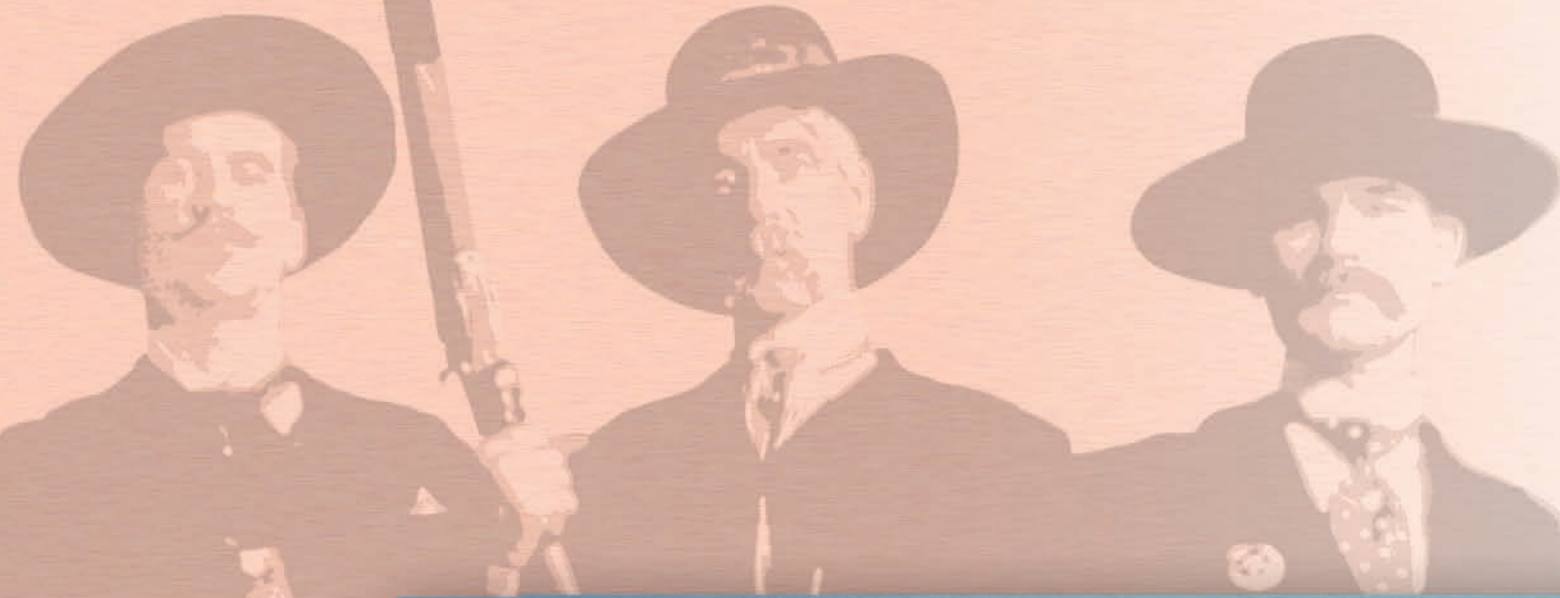


are mostly seedy scallywags of whom one is the man who keeps the little doggery in the bush in my camp, a man named Broad from Tombstone and the most contemptible character I ever saw, Earp of Colton, a murderer who was driven from Tombstone, is another."

Doane's letter gives plenty of room for interpretation and deserves a closer look. "Broad" is no doubt Frank "Bloody Frankie" Broad, a Tombstone saloon owner, unofficial enforcer in the city's red light district and a successful candidate for the area's judicial district constable that summer. Broad's resume sounds remarkably similar to the well-known activities of all the Earp brothers during their various careers throughout the West, making Broad a logical companion for someone like Warren.

That Warren is the particular brother Doane referred to is also logically established. Of all the surviving brothers, Warren, Virgil and Jim were the most widely associated with the village of Colton, but only Warren was still under indictment in 1886 for the murder of Frank Stilwell in Tucson at the beginning of the Vendetta Ride in March 1882. The ambiguous wording of Doane's sentence could imply that Warren was Broad's partner in the doggery business, but it could also suggest that Warren was simply involved in organizing Cochise County volunteers for the supposed invasion of Mexico. Regardless, the sentence establishes that Warren was in the area because of Doane's specific choice of words, "the most contemptible character I ever saw."

THE WESTERN CLASSIC THAT



A star cast—(from left) Val Kilmer, Sam Elliott, Kurt Russell and Bill Paxton—does not guarantee that the movie gets made. Screenwriter John Fasano gives us his insider's view of what saved 1993's *Tombstone*.

— All *Tombstone* photos courtesy Buena Vista Pictures —

ALMOST DIDN'T GET MADE

TOMBSTONE AT 20

THE MOVIE TOO TOUGH TO DIE

BY C. COURTNEY JOYNER



A lifelong Western and Horror movie fan, with an intense interest in history and weapons, screenwriter John Fasano was actually focused on Bruce Willis, not Wyatt Earp, when Hollywood fate took a hand and he found himself suddenly working on what would become a Western classic, 1993's *Tombstone*.

"This whole thing started as a real 'movie moment.' I was writing *Die Hard 3*, and George Cosmatos was preparing *Shadow Conspiracy*, and we're both at the Cinergi offices in Santa Monica. I'm standing in the hallway, and I meet George for the first time in my life. I tell him that I really liked *Of Unknown Origin* and *The Cassandra Crossing*, and one of us says, 'Oh, we really should work on something together.' Typical stuff. The door to [Hollywood Pictures' President] Andy Vajna's office opens, and he says, 'You're directing *Tombstone*, and you're re-writing it!'"

I knew George, who passed away in 2005, and I have been friends with John for years, and all of us have talked about *Tombstone* more than once. But as the film's cult status has grown, so has the supposition about its making, which was a great reason for me to get together with John over lunch and relive a little history of one of the most popular Westerns of the last 20 years.

John Fasano says Kurt Russell and Val Kilmer (from left) were extremely gracious to him while he was working on the script. For instance, Kilmer told Fasano he didn't need any lines, because his Doc Holliday would steal every scene anyway. Thank goodness, Fasano didn't listen to him. Who could imagine the movie without Kilmer's scene-stealing line: "I'm Your Huckleberry."

John laughs as he recalls that day: "An hour after we meet, we're on a private plane, flying to Arizona. I'd never read the script, so I'm reading it before we land."

In Arizona, Fasano and Cosmatos walked into the chaos that had erupted around *Tombstone*: "All the cast and crew are in a room, and they want to kill each other. Andy says, 'Here's your new director, and your new writer.' Everyone was arguing against us, and it was huge. The movie was going to fall apart right there. Kurt Russell supported the idea of using George, and that calmed everyone down."

What had brought everyone to this state was the firing of the film's screenwriter and original director Kevin Jarre. Jarre had written the screenplay of the Oscar-winning *Glory*, and this was to be his first feature behind the camera. The enormous production would have taxed an experienced director, but for a first timer, the film proved to be overwhelming. Jarre was soon behind schedule, placing *Tombstone* in jeopardy.

Jarre had already filmed the scenes with rancher Charlton Heston, and Fasano saw the problem right away. "He was only shooting master shots, and [Producer] Buzz Fietshens told Kevin he couldn't do that," John says. "Kevin said, 'If I shoot coverage, then [the studio] can cut my vision.' Buzz told him, 'Kid, you can't keep directing this movie if you only shoot master shots.'"

Conflict over Jarre's direction lasted another day before he was



let go and Cosmatos landed in the director's chair. But then, they had to deal with the issue of Jarre's fine, over-long script that had to be cut to fit the demands of the shooting schedule.

Making changes in a screenplay already in production is a delicate operation that Fasano knows well. "I thought my job was to make sure that we didn't ruin Kevin's script," John says. "I wasn't hired as a writer; I was hired as a producer. I didn't want writing credit.

I'd call the actors into my hotel room, and say, 'Okay, Bill Paxton, why did you sign on for this role?' They'd say it was because of this scene they really liked. So, if I had to cut the scene, I made sure to put that dialogue somewhere else in the script. I wanted to make sure those things weren't cut from the movie, they were integrated. Val [Kilmer] said I could cut all his lines, because he had his little cup and would steal every scene anyway. Of course, we didn't [do that]. Everyone cooperated, except Sam Elliott, who said 'If you cut a word of my dialogue, I'll kill you.'"

If that was Virgil Earp's attitude, brother Wyatt was thinking of *Tombstone* differently, "The fact is, there'd be no *Tombstone* without Kurt Russell. He kept the show together when it was going to fall apart. Kurt would come to my room with Val, and we'd talk about what we were going to shoot the next day, as I was re-writing it. He'd always say, 'No, give that line to Morgan [Paxton], because this isn't the Kurt Russell show.' He'd always have me throwing scenes to the other characters he was with. Kurt really wanted an ensemble piece, and one of the ironies is that George shot it like a Kurt Russell vehicle."

That nature of this creative work has led to speculation about the film's direction. "Now, if Kurt secretly directed the movie, I didn't see it," says John, commenting on the story *True West* first broke in 2006, when Russell admitted to us that he



John Fasano was the uncredited screenwriter who revised the script after Kevin Jarre got fired from *Tombstone*. Fasano is no stranger to Westerns; he's written screenplays for 2006's *The Legend of Butch & Sundance* (he's shown with Rachelle Lefevre, who played Etta Place) and 2012's *Hannah's Law*.

— Courtesy John Fasano —



One of the most memorable scenes for *Tombstone* fans features Johnny Ringo twirling his gun to intimidate Doc Holliday. Taken during that scene, this still shows Michael Biehn, who played Ringo, with Powers Boothe as Curly Bill Brocius.

10 QUESTIONS FOR MICHAEL BIEHN

Michael Biehn will revisit his role as Johnny Ringo in *Tombstone* as part of his guest appearance at the *True West* Railfest in Durango, Colorado, from August 15-18. In advance of his visit, we called him up and asked him a few questions:

1. How does a kid from Lake Havasu City, Arizona, get in the movie biz?

I got a drama scholarship from the U of A [University of Arizona]. They paid my tuition and books, but I partied too hard and never studied. I flunked out, but I didn't want to go back to Lake Havasu with my tail between my legs, so I went to Hollywood. I got an agent, and I did a hell of a lot of work, doing commercials, modeling. My fee was \$60 an hour. I had worked construction, as a hod carrier, in Lake Havasu for 90 cents an hour, so I knew I was in the right place.

2. How did you get the part of Johnny Ringo?

My agent called me and sent over the script for *Tombstone*. I loved it. I thought it was great. Like any actor, I wanted the best part, and that was to play Doc Holliday. But my agent said it looks like they're going to offer that role to Val Kilmer. In that case, I told him, I want to play Johnny Ringo. And I got the part.

3. What's your take on Kevin Jarre?

Kevin was very passionate and very specific. He wanted the movie made exactly how he wanted it made. I'm not sure Kevin understood that it was a collaborative effort. He wanted it his way. He was working with a lot of people who had a lot of ideas on how to make the picture better. He was very rigid when it came to how he wanted it. He wanted it shot it like a John Ford film, very straight ahead and old school, but Disney did not want him to shoot it that

way. Kevin wouldn't listen to anyone. It ultimately got him fired.

4. So how was George Cosmatos as a director?

Disney brought George in to make the film look good. He had no story sense. Jim Jacks cut the movie to 95 minutes. I give credit to him for saving that movie. Because the movie looked so good. A lot of great actors were on that movie. Cosmatos never once said to me, "Maybe you want to try to add a little anger here." I felt very sorry for Kevin Jarre. They turned his screenplay into a good guys vs. bad guys film. When the rewrites started coming in, I started getting upset. They made up the fact that Ringo killed a priest and shot him between the eyes, but the studio wanted distinct good guys and bad guys. Kevin's script was much more gray. The Earps were on the make and basically went down to the fight with the Cowboys with much more firepower and a shotgun, and basically massacred the Cowboys. That was lost in the new version of the film.

5. Do people quote lines to you from the movie?

Yes, people come up to me all the time and say, "All right, Lunger. Let's do it." I also get the line, "I want your blood. And I want your souls. And I want them both right now!"

6. What's your favorite scene that was cut from the movie?

There is a great scene where Henry Clay Hooker [Charlton Heston] is letting Earp stay at his ranch. We [Cowboys] pull up, and we want him, and Hooker says no way. And there's a scene where I get off my horse, and I go nose to nose with Charlton Heston, saying, "We want Earp." And Heston is going at me, and I say, "Well, we're

going to take him whether you like it or not." All of that got cut.

7. What's your take on Kevin Costner's Wyatt Earp?

I think *Dances With Wolves* was brilliant, and I think if we hadn't come out first [*Tombstone* came out in December 1993 and Costner's *Wyatt Earp* came out in June 1994], his *Wyatt Earp* may have done better. I think our version is flashier and a little more fun. [Costner's] version of the story was rooted in the reality of the story, and it's too long.

8. One of the most classic scenes in *Tombstone* is when you twirl your gun in front of Doc Holliday. How hard was that to pull off?

I get asked to do the gun spinning from time to time, but it took a lot of practice; you really have to do it over and over to get it right. It was certainly a difficult scene and took months and months of rehearsal and practice. When we did it, my hands started sweating. Those .45s are heavy. Dana Delany and Bill Paxton were sitting right below me. I didn't want to hurt them with a gun, and that was kind of nerve racking, but we did it.

9. Do you have a favorite Western?

My favorite Western is *Unforgiven*. "It's a helluva thing, killin' a man. Take away all he's got, and all he's ever gonna have."

10. What are you working on now?

I just did a video game called *Far Cry 3: Blood Dragon*; it's the latest installment. I do the voice Rex Colt, kind of going back to the stuff that Bruce Willis used to do, and it's supposed to be a total hoot. Ubisoft developed it. I've had at least 60 kids come up to me just this past week saying, "Awesome!"

actually directed *Tombstone*. “George was the director. I can only say what I witnessed. Some online boards talk about a secret version of *Tombstone*, Kurt’s version. His cut. No. We shot my shooting script, shot it all. The only things not there are the deleted scenes on the DVD. There are no other scenes.

“Kevin’s dead now, so I could say I secretly wrote his script, but that’s not true. There were times that I was going to cut lines for length, and Kurt would defend them. Everything that’s in that movie stayed because the people involved wanted to protect Kevin’s script.

“If Kurt Russell hadn’t been supportive of George and me, the film would have fallen apart. George is gone too, but he took this movie very seriously, and some people say the guy who did *Rambo* couldn’t have directed it. But George took it over and got it done. We all worked together. Six weeks, and it was hot, hard work, but it was the best experience. Everyone was having the time of their lives on that movie, and so did I.”



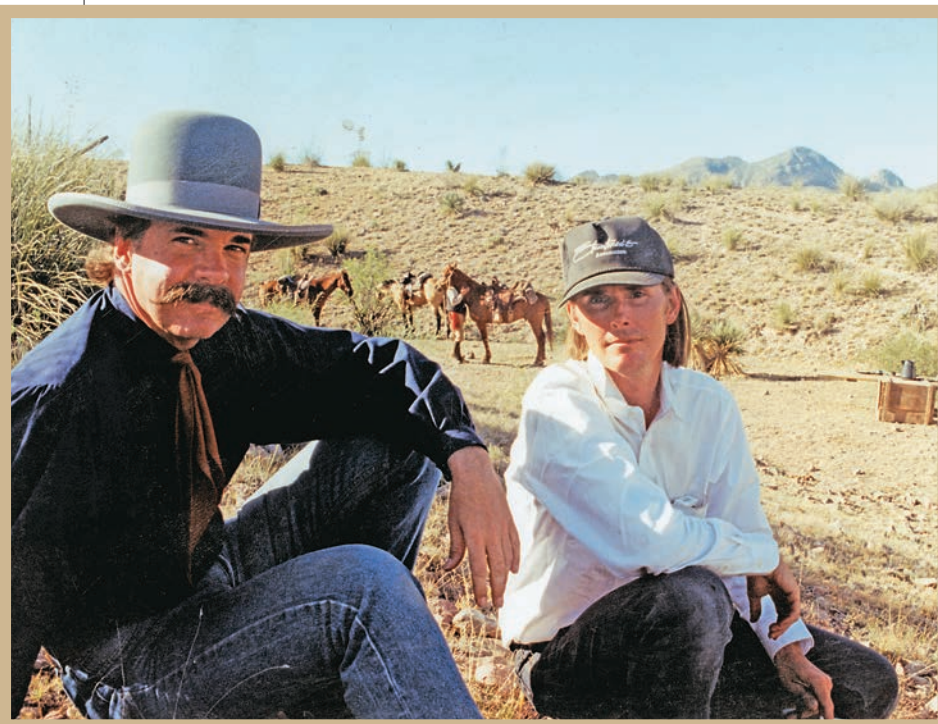
C. Courtney Joyner is a screenwriter and director with more than 25 produced movies to his credit. He is the author of *The Westerners: Interviews with Actors, Directors and Writers*.

Kevin Jarre (far right) teamed up with Earp buff Jeff Morey (right) to get the true story behind the legendary 1881 shoot-out. Jarre was attempting to correct a cinematic legacy that includes John Ford’s 1946 film, *My Darling Clementine*, and John Sturges’s 1957 flick, *The Gunfight at the O.K. Corral*. Interestingly, his desire to shoot like Ford got Jarre fired. This photo was taken within 48 hours of Jarre getting the pink slip.

– By Bob Boze Bell –

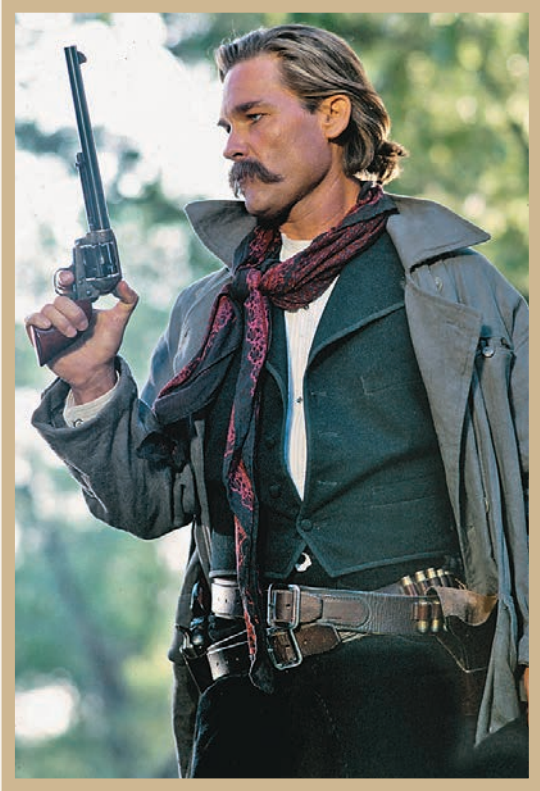


Charlton Heston (at left) only makes a cameo appearance in the movie, because Kevin Jarre’s shots of Heston, as prominent rancher Henry Clay Hooker, never made it to the final version. Jarre’s original script had the rancher backing the Earps, a true-to-life fly in the ointment for those Wyatt Earp critics who claim no one of any value supported the lawman.



KURT RUSSELL RECAP

We've selected some of our favorite quotations from our groundbreaking interview with Kurt Russell. To read the entire feature, visit TWMag.com and search for: "The Western Godfather." Smartphone users can scan the QR code at the bottom of this page for instant access.



Maybe we'll never know for sure how involved Kurt Russell was in the directing of *Tombstone*, but no matter what, everyone agrees that the actor was instrumental to the project's success. He is not only a solid Wyatt Earp, but also a generous actor; for that, he deserves admiration.

Read it all...



On the Ghost Director:

I said to George [Cosmatos], "I'm going to give you a shot list every night, and that's what's going to be." I'd go to George's room, give him the shot list for the next day, that was the deal. "George I don't want any arguments. This is what it is. This is what the job is."

...I got him from Sly Stallone—called up Sly, said I need a guy. Sly did the same thing with *Rambo 2* with George. And I said to George, "While you're alive George, I won't say a goddamn thing." [Cosmatos died April 19, 2005.]

And it was the hardest work of my life. *Tombstone* was so painful. *Tombstone* was so tough, you know what I mean? It was just so painful; it was hard physically to do—I got four hours sleep every night. And I'm so happy that we got it made.

I didn't get a chance to edit the movie, which I thought was unfortunate because it could have been one of the greatest Westerns ever, ever, ever made. And it's pretty damn good. We had a great cast. A phenomenal script.

On the Original Script:

There's a lot of great stuff in *Tombstone*. Great actors who were in a very difficult situation, who I bought their trust by cutting myself out of the movie—as an actor. There's stuff in that original script that if you were ever to read it you'd go, "Oh ho ho."

We needed to lose 20 pages. Kevin would never lose the 20 pages. He would never lose it. So once he was gone, there's only one way I'm going to get the trust of these actors and that is to cut myself out of this goddamn movie and make some changes; make Wyatt an "aura" character.

In other words, you meet him, you see him, you know who he is. When you see him step off the train, that's it. There's the guy. And then Doc Holliday fleshes him out. I said, "You're going to have all the acting stuff to do in this movie, and I'm going to make sure it gets done." And I saved most of everybody else's stuff to do. Because, in fact, I could do that with Wyatt—I knew the script extremely well—and I could do that with Wyatt because I was going to play him.

I knew what I needed from the character in terms of the movie, in terms of making the movie work. But it wasn't fun to do that; it wasn't fun to cut out eight of the reasons you wanted to do the movie.

I was very disappointed with Kevin. I told Kevin he was going to get fired. I said, "It's not working, and they're going to come in here and can you," and they did. It was a bad experience in that regard, but it was a great—*Tombstone* mattered. [The drama] doesn't matter—all movies have their life. Some are easy, and some are not (laughs).

On the Unseen Tombstone:

The shame about *Tombstone*, that you can't possibly appreciate, although Andy Vajna did give me the tape of everything on the movie, to, whenever I wanted to, to reconstruct the movie. The movie, what you saw, okay, is that movie. The movie is *The Godfather*—a Western Godfather. That's how different that movie is from the one you saw.... all that stuff is put away in my garage, including an interesting scene that shows a deeper relationship between Wyatt Earp and the Cowboys. Who knows?—maybe sometime...."

The *Tombstone* Legacy

The American Western that captivated audiences everywhere inspires fashion today.



The Red Sash Gang and Curly Bill just before filming the Iron Springs shoot-out for the movie *Tombstone*. The red sashes were a tribute to Wild Bill Hickok.

— Courtesy Billy Lang —

On Wyatt Earp's arrival in *Tombstone* in the 1993 movie *Tombstone*, the preening and corrupt Cochise County Sheriff Johnny Behan bragged about the town's fashionable citizens. Behan personified the duplicitous nature of the silver-mining boomtown: well-dressed, but of dubious virtue.

Like the residents of its legendary namesake, the movie *Tombstone* was stylish and took liberties with the story of the O.K. Corral gunfight. The film retells

the troubles Wyatt Earp and Doc Holliday encountered during the 1880s in Arizona Territory. The costumes were historically accurate, deeply symbolic and influential on contemporary Western fashion.

The drab wardrobes in many Westerns mirror the sepia-toned photos of denizens of the frontier West. In *Tombstone*, color helped establish character. Researched by writer and director Kevin Jarre, the attention to detail in costumes and gear helped the cast get into character and milk

“You can see how everyone dresses. Awful tony for a mining camp.”

—Sheriff Johnny Behan
from the movie *Tombstone*

the story and the script. Even the extras in the movie wore faithfully copied period attire. Some of his research led Jarre and costume designer Joseph Porro to outfit the cast in designs and colors seen on subjects in historical art. “A lot of the shirts and hats were based on clothes depicted in paintings by [Frederic] Remington and Charlie Russell,” says cowboy actor Buck Taylor, who played “Turkey Creek” Jack Johnson in the movie.

Wyatt Earp, his brothers Virgil and Morgan, and their tubercular dentist, gambler and gunslinger friend John H. “Doc” Holliday were intentionally dressed in black hats, coats and vests that convey grim intent. “If you look at the dark clothes, they look like undertakers,” observed director George Cosmatos on the director's cut DVD. The self-righteous Earp clique depicted in *Tombstone* was a stark, black-and-white departure from the white-hatted heroes of earlier Westerns.

By contrast, the Earps' nemeses, the Cowboys, were dressed in a hodgepodge of bright cotton flannels, calicoes and earth-colored drills, twills and woolsens. “Curly Bill” Brocius's bold red cavalry bib-front shirt is a good example. It was a direct copy of a period shirt, says



Get the full Western outlaw look with this rugged ensemble by **Old Frontier Clothing Co.** Black frock coat, \$295; brocade vest, \$95; shirt, \$65; wild rag, \$50.



Actor Val Kilmer, who played Doc Holliday in *Tombstone*, wore a Homburg-looking hat with a pinched-front center crease and a flared front pencil-curved brim. **Milano Hats's** version sports a center crease and a pencil-curved bound brim; \$210.



actor Powers Boothe, who played the Cowboys' leader.

The Cowboys' red sashes were a theatrical nod to modern gang colors, according to Taylor. They were probably inspired by the sash worn by Jarre's hero, Wild Bill Hickok. Generally based on the Victorian, military and frontier styles available in the 1880s, the major characters' clothes in *Tombstone* are well-tailored and clean, unlike clothes depicted in other historically or culturally correct movies or television series about the Old West.

Early Westerns glamorized and perpetuated the ideal of the American cowboy. They inspired the creation of Western clothing as a distinct fashion category and spawned the Western apparel and accessories industry. *Tombstone's* influence helped reintroduce Western to its Victorian heritage in the Earps' starched "undertaker" mien as well as its informal frontiersman roots represented by the Cowboys' rowdier garb. Between the excellent script, the superb acting and the dazzling wardrobe, it's no wonder *Tombstone* continues to resonate and inspire 20 years on.



G. Daniel DeWeese coauthored the book *Western Shirts: A Classic American Fashion*. Ranch-raised near the Black Hills in South Dakota, Dan has written about Western apparel and riding equipment for 30 years.



This 16-inch black deer tan boot from **Boulet Boots** will offer comfort and help you to look more like an outlaw. The single-stitched leather sole features Topy sole protector; \$300.



Scully Leather's original frock coat will add mystery and darkness to any outfit. It features two front flap pockets and inside breast pocket, and is made of wool and polyester blend; \$230.



Wearing a colorful red shirt, Curly Bill Brocius stood out among his fellow Cowboys in the 1993 film.

You can opt for the same bib-front style worn in the movie (**Scully**; \$50) or a pullover work shirt (**River Crossing**; \$48) that will look smart beneath a vest and paired with a neckerchief.

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

BLAZING BASTARDS

FIVE CLIFTON COWBOYS VS THE TOWN OF BISBEE

A HANDBILL ROUNDUP



Five heavily armed Clifton cowboys pass the Copper Queen smelter at about 7 p.m. Up ahead on Bisbee's Main Street, their partner-in-crime is opening up a dance hall, as a guise to get all the citizens inside his place and keep people away from the cowboys' target.

— ALL ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Lynn R. Bailey and Doug Hocking

On a cold December night, five cowboys wearing heavy coats and masks ride up the gulch, past the Copper Queen smelter, and dismount at the east end of Preston's Lumberyard in Bisbee, Arizona Territory.

Proceeding on foot, the men walk up Main Street until they reach the Goldwater-Castañeda store. Three of the outlaws go inside, while two stay outside, standing opposite each other by the door.

The element of surprise is short-lived. Within moments, the outlaws are being challenged by locals (the historical record is unclear on who fired first, or why).

A Bisbee resident, James Krigbaum, hears the shooting, buckles on his gunbelt and heads downtown. On the way, he hears reports that bandits are holding up the store and shooting at anything that moves. Krigbaum slips down an alley and takes up a vantage point behind a rock wall. As he peers over, he sees two men, armed with rifles, firing at unseen adversaries. Krigbaum takes aim at the tallest gunman and fires, but he misses. His second shot merely grazes the outlaw's coat. The outlaws return fire at Krigbaum's position, and he ducks for cover.

The doors of the Bon Ton Saloon swing open, and assayer John Tappiner and Joseph A. Bright, of Willcox, step out on the boardwalk. One outlaw barks at the two men, "You go back!"

Bright runs up the street, but Tappiner defiantly declares, "I won't."

A rifle slug rips into his forehead, and he drops in the street.

Next to the Goldwater-Castañeda store is Joe May's Saloon. A man named Howard steps out from its doors, and the outlaws gun him down as soon as he appears.

D. Tom Smith, a deputy sheriff from the San Pedro River area, exits the Simas Restaurant and identifies himself as a lawman. "You're the man we are lookin' for," one of the outlaws retorts. The gang's rifle



Joseph Goldwater

fire strikes the deputy twice; the second shot kills him.

With three dead men lying on the street, the locals amazingly remain uncowed and keep coming. Annie Roberts, an expectant mother, exits her restaurant and is cut down. J.A. "Tex" Nolly, a Bisbee lumber dealer, is shot as he runs out of a nearby saloon.

Inside the Goldwater-Castañeda store, the three robbers have lined up all the customers and employees and are ransacking counter drawers and shelves. In a bedroom at the rear of the store, Jose Castañeda is lying on the bed, feigning illness, in an attempt to protect the cash he has hidden beneath his pillow. His ploy fails. A robber bursts in, grabs Castañeda off the bed and takes the money.

The outlaws force Joe Goldwater to open the safe. Expecting a large amount of cash for the mining payroll, they are crushed when they find only \$600 in cash, a watch and a couple pieces of jewelry.

The bandits take the loot and leave. As they mount their horses, several locals—including Krigbaum, two others and a deputy sheriff—fire down the gulch at the fleeing men. They escape, unscathed.

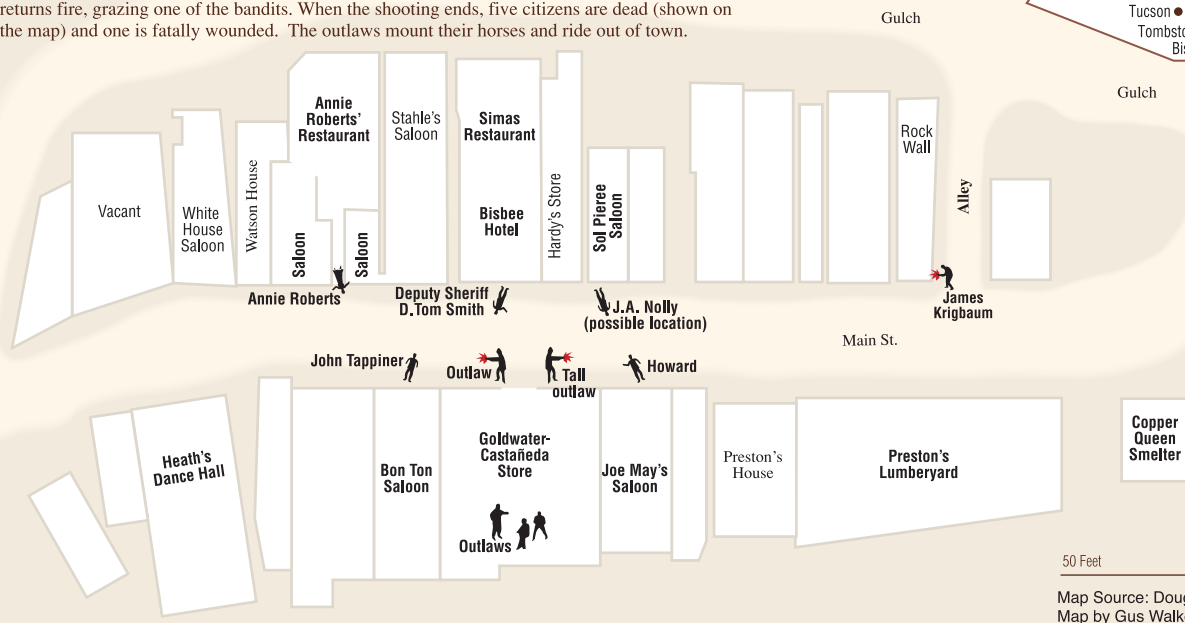
The robbery is over, but the search for the five men who perpetrated what will become known as the "Bisbee Massacre" has just begun.



BISBEE, ARIZONA, December 8, 1883

The Robbery and "Massacre"

About 7 p.m., five masked men ride up the gulch and past the Copper Queen smelter. At Preston's lumberyard, they dismount and proceed up Main Street to the Goldwater-Castañeda store, where the men plan to steal the miners' payroll from the store's safe. Three of the bandits enter the store, while two guard the entrance. As the robbers inside empty the safe, the two guarding the entrance encounter citizens and begin shooting. Citizen James Krigbaum, crouched behind a rock wall, returns fire, grazing one of the bandits. When the shooting ends, five citizens are dead (shown on the map) and one is fatally wounded. The outlaws mount their horses and ride out of town.



The Suspects



After the robbery, some eyewitnesses reported a total of six outlaws had participated; one held the horses, while the other five robbed the store. The problem with this scenario is that James Krigbaum fired at the robbers across the street from the lumberyard (see map). If a confederate was at that location, he would have stopped Krigbaum.



These two street views show the location of the Goldwater-Castañeda store (see the circles).

Bisbee didn't have a bank yet, so payroll money and valuables were often kept in the store's safe. The outlaws were counting on a payroll of \$7,000, but the Tombstone stage bringing the money was delayed. If the robbers had fled up the canyon, they would have run into the disabled stage and gotten the money!



Handbill Roundup

James Krigbaum mounts his horse to carry the word of the robbery to Tombstone, passing the stage carrying the payroll the robbers wanted. He makes the 22-mile trip in record time.

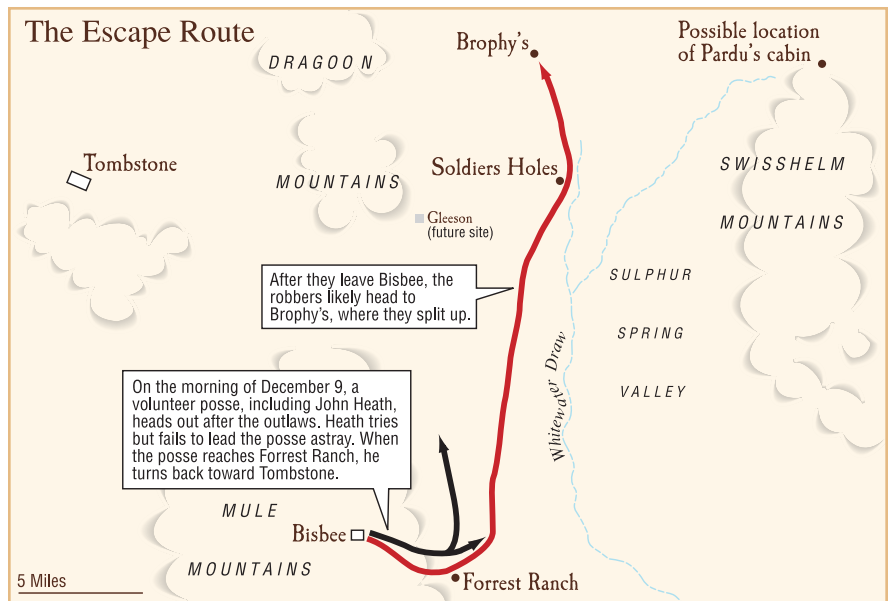
Cochise County Sheriff Jerome Ward is out of town, but Undersheriff and Judge Albert O. Wallace dispatches Deputy Sheriff Bob Hatch to Bisbee to organize a posse and bring extra horses.

In Tombstone, roommates Milton Clapp and George Parsons (of Parsons' diary fame) raise funds for the cause. On Toughnut Street, Parsons stops Ben Williams, superintendent of the Copper Queen Mining Company, and collects \$1,000 in greenbacks. The reward money reaches \$15,000.

In Bisbee, John Heath (sometimes spelled as Heith) is among the first to join the pursuit. His dance hall opened on the day of the robbery. When the posse he is riding with reaches Forrest Ranch (see map), Heath tries to convince his partners that the outlaws likely headed for the Dragoon Mountains or possibly Tombstone. Deputy Sheriff Bill Daniels and others are not convinced; they continue up the Sulphur Spring Valley, while Heath and another man strike out toward Tombstone.

Daniels' posse strikes paydirt when the men come upon the carcasses of dead horses. Rancher Frank Buckles informs the lawmen that five of his horses have been stolen. While investigating his claim, the posse stops at the cabin of prospector Luben Pardu, who says five men stopped at his place, divided what appeared to be loot and separated. Pardu also tells the lawmen the same men had stopped at his cabin a week prior, along with a sixth man, who acted like he was the leader of the gang. He identifies them: Comer "Red" Sample, Bill Delaney, Dan Kelley, Dan Dowd and James "Tex" Howard, all of them known rustlers from the Clifton area. The sixth man he names is John Heath.

The surprised lawmen promptly arrest Heath at his dance hall and take him to the Tombstone jail.



With the culprits identified, the Copper Queen Mining Company prints and distributes handbills describing the men and the stolen jewelry. These are widely circulated all over the Southwest and northern Mexico.

Lawmen first arrest Kelley in Deming, New Mexico. Kelley was getting a shave, and his barber, who had seen the handbills, sent word to the authorities who arrested Kelley while he was still in the chair. He is sent by train to Tombstone, Arizona, and locked up in the county jail.

Howard and Sample get caught after they returned to their stomping grounds near Clifton. Sample confided to his girlfriend where he and Howard would be camping along the Gila River. Before he left, Sample gave her a gold watch and chain. His girlfriend, however, had taken up with another man, W.W. Bush; she showed the timepiece to him, and he recognized it from the handbills. Bush took the watch to the Clifton authorities. Deputy Sheriff John Hovey and his posse then promptly captured the two as they sat under a tree cleaning their guns. Sample still had on a coat with a bullet burn across the back, which marked him as one of the two shooters who stood outside the store.

Deputy Sheriff Daniels doggedly tracks outlaw Dowd to Chihuahua, Mexico, where the outlaw had gotten a job in a mine. When Daniels questioned the miners, he quickly identified Dowd and captured him. With the cooperation of the mining superintendent, Daniels hid his prisoner in a freight wagon going



by night to Chihuahua City and then transferred him to a baggage car of a train heading for El Paso, Texas. Once across the border, Daniels had to wire Tombstone to get funds to make the last leg of the long journey. The Copper Queen mine wired \$100, and Daniels triumphantly returned to Tombstone with his prisoner.

The authorities lose track of the most dangerous outlaw, and a dead shot, William Delaney. But old habits die hard, and Delaney gets into a barroom brawl in Minas Prietas, Sonora. The Mexican police recognized his description from the Copper Queen handbills and, spurred on by the reward, they allow a Cochise County deputy, Cesario Lucero, to put Delaney on a boxcar and leave the country.

Without these handbills, the authorities most certainly would not have been so successful in capturing all five of the Bisbee robbers.

Aftermath: Odds & Ends

The five prisoners were tried in Tombstone on February 8, 1884. Despite pleas of “not guilty,” the evidence against the five was overwhelming. The people who were in the Goldwater-Castañeda store identified Dan Kelley, Dan Dowd and “Tex” Howard. “Red” Sample’s possession of William Clancy’s watch was undeniable evidence against him and Howard. Prospector Luben Pardu proved to be a convincing witness for the prosecution’s argument that all the men were guilty. On February 19, the court found the five guilty of first-degree murder and sentenced the men to hang on March 28.

John Heath was tried separately, convicted of second-degree murder and sentenced to prison. His lawyers wanted to appeal the verdict, which incensed many in Bisbee and Tombstone. On the morning of February 22, a vigilance committee overpowered the guards and took Heath from the jail. They then hanged their prisoner from a telegraph pole.

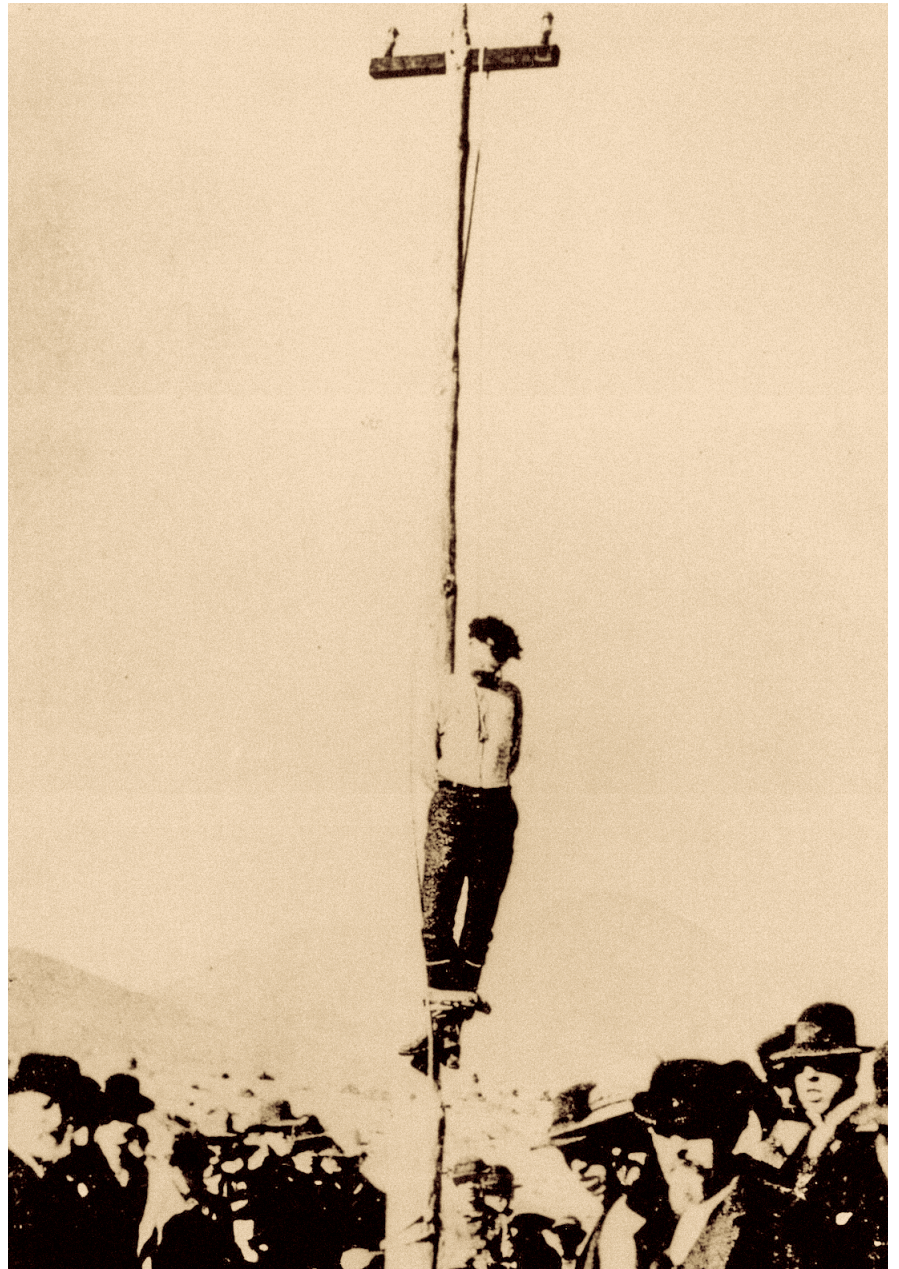
In his autopsy report, Dr. George Goodfellow stated that Heath “...came to his death from emphysema of the lungs, which might have been, and probably was, caused by strangulation, self-inflicted or otherwise....”

On February 28, authorities paid Sheriff Jerome Ward \$1,000 in reward money (\$500 for capturing Kelley and \$500 for Delaney). Deputy A.G. Hill collected \$1,000 for capturing Howard and Sample. Deputy Bill Daniels received \$500 for capturing Dowd. As was typical on the frontier, a barber in Deming, an ex-girlfriend in Clifton and Rurales in Sonora got stiffed.

Recommended: *Bisbee: Queen of the Copper Camps* by Lynn R. Bailey, published by Westernlore Press.

Why Don't We Have Photos of the Largest Hanging in Tombstone History?

The sheriff sent out invitations, and the March 28, 1884, hanging became the hottest ticket around. Someone built a large balcony overlooking the jail, so more folks could attend, paying admission for the right to view the show. But the locals became indignant and tore up the balcony; seven were injured in the melee. Local folklore claims Nellie Cashman, who already felt a tie to the robbers since several of them shared her Irish heritage, was outraged by the circus-like atmosphere. She threw a fit and shamed all the photographers from taking any photos. That must have been quite a fit. Many historians find it hard to believe that C.S. Fly—the intrepid photographer who would transport glass plates 75 miles to Cañon de los Embudos two years later, to take photos of Geronimo—did not walk two blocks to take a photo of the largest hanging in Tombstone’s history.



One of the most famous photos of the Old West shows John Heath hanging from a telegraph pole. After overpowering Sheriff Jerome Ward, the Bisbee mob wanted to hang Heath from the balustrade of the jail, but he stopped them. They then took their prisoner to the telegraph pole at the corner of First and Toughnut Streets. Heath’s last words were, “I have faced death too many times to be disturbed when it actually comes. . . don’t mutilate my body or shoot me full of holes!”

LITTLE-KNOWN CHARACTERS OF THE OLD WEST

BY MIKE COPPOCK

Lt. Henry Allen

SECOND ONLY TO LEWIS AND CLARK.

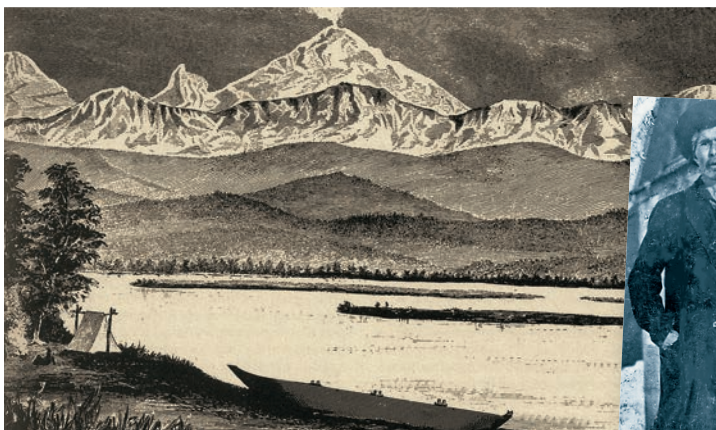
Twenty-five-year-old Army Lt. Henry Allen stood in the Alaskan wilderness in 1885, staring up at the giant columns of frozen ice draping down from rapids of the Copper River. He was trying to see a path upward. Little did he know that one day he would nearly surpass Meriwether Lewis and William Clark's record of exploring and mapping virgin territory.

The Russians had already charted the Alaskan coast, but no one knew what laid beyond. Walls of ice in Alaska would not stop Lt. Allen.

After working at Fort Vancouver in Washington in 1884, Allen had transferred to Sitka, Alaska, to serve as the supply officer for the bloated Abercrombie Expedition. He boldly presented Gen. Nelson Miles a proposal: send a group of three to four men into the unknown.

General Miles consented, and on March 19, 1885, Allen and his comrades—Sgt. Cady Robertson, Pvt. Frederick Fickett and guide Peder Johnson—ascended the Copper River into the blanks on the map.

Now that the four of them stood at the base of the frozen rapids, Allen ordered his men to drop half of their supplies. When they climbed to the top,



The men had brought a camera, but the numerous glass plate images were lost by a messenger. Above is one of the 20 illustrations sketched by Allen.

— From Lt. Henry Allen's report *"The Copper, Tanana, and Koyukuk Rivers in the Territory of Alaska"* —

"On this pass...I sat proud of the grand sight which no visitor save an Atnatana or Tanana had ever seen."

they found two massive glaciers looming before them. Their only hope for food was finding the mysterious High Chief Nicolai of the Atnatana. They scaled the cliffs of Woods Canyon, trying to reach Taral. At the village, they found Johnson's former partner, John Bremmer, who said he could lead them to Chief Nicolai.

Bremmer located the chief's village a week later, and Allen's men dined there with copper forks and knives. Nicolai guided them to his copper mines within the previously unknown Wrangell Mountains. Allen recognized these as the most northern active volcanoes of the continent.

He now moved to find the source of the Copper River, but within a month,

The explorers' only hope for food was finding the mysterious High Chief Nicolai of the Atnatana. Bremmer believed he could lead Lt. Henry Allen to him.

— True West Archives —



he and his men were again starving, trading for bits of wormy meat and rotted goose eggs. An elderly American Indian guided them into the Slana Valley, the source of the Copper. Just as they were about to perish, the

streams became choked with salmon, saving their lives.

On June 9, Allen stood in a mountain pass of the Alaska Range. On one side, a trickle was the mighty Copper River and the other was the Tanana Basin, Alaska's true interior. It was still daylight at 1:30 a.m. "On this pass...I sat proud of the grand sight which no visitor save an Atnatana or Tanana had ever seen," reported Allen.

Allen had blazed a 1,500-mile trail into the very heart of Alaska, mapping three major river systems and locating passes through mountain ranges and vast mineral deposits. Allen's map was the first to mention a mountain later called Mount McKinley.

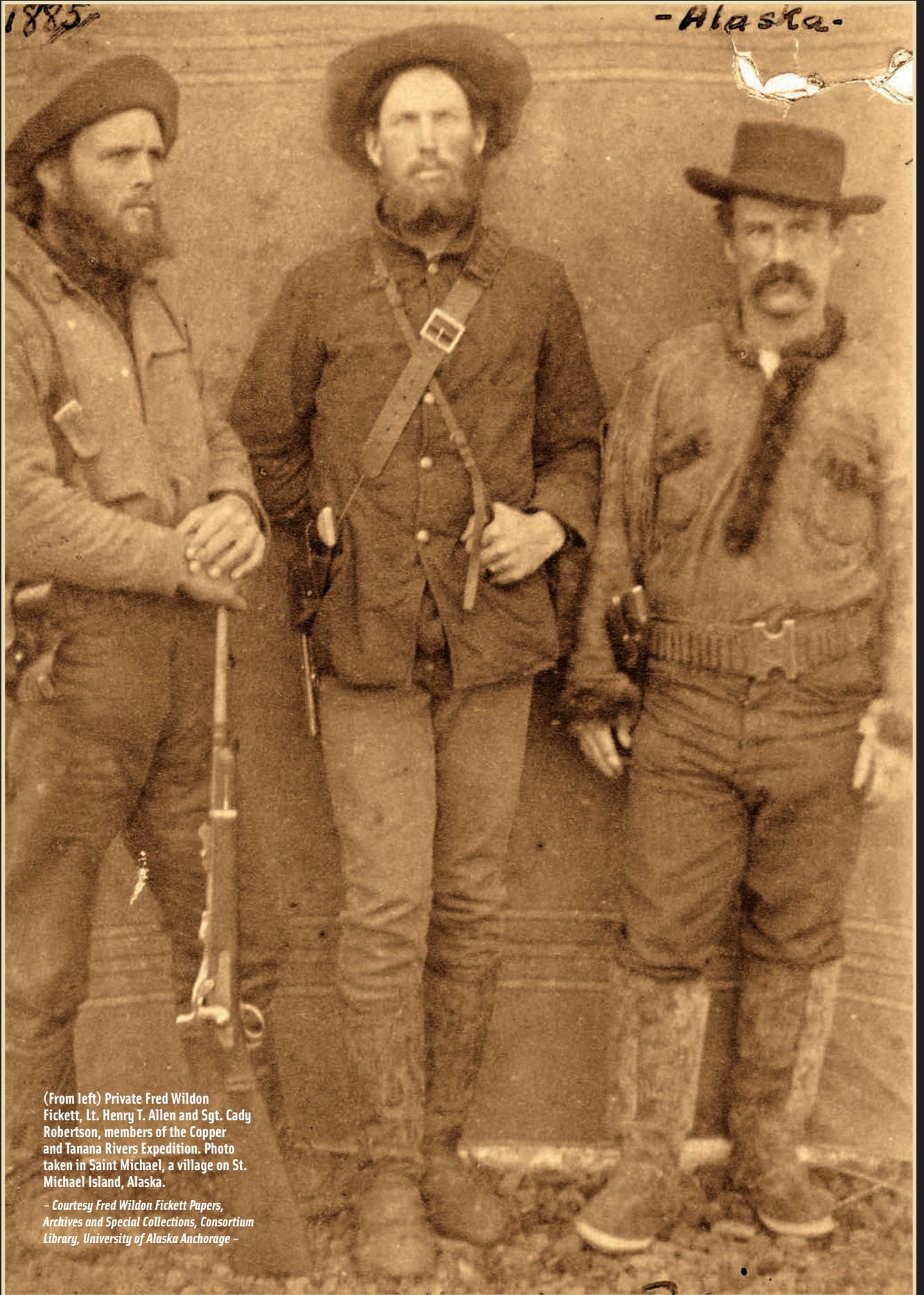
Allen returned home, marrying Dora Johnston and fathering three children. The U.S. government was still using his maps when he died in 1930.



Mike Coppock is a published author of Alaskan history works. Do you know about an unsung character of the Old West whose story we should share here? Send the details to editor@twmag.com, and be sure to include high-resolution historical photos.

1885

-Alaska-



(From left) Private Fred Wildon Fickett, Lt. Henry T. Allen and Sgt. Cady Robertson, members of the Copper and Tanana Rivers Expedition. Photo taken in Saint Michael, a village on St. Michael Island, Alaska.

- Courtesy Fred Wildon Fickett Papers, Archives and Special Collections, Consortium Library, University of Alaska Anchorage -

BY JOHNNY D. BOGGS

On the Trail of Warring Parties

A historical tour of the Kansas-Missouri Border and Civil Wars.



Missourians and Kansans have not forgotten the Border and Civil Wars that wreaked such havoc in their states. This Civil War Confederate soldier could be a border ruffian from Kansas or Missouri. He poses with his D-Guard Bowie knife, musket and revolver.

– Courtesy Library of Congress –

A

few years ago, I was having dinner with a Freedom's Frontier National Heritage Area representative, talking about—what else?—

the Civil War in Kansas and Missouri.

Freedom's Frontier includes eastern Kansas and western Missouri counties that played a major part in the bloody Border War and later in the Civil War. We were dining in Lawrence, Kansas, where William Clarke Quantrill and his Confederate guerrillas had murdered between 150 and 200 men and boys and left the town in ruins. But like a phoenix, Lawrence rose from the ashes.

"Lawrence recovered," I was told. "But a lot of those towns in Missouri, they did not. There's a whole different vibe, a different feeling, when you go to some of those sites in Missouri."

Those words resonate as I stand at the Osceola Monument—an obelisk set atop bricks resembling the Confederate battle jack—in a cemetery in Osceola, Missouri.

Osceola was a thriving town of 2,000 to 2,500 citizens when Jim Lane's Kansas Jayhawkers, a militant abolitionist brigade, arrived on September 23, 1861, executing nine men on the town square. When the Jayhawkers rode out, "Osceola was a heap of smoldering ruins."

The town never recovered. When I venture into downtown, I find mostly buildings with boarded windows. The town's population was fewer than 200 after Lane's raid. Today, the population is under 1,000. It is a depressing place to visit.

While the United States revisits the Civil War with sesquicentennial remembrances back East, that bloody struggle seems far from over in parts of Missouri.

In 2011, the Osceola Board of Aldermen passed a resolution asking the

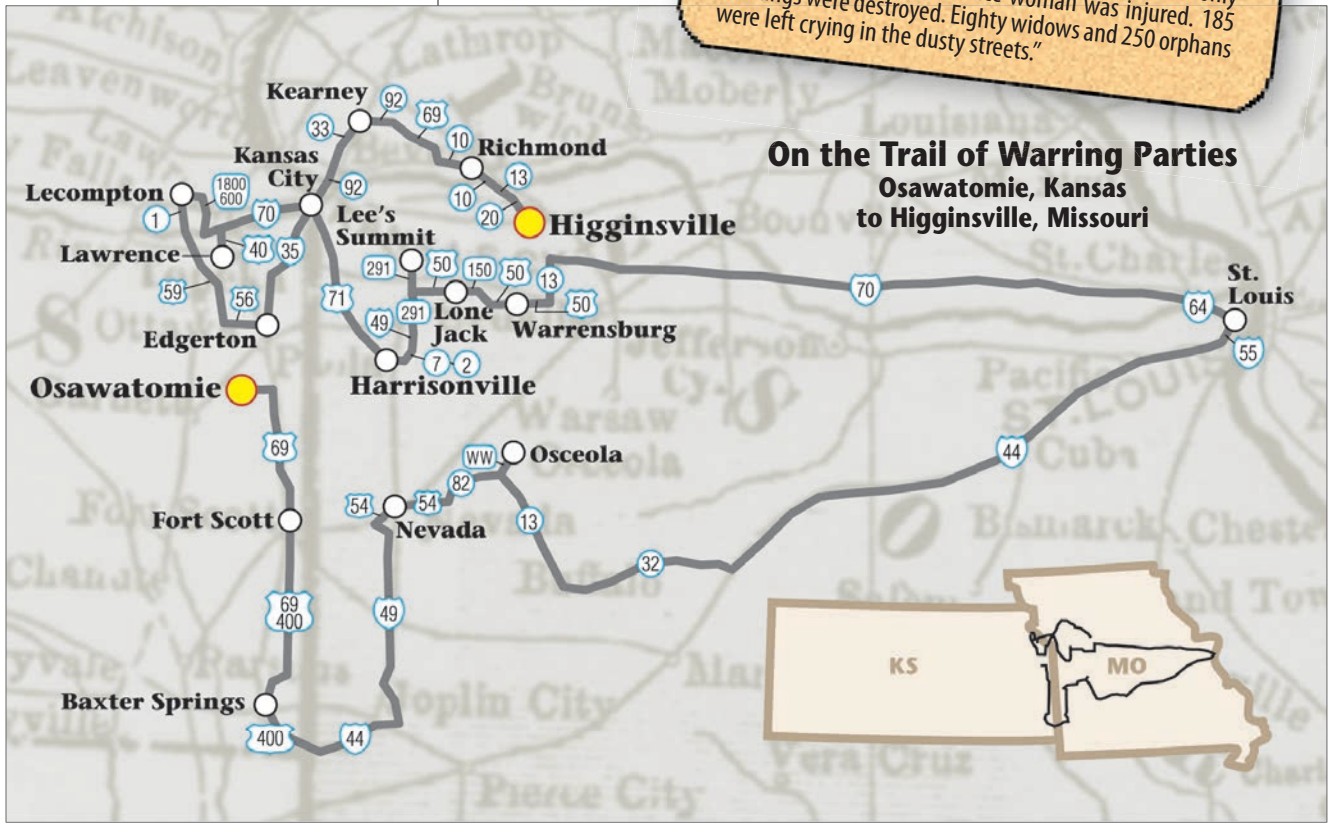
University of Kansas to drop its "Jayhawk" mascot and condemned the "celebration of this murderous gang of terrorists by an institution of 'higher education,' in such a brazen and malicious manner."

Of course, this story has two sides. In 2008, when novelist Max McCoy's *I, Quantrill* was published, the *Lawrence Journal-World* opined, "Why waste time trying to generate sympathy for Quantrill's outlawry and bloodlust by suggesting they were at least partially a byproduct of a strained relationship with

his mother. How did Adolf Hitler, Josef Stalin and Attila

Historical Marker

The building in Kansas City is no longer here. Its collapse led to William Quantrill's attack on Lawrence, Kansas. The guerrillas' women had been imprisoned in the structure. When the calamity injured many of them and killed some, including the sister of "Bloody Bill" Anderson, Missourians crossed into Kansas for revenge. The marker at 1425 Grand Boulevard tells the rest of the story: "Friday, August 21, 1863, dawned hot and clear as Quantrill, with 310 men, perpetrated the Lawrence Massacre. In two hours close to 150 male citizens of Lawrence were killed, several only young boys. Not one Lawrence woman was injured. 185 buildings were destroyed. Eighty widows and 250 orphans were left crying in the dusty streets."





At least part of William Clarke Quantrill (inset) rests in the cemetery in Higginsville, Missouri (above). You can also find his remains in Louisville, Kentucky, where he died in 1865, and in his hometown of Dover, Ohio, where his mother had him re-interred in 1887.

- Quantrill photo courtesy Robert G. McCubbin Collection; Grave photo by Johnny D. Boggs -



the Hun get along with their mothers?"

No doubt about it. Following the Border/Civil Wars is going to make for one interesting trip.

John Brown's Kansas

Perhaps the best place to start is in Osawatomie, Kansas, settled by abolitionists in 1854. John Brown made the cabin of his half-sister, Florella, and her husband, the Reverend Samuel Adair, his home base. After John Brown's crew killed five pro-slavers along Pottawatomie Creek, Missourians retaliated on August 30, 1856, when John Reid's Bushwhackers attacked the town. Brown escaped, but the

Missouri boys looted Osawatomie and left it ablaze.

You can visit the Adair cabin, which was moved in 1912 to John Brown Memorial Park. The park's John Brown Museum offers an excellent look at Brown and the Border and Civil Wars.

From Osawatomie, head south to Fort Scott, which preserves the heritage and look of the fort founded in 1842. The Army abandoned the post in 1853, and the buildings became part of the town. A former officers' quarters became a hotel nicknamed the "Free State" Hotel. Across the square, pro-slavery men turned an infantry barracks into the Western Hotel, their headquarters. When the Civil War broke out, the Union Army returned. The 1st Kansas Colored Infantry were sworn in here and would become the first black regiment to fight Confederates (in 1862, at Island

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Before being restored as a museum in 1965, the Bushwhacker Jail in Nevada, Missouri, housed prisoners, not tourists, from 1860-1960.

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



Mound, now a state historic site near Butler, Missouri).

Down the road, the Baxter Springs Heritage Center & Museum includes the story of the Battle of Baxter Springs. In 1863, from their dirt-and-log Fort Blair, Union troops—mostly black—held off Quantrill’s men. The Bushwhackers left, but they had other Union victories under their belt. One Union force they had surprised wasn’t as lucky as those at Fort Blair—more than 100 Unionists were killed.

For the other side of the story, I’m off to Missouri.

Missouri in Flames

In the town of Nevada (pronounced ne-VAY-da), I visit the Bushwhacker

Museum. In May 1863, Union militia gave residents 20 minutes to save what they could, then burned the town. One building spared was the sandstone jail, which still stands with its restored cells, jailer’s home and office, and is operated by the museum.

Lane’s men, on the other hand, did not give anyone a chance to save anything

when he torched Osceola in September 1861. With only bad memories of this time lingering in Osceola, I head to St. Louis for a pick-me-up.

Unionist St. Louis

The Civil War in the West wasn’t just Bushwhackers and Jayhawkers. Battlefields

150th Anniversary of Quantrill’s Raid August 21, 1863

Many events, lectures, art exhibitions, plays and tours have been organized by our numerous partners and are scheduled to take place throughout the year. These events offer a variety of ways for people to discover, learn or experience the rich history that helped shape the character and spirit of our town.

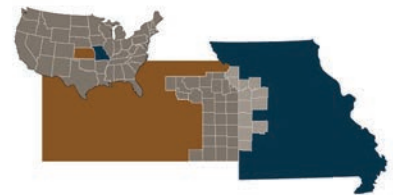
Visit 1863Lawrence.com to discover the events already planned for this summer. Visit often because more events are being added everyday.

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- 7/5 Timeline Radio KLWN 1320AM
- 7/28 Civil War Fashion Show
- 8/17 Watkins Museum Exhibit Opening
- 8/17-18 Cross Border Tour
- 8/12-13 Kids, Let’s Build a Mud Fort
- 8/18 City Commemoration



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Photo courtesy of Kenny Felt

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Quantrill's men killed their first victim, a preacher, while he was milking a cow at a farm next to the Miller House, located at 1111 E. 19th Street in Lawrence.

at Wilson's Creek near Springfield and Lexington reveal the "regular" war. So does St. Louis.

The 1905 Post Exchange at Jefferson Barracks has been turned into the Missouri Civil War Museum. And Missouri has need of a Civil War museum. Only Virginia and Tennessee saw more Civil War battles and skirmishes than Missouri. Before the war, Ulysses S. Grant married Julia Dent in 1848. On Dent family land given as a wedding present, Grant built the couple's "Hardscrabble" cabin, now displayed at Grant's Farm. The Union

general's two-story White Haven (his home from 1854-59) is run by the National Park Service in St. Louis County. Union Gen. William T. Sherman is buried in the historic Calvary Cemetery.

Yet Missouri was a state divided during the Civil War. Proof is found at the Johnson County Historic Courthouse Museum in Warrensburg. Local legend has it that the Confederate Francis Cockrell's brigade and Emory Foster's Union boys took turns drilling on the same parade ground.

Bushwhacker Country

Western Missouri, however, was the site of much bloodshed. I stop at Lone Jack Civil War Battlefield, Museum and Soldiers' Cemetery, which revisits the August 1862 battle.

"...Lone Jack was one of the hardest fights of the war," one Rebel fighter noted. "That night there were 136 dead and 550 wounded on the battlefield."

That soldier (okay, guerrilla) was Cole Younger, remembered more for robbing banks and trains after the war with Frank and Jesse James. But like the James boys, his legend began during the Civil War, so I drive to Lee's Summit and visit Cole's grave.

Cole called Lawrence a "day of butchery," but the raid had serious repercussions on Missourians. Four days after the raid, Union Gen. Thomas Ewing issued Order No. 11, which, coupled with his previous Order No. 10, effectively kicked Southern sympathizers out of Jackson, Cass, Bates and part of Vernon Counties. This region would be known as the Burnt District, and that story is well told



GOOD EATS & SLEEPS

Best Grub: Café on the Route (Baxter Springs, KS); Free State Brewing Company (Lawrence, above); Lone Jack Café (Lone Jack, MO); Neighborhood Café (Lee's Summit); Gates Bar B.Q. (Kansas City).

Best Lodging: Courtland Hotel & Aveda Spa Salon (Fort Scott, KS); Eldridge Hotel (Lawrence); Omni Majestic Hotel (St. Louis, MO); Raphael Hotel (Kansas City); Bishop's House B&B (Excelsior Springs).

at Burnt District Museum & Archives in Harrisonville.

Needing another pick-me-up, I'm off to Kansas City. Sure, the battles and history there were bloody, but K.C.-style barbecue can lift anyone's spirits.

A driving tour of the 1864 Battle of Westport—among the largest Civil War battles west of the Mississippi—begins across the street from Kelly's Westport Inn. More than 30,000 men fought here on October 23, with Samuel R. Curtis's Union troops routing Sterling Price's Rebels.

Kansas City was also the site of a makeshift jail housing women prisoners (most of them guilty of only being related to guerrillas). On August 14, 1863, the jail collapsed, killing several women, including "Bloody Bill" Anderson's sister. That tragedy sent Quantrill to Lawrence for revenge.

So I'm back in Kansas.



Buried at the Confederate Soldiers Home of Missouri, Jim Cummins rode with William Quantrill and Bloody Bill Anderson during the war, and with Jesse James after.

The Lawrence Raid

A self-guided tour map of Quantrill's raid can be found at the Lawrence Convention & Visitors Bureau. By most accounts, Quantrill arrived on August 21 with roughly 400 men. They murdered, looted and burned. It wasn't the first time Lawrence had been sacked. Sheriff Sam Jones's pro-slavery forces burned the city in 1856, but Quantrill was the villain most reviled by the townspeople.



After Sheriff Sam Jones and his Missourians burned the Free State Hotel in 1856, owner Shalor Eldridge rebuilt it and added another floor. He said he would keep doing it every time it was destroyed. In 1863, after Quantrill's raid, he had to rebuild it again. It's still standing.

Visit the Watkins Community Museum of History for a better understanding of the town's storied history (and John Brown).

You will find plenty more Border War/Civil War history in Kansas. In Lecompton, the Territorial Capital Museum details how close Kansas came to being admitted into the Union as a slave state. The pro-slavery Lecompton Constitution was drafted here in 1857, but was defeated by eight votes in the House of Representatives. Lecompton was out as state capital, Kansas was out as a slave state and the building wasn't completed until 1882.

In Edgerton, you will find it worth your time to visit the one-room Lanesfield School, even though it wasn't established until 1869. The state historic site not only gives visitors a taste of school days, but also information about Lanesfield's namesake, Jim Lane.

Dead Guerrillas

Back on the Missouri side of things, pay your respects (or not) to the James boys in Kearney at the Jesse James Farm & Museum. The James boys never did stop fighting the Civil War; they trained their fury on the banks, trains and stagecoaches they robbed.

By late 1864, the war was ending, and guerrillas were on borrowed time. "Bloody Bill" Anderson, who led the Centralia Massacre (capturing and executing 24 unarmed Union soldiers, then killing more than 100 in an ensuing battle), was killed on October 26, 1864. His grave is at the Pioneer Cemetery in Richmond.

Quantrill was killed in 1865 in Kentucky, but part of him is buried in Higginsville. So my last stop takes me to the Confederate Memorial State Historic Site.

Realizing that some Confederate veterans needed help, the Daughters of the Confederacy and other organizations began raising funds, and in April 1891, Julius Bamberg became the first of more than 1,600 Confederate veterans, wives, children and widows to be admitted into the Confederate Soldiers Home of Missouri, which operated for almost 60 years.

This place has a feel-good vibe. It's peaceful. And after visiting Osceola and Nevada and Lawrence and Lone Jack, I am glad to have a peaceful, easy feeling. ☑

Johnny D. Boggs recommends never shouting "Rock! Chalk! Jayhawk!" in Missouri or wearing a University of Missouri T-shirt in Kansas.



CDs for the Ride: *Songs of the Civil War* by various artists (Sony); *A Treasury of Civil War Songs* by Tom Glazer (Smithsonian/Folkways); *Down on the River* by John Hartford (Flying Fish Records). **Honky-Tonks Worth the Stop:** *Knuckleheads Saloon*, at 2715 Rochester Avenue in Kansas City, Missouri, brings in top local, regional and national acts, from Blues to Country. Located in the East Bottoms in a two-story railroad depot built in 1887, this is a down-home place that shows just how funky and cool Kansas City is when it comes to music.



Behind the Mask

Michael Blake unravels some mysteries that have shrouded Gore Verbinski's highly-anticipated, big-budget Western *Lone Ranger*.

Michael Blake grew up in the “business.” His father was a fine character actor who appeared in scores of movies and television shows, including the classic *High Noon*, while Blake has carved out a three-decades-long career for himself as a first-rate makeup artist. Among recent projects, he lent his talents to two Academy Award winners: *Argo* and *Lincoln*. He’s also an authority on Western cinema (his book *Code of Honor* is a must-have) and on the life of film legend Lon Chaney.

“I have to admit...I was really worried about what [*The Lone Ranger*] was going to be like. But I honestly think this is going to be a good movie.”

You could say that Blake has been around the corral more than once, so I was impressed to hear his enthusiasm about the new *Lone Ranger*, a \$250 million movie (the biggest budget for a Western to date) that has been shrouded in mystery about practically everything except Johnny Depp’s headdress: “They wanted me for the shoot in New Mexico and Monument Valley, and they didn’t take me because they could only bring a certain number of people from L.A. You have to hire locals. But when they returned, they asked if I wanted to do it, and I said ‘Hell, yes!’”

As “luck of production” would have it, what needed to be shot included the massive



Johnny Depp's portrayal of Tonto will bring *The Lone Ranger* up to today's taste...and Michael Blake, whose father worked on the original series, is completely fine with that.

— All *The Lone Ranger* photos courtesy Walt Disney Studios —

train sequence that is one of the film's major action set pieces. Director Gore Verbinski (*Rango*, *Pirates of the Caribbean*) knows how to get makeup, stunts and special effects to work in concert for a scene like this, and Blake was impressed: “We were way out in the boonies, and they had one of the trains on a flatbed truck, and Tonto’s and the Lone Ranger’s doubles are on top of the train. The cameras were running alongside, to see Tonto and the Lone Ranger on the top. It’s all part of a giant fight with the bad guys.”

Executing that shot was one piece of the puzzle: “Then we were at Santa Anita

[racetrack] parking lot. They had huge shipping containers on top of each other, where they’d hang a blue scrim, and then two train cars on top of that. The cars we were using were a little bit wider than normal, because the Lone Ranger rides Silver right down the middle of the aisle.”

When it came to *Lone Ranger* stunts, only the best would do. “The greatest thing for me being there was we had what I call the “Gathering of the Eagles of Stuntmen”—Terry Leonard, Mic Rodgers, Hal Burton. Guys I’d worked with over and over, and hadn’t seen in years.”

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Leonard is a living legend, having begun his career working with John Wayne in *McLintock!* before racking up more than 100 movies as stunt coordinator and second-unit director for films that included 1993's *Tombstone* and 2011's *Cowboys and Aliens*.

"I've always found something amazing about stuntmen. These guys will dive out a window, fall off horses, get set on fire, but if you want to put a mustache on them or a pair of sideburns, they go crazy! You know, it's hot and uncomfortable, and I understand. But Terry Leonard said, 'Pard, I'll wear whatever you want.' Now Terry's the stuntman's stuntman, and I said, 'Terry, with all that you've done, in good conscience, I can't put anything on you!' He laughed, because when he worked on *Mackenna's Gold*, he doubled Telly Savalas and shaved his head!"

For Armie Hammer, portraying the Lone Ranger is a long ride from *The Social Network* to Monument Valley. "He knew he had big shoes to fill," Blake says. "He's very respectful of doing this part; he knows what this means to people. He's not taking this lightly. Armie's a huge fan of *The Searchers*. When he told me that, we became fast friends. I have to admit that when I heard about this production, and Johnny Depp and all that, I was really worried about what it was going to be like. But I honestly think this is going to be a good movie."

When fans saw the first images of Depp in his headdress, the reaction was not positive. Blake counters that criticism: "It's a different take, obviously. Johnny is someone who is very into makeup. If it helps his character and his part, he's all for it, which is a makeup artist's dream. So he's not afraid to envision a character, and he has concept art he comes up with. People pish-poshed about the crow on his head, and I reminded them that there's an eagle headdress at the Buffalo Bill Historical Center, so this stuff was real. The crow has an essential backstory to Tonto's character, so there's a real reason that it's there. Don't judge it on a still; you have to see the movie."

Another animal plays as much a part of the Lone Ranger mythos as the Masked Man himself. "There's a very dynamic relationship between Silver and John Reid [Lone Ranger]," Blake says. "Remember that Tonto actually



Don't judge Johnny Depp's Tonto on his crow headdress, cautions Michael Blake: watch the movie to find out why the choice makes sense for the spirit warrior to Armie Hammer's Lone Ranger. No sidekick here!

buries the Ranger? Silver paws at the grave and uncovers that he's still alive."

Blake's desire to work on *Lone Ranger* had deeper roots than just racking up another prestige credit. "My dad Larry Blake worked on the original series. They shot them in two days," he says. "He always told me you could never change the lines. You had to read it exactly the way it was on the page, couldn't deviate at all.

"I think the movie's going to be a rollicking adventure, a different take. You have to bring *The Lone Ranger* to today's taste. You can't do Clayton Moore today. That's fine for kids of that generation and that period, but you need something more now. You want to see the bad guy get his real comeuppance. This Ranger's going to shoot to kill, not shoot to wound."

DVD REVIEW

The Lone Ranger: Collector's Edition

(DreamWorks Classics, \$199.99) This summer's Disney mega-production in no way resembles the show with Clayton Moore. Those being introduced to the Masked Man through the new film will likely find these adventures prehistoric. Yet anyone looking for a time capsule that honors the original TV series and the



Ranger in his many incarnations, this compilation is a treasure trove.

To many, Moore remains the Lone Ranger, as Jay Silverheels remains Tonto. This Collector's Edition honors these icons, by including all 221 half-hour episodes of the series, beginning with the first black-and-white seasons. Transfers are excellent, but these do appear to be later versions compressed for time.


Filled with stock footage and moral lessons, the episodes are great fun and feature guest stars DeForest Kelley, slimy James Griffith and Bela Lugosi's Monogram costar Minerva Urecal, along with a who's who of classic Western actors. Let's never forget Glenn Strange, as Butch Cavendish, who ambushed the Texas Rangers, leaving one lone lawman alive. Big mistake for him, but great for kids glued to their Electromatic sets.

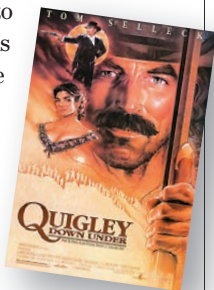
As the show's popularity exploded, Warner Bros. produced two color features, both of which are included: Stuart Heisler's excellently made *The Lone Ranger* and Lesley Selander's *The Lone Ranger and the Lost City of Gold*.

The set also comes with an informative booklet, an early comic reprint, the original radio show and an episode from the 1966-69 animated series. This set is only the tip of the Lone Ranger iceberg, but as an introduction to the Masked Man or a step back in time, it's recommended.

IN THE WORKS

Calling All Quigley Fans

Tom Selleck and Simon Wincer fans will want to show up for the screening of 1990's *Quigley Down Under* at the Autry in Los Angeles, California, on August 10. Not only will you get a lesson on the film's history by Jeffrey Richardson, the Gamble curator of Western history, popular culture and firearms, but you can also head on inside, to the Gamble Firearms Gallery, to see the Sharps Model 1874 rifle featured in the film. Take it from Matthew Quigley: "There's no sense bein' late." 



C. Courtney Joyner is a screenwriter and director with more than 25 produced movies to his credit. He is the author of *The Westerners: Interviews with Actors, Directors and Writers*.

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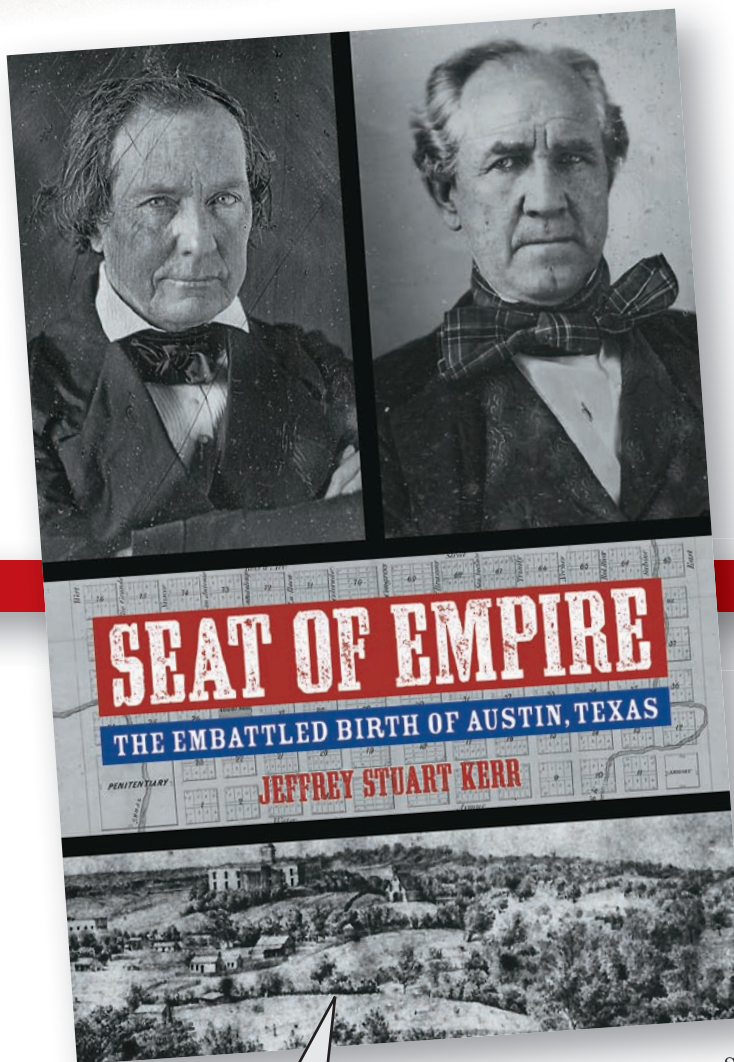
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WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



"The City of Austin was born in 1839, almost died in the early 1840s, and sprang back to life thereafter. But for a twists and turns of history, my current hometown would not likely exist, the southern Rockies would be Texas mountains, and we would remember Mirabeau Lamar, rather than Sam Houston, as the political Titan of his age. But it does, and they aren't, and we don't."

Lone Star Empire

A vision of a capital city triumphs in a new biography of Austin, plus a Belgian's adventure in Yellowstone, the real Texas Jack, the terror of the Espinosas and Butch Cassidy's second coming.

"**T**his should be the seat of future empire!" Republic of Texas Vice President Mirabeau Buonaparte Lamar proclaimed in 1838.

Straddling the Sunbelt, nearly halfway between the Atlantic and Pacific, modern-day Austin is the symbolic capital of post-WWII America. Equally edgy and laid back, multicultural yet all Texan, Austin's 308-foot tall capitol is a beacon of light for miles around. The Goddess of Liberty, perched high atop the dome, invites you from afar into the capitol's historic rotunda, where you can tour the gallery of Texas presidents and governors, including rivals

Sam Houston and Mirabeau Lamar.

Yet behind the façade of grandeur and power of Houston and Lamar is the early history of the Texas Republic and statehood: a two-fisted, bare knuckled life-and-death era in which political rivalries and dreams of empire and statehood would leave the fate of Austin in doubt for nearly a decade. Austin historian Jeffrey Stuart Kerr's meticulous research and dedication to writing *Seat of Empire: The Embattled Birth of Austin, Texas* (Texas Tech University Press, \$39.95) is the most thorough history of the dynamic personalities, political intrigue and powerful self-interests of empire, nation building and manifest destiny that led to the birth of the Texas capital.

Kerr's *Seat of Empire* is both a biography of Austin's frontier origins and of Houston's and Lamar's. Beginning in the earliest

days of the Texas Revolution, the two leaders were almost immediate rivals for power as they fought to defeat Mexico's Gen. Antonio López de Santa Anna. Following Texas's independence from Mexico, the well-educated heroes were elected the young Republic's first president and vice president. Lamar would follow rival Houston as chief executive and immediately begin planning for a larger Texas Empire, one that might stretch from the Gulf Coast to the Pacific.

From 1836 to 1844, Houston and Lamar's presidential rivalry, along with real threats from Mexico, sent the seat of Texas power back and forth between Houston, Washington-on-the-Brazos and Austin.

Lamar, who envisioned the capital city of an empire a year before on a hilltop above the banks of Texas's Colorado River while hunting buffalo, signed into law the Republic's decree making Austin the capital in 1839. But in 1842, when President Houston ordered the seat of government to

move from Austin to Washington-on-the-Brazos under threat of Mexican attack, Austin's residents prevented Houston from moving the young republic's records, fearing his ambitions of moving the capital to his namesake city.

For three years, the government operated out of Washington-on-the-Brazos, but in 1845, newly elected President Anson Jones signed a law

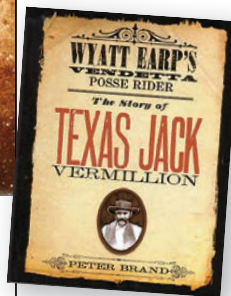
calling for a constitutional convention to be held in Austin in preparation for annexation by the United States. Austin's boosters were finally going to realize their dream and secure the state government in their struggling town, fulfilling Lamar's vision of a seat of empire overlooking the great state of Texas.

Kerr is the author of two other books on Texas history, *Austin, Texas: Then and Now*, a 2005 nonfiction finalist for the Writers' League of Texas Violet Crown Award, and *The Republic of Austin*. He also writes a regular history column for the online periodical *Austin Post*. A physician when not researching and writing about Texas history, he and his wife, Sharon, live in Austin. — *Stuart Rosebrook*



"Texas Jack" rambled across the West, as far north as Alaska, most of his life, until he settled with his brother's family near his childhood home in Hebron, Ohio, in 1920.

— Courtesy Jerry Ramsey —



TEXAS JACK RIDES AGAIN

Peter Brand's *Wyatt Earp's Vendetta Posse Rider: The Story of Texas Jack Vermillion* (P. Brand, \$30) is a model of clarity and concision. John Oberland Vermillion, born in Virginia in 1845, fought in the Civil War for the Union then drifted into southeast Arizona, just in time to become involved in the Earp-Clanton war. But Tombstone, Arizona, was merely one stage in what Brand calls



Searching for the West, real and imagined, is a theme of our authors and contributors this month. One of the best ways to experience the West is through the observations of today's generation of chroniclers. One such writer, Evan Connell Jr., died in Santa Fe on January 10. Allen Barra, who shares with us his favorite biographies in "Building Your Western Library," highly recommends starting any journey to the Little Bighorn Battlefield by reading Connell's classic on Custer, *Son of the Morning Star*. Barra believes "it is the best and most literary book on the controversial, American general and infamous battle."

We also remember Gary Hausladen, who died on April 8. His 2004 book, *Western Places, American Myths: How We Think About the West*, was a groundbreaking collection of essays that greatly contributed to our understanding of the real and imagined West.

True West's Old West Savors columnist, Jana Bommrsbach, has just published her first children's book, *A Squirrel's Story: A True Tale* (Little Five Star).

Photographer Scott Baxter's *100 Years, 100 Ranchers* (Prisma Graphic Corp.), which celebrates a century of Arizona ranching families, won the "People's Choice" Award at the Printing Industry of Arizona Awards Gala.

—Stuart Rosebrook



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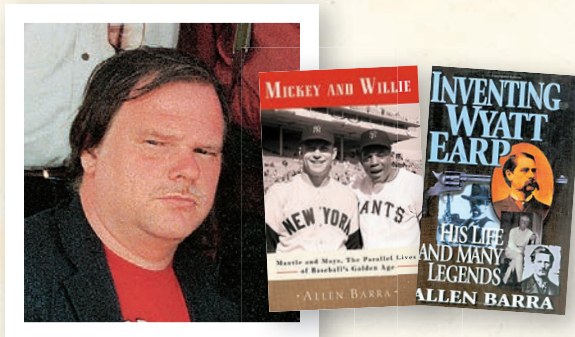
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BEST BIOGRAPHIES PICKED BY ALLEN BARRA

Allen Barra is no stranger to seeking the truth about legendary heroes, as he does in his biographies of Wyatt Earp, Yogi Berra, Bear Bryant and in this year's release that examines the friendship of Mickey Mantle and Willie Mays. Not surprisingly, he believes a good foundation of any Western library is biography. He offers works by five biographers that will take readers on a reflective road trip into our collective Western soul from East to West.

1. *The Real Wild West: The 101 Ranch and the Creation of the American West* (Michael Wallis, St. Martin's Griffin):

This story of the frontier, from cattle drives to Hollywood, is reflected in four generations of one amazing family, the Miller Brothers of Oklahoma. Everyone should get a copy of this book. This biography bridges the real West of the 19th century with the imagined West of the 20th.

2. *Billy the Kid: A Short and Violent Life* (Robert Utley, Bison Books):

The book delivers what the title promises—no more, no less. Occasionally someone has new material to offer on Billy the Kid, but the outlook the writer brings to the project matters, and Utley is the most clear headed in his conclusions.

3. *Three Roads to the Alamo: The Lives and Fortunes of David Crockett, James Bowie and William Barret Travis* (William C. Davis, Harper Perennial):

This is a story of three men

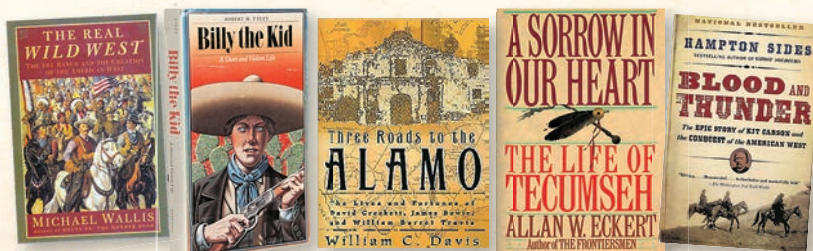
with nothing more in common than the ideas for which they died. Davis does not debunk the topic or interpret it from a Texas perspective; he knows what is important about the frontier—the germs of truth in every legend.

4. *A Sorrow in Our Heart: The Life of Tecumseh* (Allan W. Eckert, Bantam):

This is the best book that I have read on Tecumseh. Such an important story. Eckert reveals if Tecumseh had been successful, Westward expansion would have never reached the Mississippi. This book shows how close he came.

5. *Blood and Thunder: The Epic Story of Kit Carson and the Conquest of the American West* (Hampton Sides, Anchor):

Is Kit Carson the single most important American in Western history? I have always liked Kit Carson, and Sides provides us with the most thorough examination of his incredible life. I believe he is the most important figure of the American West—warts and all.

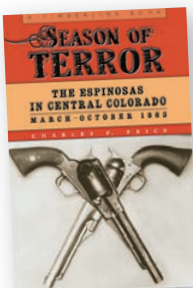




Bounty hunter Tom Tobin was hired to track and bring back the Espinosas, dead or alive. He shot and killed them with the Hawken rifle he holds in this photo from *Season of Terror*, then cut off their heads and delivered them as evidence for his reward.

— Courtesy History Colorado —

a “seemingly never-ending nomadic lifestyle.” Vermillion drifted to Texas and then to the northern Louisiana town of Linden, supporting himself as a carpenter. He created a new persona for himself, even living for a time in a home for Confederate veterans. He died in the care of family members in Ohio in 1921. Alas, “Whatever untold stories he had were buried with him in Ohio.” —*Allen Barra, author of Inventing Wyatt Earp: His Life and Many Legends*



TERROR IN COLORADO

Charles F. Price's *Season of Terror: The Espinosas in Central Colorado, March-October 1863* (University of

Colorado, \$34.95) is the first full-length book chronicling the Espinosa Family.

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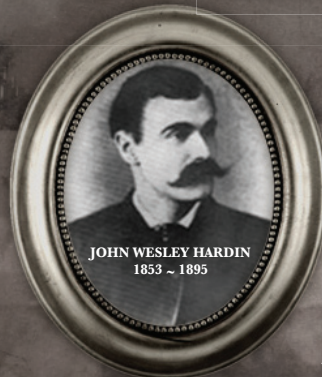
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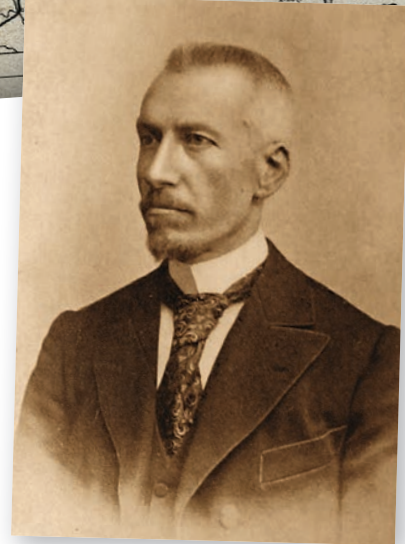
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Belgian travel writer Jules Lecercq's 10-day trip to Yellowstone in 1883 beautifully captured the early days of the national park in all its glory. He is shown here with a map of his adventures across America that year.

— Courtesy University of Nebraska Press / Photo
Appeared in *Societe Royale Belge de Geographie, La
Fondation de la Societe, 39* —



Well-written and well-documented, this book showcases what the author views as “America’s First Serial Killers.” Were Felipe and Vivian Espinosa social bandits, patriots or cold-blooded killers? From March to October 1863, white citizens of southern Colorado were terrorized by the so-called “Bloody Espinosas” and their nephew, Jose Vincente. They boasted of slaughtering 32 whites during the eight-month vendetta. The reason for their outrage is vague, but the likely cause was the encroachment of Americans on “their land.” Price’s biography of the Espinosas is an important chapter in the violence and vigilantism that plagued the West during the Civil War.

—Marshall Trimble, author of *Wyatt
Earp: Showdown in Tombstone*

WONDERS OF YELLOWSTONE

Yellowstone, Land of Wonders: Promenade in North America’s National Park, by Jules Leclercq (University of Nebraska Press, \$29.95), is a description of Yellowstone National Park as of 1883, translated from the French. That year, the Northern Pacific made Yellowstone readily accessible; 5,000 tourists came, including President Chester A. Arthur, ex-President Ulysses S. Grant and a Belgian travel writer, Leclercq. He apparently never met a geyser he didn’t like, telling us, perhaps, more than we need to know. However, he also examined Mammoth

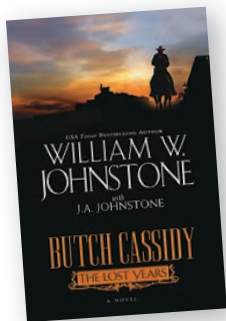


Hot Springs and the Grand Canyon of the Yellowstone. Leclercq offers little human history, even of Indians. But he recalls the sad story of 1877, when Nez Perces captured and, alas, murdered tourists in the park.

—Richard H. Dillon, author of Meriwether Lewis: A Biography

BUTCH CASSIDY RIDES AGAIN

William W. Johnstone and J.A. Johnstone's *Butch Cassidy: The Final Years* (Kensington, \$25) has the outlaw returning to the United States after the alleged shoot-out with Bolivian soldiers and settling in on a ranch in Texas. Employing a well-worn but effective literary device, Cassidy



relates the events of the previous two decades to a Pinkerton detective who tracked him down. Circumstances have Cassidy, using the alias Jim Strickland, relying on what he does best: robbing

trains. This time around, he recruits a new Wild Bunch and relieves the railroad of its express money, all for a good cause. *The Final Years* is a cracking good story with compelling characters and a tense plot that unfolds at breakneck speed.

—W.C. Jameson, author of *Butch Cassidy: Beyond the Grave*



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BBO, Baseball & Beef

Top 10 things to do in Kansas City, Missouri.



Kansas City, here we come. In this cosmopolitan city, you can get fat—literally and figuratively—on food and history. To wit:

Barbecue: Kansas City is all about the sauce, and barbecue is big business. Many say it began at Arthur Bryant’s, which has a lineage of smoking meats that tracks to 1908 and still serves throngs today. But Jack Stack, Gates and relative newcomer Oklahoma Joe’s must be sampled. (Then visit the gym.)

Baseball: Kauffman Stadium is awesome, and you should see a Royals game. But the “Wow” moment for baseball fans is found at the Negro Leagues Baseball Museum. It offers a fabulous and insightful look at the early black leagues and players, from Moses Fleetwood Walker to Jackie Robinson, who played for the Kansas City Monarchs before breaking Major

The anchor of the steamboat *Arabia* is on display at the museum that anchors the City Market in downtown Kansas City.

—By Johnny D. Boggs—

League Baseball’s color barrier with the Brooklyn Dodgers in 1947.

Beef: Where’s the beef? In a city with roots in stockyards and packing plants, of course. For hamburgers, try Winstead’s, which opened in 1940, or the perennial favorite Town Topic. If you’re hungry for a steak, legend has it the Kansas City Strip was invented at the Hereford House.

Books: The Kansas City Public Library Central Branch houses the Missouri Valley Special Collections, where you will find a wealth of resources such as Victorian trade cards, 19th-century photos of Kansas

City, charcoal portraits of guerrillas and outlaws and more.

Civil War: Check out the Westport battlefield, or nearby fight sites at Lone

Legend has it the Kansas City Strip was invented at the Hereford House.

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Jack and Black Jack, then head north to Kearney to the Jesse James Farm & Museum. James's career in crime had its beginnings in the Civil War.

Independence: More than a suburb, Missouri's fourth-largest city is history-rich. The National Frontier Trails Museum, the 1859 Jail, Marshal's Home & Museum and the 1881 Vaile Mansion are all here. Don't forget the town's favorite son. The Harry S. Truman Library & Museum is a must.

Jazz: If you love the music of Charlie Parker and Count Basie, the American Jazz Museum has rhythm and history. Located in the historic jazz district at 18th & Vine, the museum features not only interactive exhibits, but also the Blue Room, a jazz club open four nights a week.

Livestock: Each fall, the American Royal brings in more than just showcase pigs, sheep, cows and goats from 39 states. A Professional Rodeo Cowboys Association-sanctioned event, the world's largest barbecue competition and singers galore are part of the American Royal Livestock, Horse Show and Rodeo. If you're in town during the winter, spring or summer, you can still check out the American Royal Museum.

Steamboat: In 1856, the *Arabia* was heading up the Missouri when she struck a tree snag and sank with 200 tons of supplies north of town. More than 100 years later, the steamboat was rediscovered buried in a Kansas cornfield. Step back into time at the Arabia Steamboat Museum for a glimpse at what life—or at least merchandise—was like in the late 1850s.

World War I: The "magnitude of this memorial, and the broad base of popular support on which it rests, can scarcely fail to excite national wonder and admiration," President Calvin Coolidge said at the dedication of the Liberty Memorial in 1926. It closed in 1994, but since reopening in 2006 as the National World War I Museum at Liberty Memorial, this 80,000-square-foot facility provides a comprehensive and thought-provoking examination of the war to end all wars, and its consequences. ✦

If it weren't for the oppressive humidity and heat in the summer and ice storms in the winter, **Johnny D. Boggs** would likely be living in Kansas City and weighing 300 pounds.



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The Gambling Legends Tribute Rifle

Gambling in the Old West took guts.

Calling the wrong bet could cost you much more than the chips in your stack. Tables were full of cardsharps and cutthroats, but it still took just one lucky card or roll of the dice to become a winner. Those who were just as lucky and quick with a pistol could transform themselves into legends.

Many of the greatest names of the American West were expert gamblers. Larger than life legends such as Billy the Kid, Bat Masterson, Wyatt Earp, Pat Garrett, Doc Holliday, and Wild Bill Hickok were just as deadly with a deck of cards as they were with their firearms. Few dared to cross them on the green cloth, and even fewer faced them down in the street.

It never took more than high stakes, hot tempers, and stiff whiskey to spark the rowdiness that made the West so wild. Gunfights over card games were commonplace. It didn't matter if it was 5-cent chuck-a-luck or a \$1000 poker pot... the stakes were always high.

Streets that ran rampant with ruthless outlaws called for even more determined lawmen. It was there in the dust and dirt that great men were dealt their fateful hands. It was there that they made American history.

Today, America Remembers is proud to honor the romantic legacy of the Old West gamblers and the towns they turned to gold. For this historic tribute, we knew it was important to select a rifle with a strong Western heritage. With that in mind, we selected a classic Western rifle. Each rifle now available in the edition is issued on a Model 1892 Winchester Lever-Action Rifle in caliber .45 LC.

Every Tribute is a museum-quality masterpiece produced with the utmost attention to detail. The Tribute's stocks are handsomely polished walnut. Craftsmen commissioned specifically for this project by America Remembers decorate each working rifle in sparkling 24-karat gold and nickel, magnificently highlighting the details of the famed gunfighters, gamblers, and outlaws of the Old West.

Left side of the receiver features three legendary Old West icons, along with the swinging doors of a saloon. Calamity Jane and Wild Bill Hickok are featured beneath a Deadwood banner, where Wild Bill Hickok was killed holding a poker hand known today as the Dead Man's Hand. He and Calamity Jane are buried near each other in Deadwood. Bat Masterson is featured above a Dodge City banner, a cattle town where its saloons catered to the cowboy. Many of the Wild West's most legendary personalities spent time in Dodge City. A fabled buffalo hunter, scout, and gunfighter, Masterson rarely had to draw his weapon. His reputation preceded him.



The right side of the receiver features Tombstone. Few events in history can measure up to the legendary gunfight at the OK Corral. The man responsible for keeping the peace, Wyatt Earp, was an avid gambler. He balanced his duties as a lawman with dealing faro nightly. Doc Holliday was an iconic figure in the Old West. A dentist by trade and a gambler by practice, the sickly Holliday had a hot temper and a quick draw. Also featured on the right of the receiver is Fort Sumner, New Mexico. Pictured with Billy the Kid is Pat Garrett, the lawman who killed one of the Wild West's most notorious figures.

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Secure Your Gambling Legends Tribute Rifle Today

Only 1,000 of the Gambling Legends Tribute Rifles will ever be produced and this Tribute is available only from America Remembers. Orders will be accepted in the order they are received. We will arrange delivery of your rifle through a licensed firearms dealer of your choice. If for any reason you are less than satisfied, you may return it in original, unfired condition within 30 days for a full refund.

This historic Gambling Legends Tribute Rifle pays homage to a unique American era. The golden age of towns like Tombstone and Dodge City remind us of when the West was wild and the men and women who settled it were even wilder. Respond today to honor the memory of the gunslingers, the heroes, and the pioneers of the frontier who took a gamble on a brand new America.

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TRUE WEST



Curly Bill's New Bronco

Outlaw Curly Bill Brocius was the terror of Cochise County and usually headquartered in the San Simon area. A week before the so-called Gunfight at the O.K. Corral, on October 14, 1881, The Tombstone Epitaph published this little ditty by Gordon Atwood: "Once I owned a bronco and I bought him for a song. He wasn't very handsome but he carried me along. But now I punch my burro all up and down the hill. For my bronco's gone to San Simon to carry Curly Bill."

Boze

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Bed and Biscuit

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In 1834, Judge Joseph Huston converted his brick home in Arrow Rock, Missouri, into an inn to care for the thousands of pioneers who trekked west along the Spanish Trail every year.

Before him came transcontinental explorers Lewis and Clark, who had taken note of a cliff called Arrow Rock when they supplied themselves with salt from nearby springs. With ferry service available around 1815, the town got its start in 1829 and eventually became recognized for producing hemp and tobacco, which got shipped down the Missouri River to the cotton districts of the South.

By 1840, Huston was widely known as a hotelkeeper. One of the noted features of his tavern was a bell that rang for each meal, emergencies and for special events, like weddings.

The well-known Martin family did not hear the bells chime for their daughters' weddings. In February 1894, the St. Louis *Republic* reported that Miss Myrtle "Pearl" Martin and Samuel Van Arsdall "Gave the old folks the slip" when the 20

year olds eloped to nearby Boonville after the bride's parents, Gervis and Amanda Martin, objected to them marrying.

The thought of elopement must have left an impression on Pearl's younger sister, because just five months after Pearl eloped, 16-year-old Corinne did the same. The Reverend A.M. Cockrell married her to Samuel's younger brother, 19-year-old George Van Arsdall.

A couple of weeks after Corinne's marriage, the reverend was charged for "illegally solemnizing"

her marriage because the "license was procured in an adjoining county" and the "bride was under age," reported the paper. "As elopers the Van Arsdalls are record breakers. A year ago an older brother of the groom ran off with and married an older sister of the bride's.... In consequence of the parties interested being among the 'first families' of Saline, the outcome is looked forward to with the greatest interest."

The minister was acquitted two days later when it was learned the couple far

"As elopers the Van Arsdalls are record breakers."

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exceeded the legal marriage age of 12. The couples remained married and were together until death separated them.

Almost 30 years after the elopements, the *Kansas City Star* wrote about Arrow Rock's tavern: "There are two lanterns in iron frames that lighted the doorway when Kit Carson was a visitor. Over the gray brick building, with its vine-clad walls, its old-fashioned flower garden ...throughout the spacious high-ceilinged rooms with its quaint furnishings, hangs an atmosphere and charm that bespeaks the Old Tavern's intimate relation with the past, of times when gay ladies and gentlemen made merry there."

Today, the Missouri Division of State Parks watches over the tavern. It not only served as a hotel during its Santa Fe Trail days, but also as a restaurant, and the J. Huston Tavern has been serving meals since it opened. The featured biscuit recipe came from one of Arrow Rock's early residents. ❏

Sherry Monahan has penned *California Vines, Wines & Pioneers, Taste of Tombstone, The Wicked West and Tombstone's Treasure*. She's appeared on the History Channel in *Lost Worlds* and other shows.

ARROW ROCK BISCUITS

4½ c. flour
2 c. sour milk
½ c. shortening or butter
1 tsp. baking soda
1 tsp. cream of tartar
1 tsp. salt

Sift the flour twice in a large bowl; remove one-third cup. Sift the soda, cream of tartar and salt into the flour. Cut in the shortening and then add the milk. Stir just until incorporated. Roll on a floured surface and cut into biscuits. Melt 1 T. butter into each pan and add the biscuits. Turn them over to coat with butter. Bake at 375 degrees for 10-15 minutes or until golden.

Recipe from Mrs. Ida Morris and courtesy of the Friends of Arrow Rock

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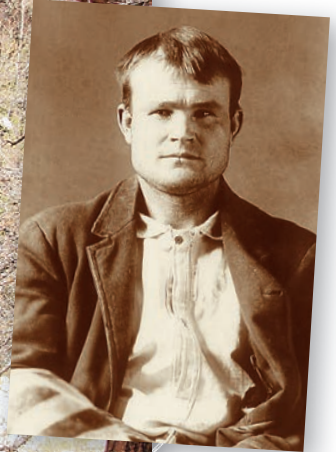
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Kaycee, Wyoming

Bloody Johnson County is home to Butch Cassidy's legendary Hole-in-the-Wall hideout.



Kaycee's 100th birthday this summer presents a great opportunity for folks to check out storied sites such as the Hole-in-the-Wall (above) where Butch Cassidy (inset) and his Wild Bunch hid out from the law.

— Hole-in-the-Wall photo courtesy BLM Wyoming; Butch Cassidy photo True West Archives —

The Old West is easy to imagine in Kaycee, tucked up in historic Johnson County in northern Wyoming.

Butch Cassidy, leader of the notorious Wild Bunch, rode in the region, often using the nearby Hole-in-the-Wall, a little west of town, as a hideout.

Despite Cassidy's casual attitude toward the law, local legend holds that he was a good neighbor and trustworthy friend.

HISTORIC EVENT

In April 1892, a gang of hired gunmen shot down rancher Nate Champion.

They claimed he was a rustler; in fact, he was the first victim of the Johnson County War, one of the most significant range wars of the Old West, pitting settlers against ranchers.

Champion's murder was intended to force out smaller landholders so the large outfits could graze their cattle on unfenced land.

Some saw the big ranchers and their allies—the Wyoming Stock Growers Association—as businessmen forced to take justice into their own hands

to protect their assets. But because suspected rustlers were gunned down or lynched with little or no evidence, many saw them as not much more than a cartel of cold-blooded killers.

The David and Goliath nature of the struggle, also known as the War on Powder River, turned the events into something of an archetype for a slew of Western novels, movies and TV shows.

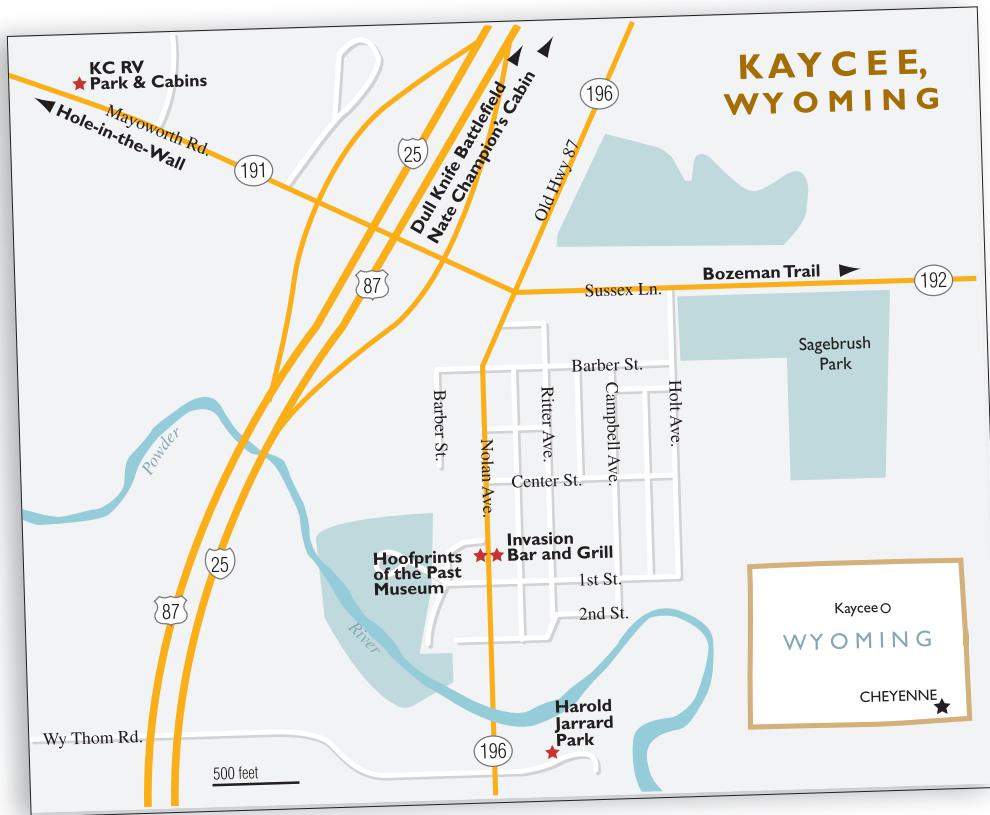
ACTIVITIES

You can see the fabled Hole-in-the-Wall, the Dull Knife Battlefield and other historic sites by signing up for a tour with the Hoofprints of the Past Museum, open from Memorial Day weekend through October.

At any time of the year, head east of Kaycee to check out a stretch of the Bozeman Trail, established in 1863 to connect the rich gold mines of Virginia City, Montana, with the Oregon Trail.

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NOTABLE EVENT

Kaycee will celebrate its centennial with a Shepherders' Rodeo, concert and other festivities at Harold Jarrard Park on August 10.

John Stanley, the Arizona Wildlife Federation's 2007 Conservation Media Champion, is a former travel reporter and photographer for *The Arizona Republic*.

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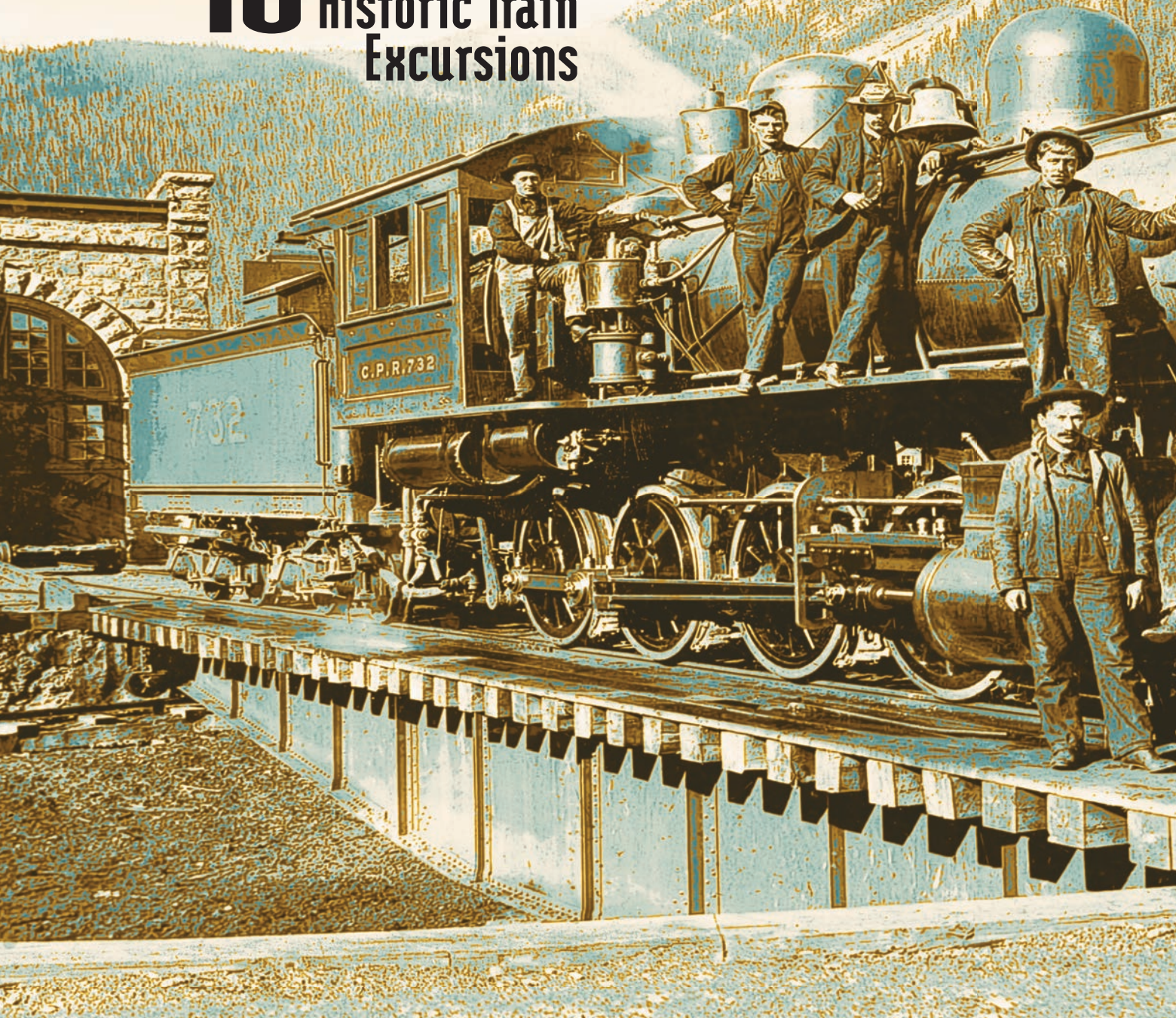
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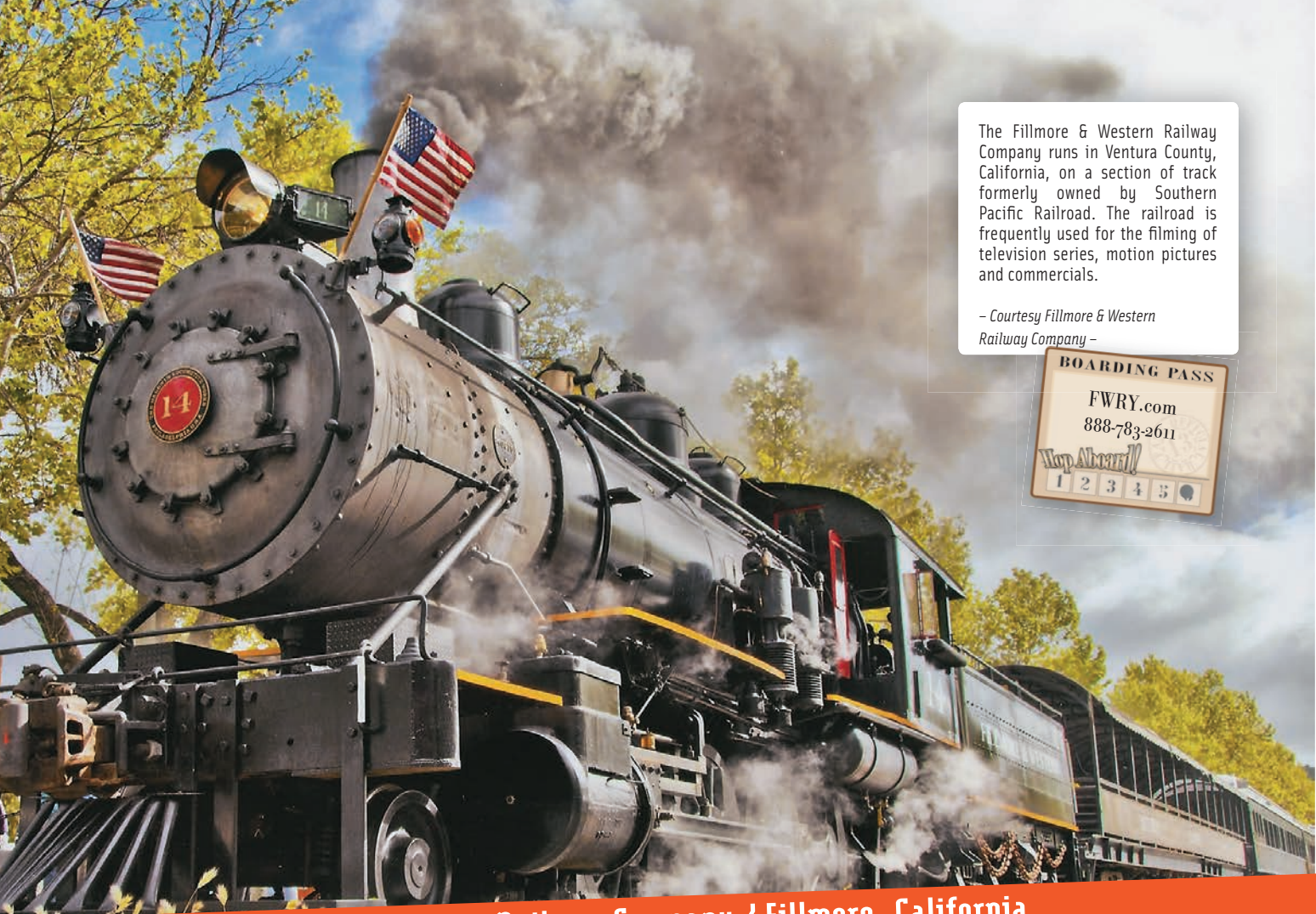
The mystique of the Western railroads have been a part of my life since childhood—from my father's boyhood tales of traveling the Super Chief to the railroad music of Johnny Cash, from regular visits to Los Angeles's Union Station and Griffith Park's Travel Town to my first ride on the historic Durango & Silverton Narrow Gauge Railroad in 1976. The sight, smell and sounds of a locomotive and the haunting echo of a train whistle have become a strong part of my identity as a native-born Westerner. Over the years, I have enjoyed excursions with my family on Amtrak, the Durango & Silverton and the Grand Canyon Railway. Still, I am always ready to take another trip into the past. Whatever type of historic Western railway adventure you are planning—a family day trip or a steampunk rally—these great railroads are ready to take you on an adventure of a lifetime throughout the year.

Pack your bags, climb aboard and take a trip into yesteryear!

BY STUART ROSEBROOK

The Canadian Pacific Railway was founded in 1881. These trains were instrumental in the settlement and development of Western Canada. They are still actively running today.

— Courtesy Stephen Low /
Design by Daniel Harshberger —



The Fillmore & Western Railway Company runs in Ventura County, California, on a section of track formerly owned by Southern Pacific Railroad. The railroad is frequently used for the filming of television series, motion pictures and commercials.

- Courtesy Fillmore & Western Railway Company -



Fillmore & Western Railway Company / Fillmore, California

Railroad buffs who love movies will not want to miss a visit to the Fillmore & Western Railway Company's short line just north of Los Angeles. Used in countless film and television shows, the rolling stock of the Fillmore and Western have all been restored and pre-date 1950. Featuring steam and diesel locomotives, the "Home of the Hollywood Movie Trains" will delight all generations. The easily accessible railway company in Fillmore provides numerous fun events, dinner and lunch rides and themed excursions on one of the great movie trains from 20th Century Fox, Paramount and MGM.

Home of the No. 12 Baldwin locomotive, which was built in 1910, the short line brought the first train to Virginia City. A few weeks later the Virginia City Depot, which was built by the Northern Pacific Railroad in 1895, arrived. It was the first time Virginia City residents had seen a depot pull up to the train.

- Courtesy Dianne Carey and Montana Heritage Commission -



Alder Gulch Short Line Railroad Virginia City, Montana

Historic train enthusiast Charlie Bovey built the narrow gauge, 1.5-mile short line between Virginia City and Nevada City in 1964. Pulled by a #8 Bovey gasoline powered engine, the open air cars travel between two historic mining towns on the half hour daily, from 10 a.m. to 5 p.m. The railroad has a 1910 Baldwin Steam Locomotive, and visitors are encouraged to call ahead about the times and locations that it will be out for display. Tickets are affordable, and the ride is enjoyable for all ages.





Kettle Valley Steam Railway Summerland, British Columbia, Canada

The "Koonenay to Coast Connection" was built at the beginning of the 20th century as the economic and transportation lifeline of the pioneer fruit industry in the Okanagan region of British Columbia. These restored, historic steam trains travel on one of North America's engineering masterpieces in railroad architecture. The railroad runs from Prairie Valley, through Kettle Valley, to the Trout Creek Bridge. It is one of the largest steel girder railroad bridges ever built. The 90-minute, round-trip trek is awe-inspiring and perfect for hikers and cyclists who want to get to trail heads across Trout Creek Canyon. Special events and charters are available, including its famous Great Train Robbery with barbecue, music and a Wild West holdup!

This heritage railway's trains are pulled by a steam locomotive that was built in 1912. The Kettle Valley Steam Railway is run by a non-profit society whose purpose is to preserve Okanagan and BC heritage railways.

- Courtesy Doug Campbell -



Founded over a century ago, Mount Rainier Railroad was constructed by the Hart brothers and originated in Tacoma, Washington. Its oldest locomotive, which was built in 1928, is still in operation today.

- Courtesy Mount Rainier Scenic Railroad -



Mount Rainier Scenic Railroad / Elbe, Washington

The steam-powered, geared locomotives that take passengers on the rail line between Elbe and Mineral, Washington, are expertly restored originals that were the work horses for the region's lumber industry for decades. Children of all ages will enjoy a seven-mile ride through the great forested foothills of Mount Rainier for picnicking and a living history experience at the new Mount Rainier Scenic Railroad Museum, which features locomotives, logging equipment, historic buildings and a rare caboose. Pack a picnic and relax by Mineral Lake after your tour, then head back down the line to Elbe.

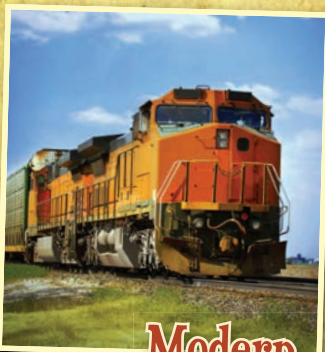
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Black Hills Central Railroad / Hill City, South Dakota

The Black Hills Central Railroad's 1880 steam locomotive will pull your train through an unforgettable two-and-a-half-hour, round-trip rail adventure into the heart of the Black Hills just outside of Mount Rushmore. Expertly restored, the steam engines bellow their way across the mountains to Keystone and back to the main station at Hill City. The railroad offers travel packages, as well as special events from May to October. The Black Hills Central also schedules Holiday Express rides in November and December.



White Pass and Yukon Route / Skagway, Alaska

Completed in 1900, the White Pass and Yukon Route in Skagway, Alaska, was a great substitution for the Chilkoot Trail, as well as many other routes in the Yukon Territory, which were rather treacherous. This route was originally built for prospectors during the Klondike Gold Rush (1896-1899). In 1988, part of the route was revived to become one of the many heritage railways enjoyed by tourists and rail enthusiasts today.

— Courtesy Jed Thompson —



When the Klondike Gold Rush was in its full glory, in 1898, the White Pass and Yukon Route was in the midst of construction. The narrow gauge railroad is an International Historic Civil Engineering Landmark, a rare designation, shared with the Statue of Liberty, Panama Canal and Eiffel Tower. The popular historic rail trip from Skagway, Alaska, to Carcross, Yukon, travels just over 67 miles of the original 110 miles of engineering fortitude through and across the coastal mountains. Serving nearly 400,000 passengers a year, the rail excursions, which include steam diesel locomotive trains, attract enthusiasts from around the world. Reservations are highly recommended.

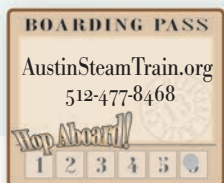
Featuring the 1880 train, which is still in operation, Black Hills Central Railroad was built by the Chicago, Burlington and Quincy Railroad to transport gold that was mined in the Black Hills—hence the name. It became a tourist excursion train line in 1957 and is still running strong today.

— Courtesy Black Hills Central Railroad —



Austin Steam Train Cedar Park, Texas

Operating on the original track into Austin built in 1871, the Austin Steam Train Association's trains provide scenic tourist trips through the Texas Hill Country on a year-round basis, with ride options ranging from the Hill Country Flyer to the North Pole Flyer. Train aficionados can enjoy a variety of excursions throughout the year on one of the Steam Train Association's beautifully restored trains. Four levels of service are offered for every budget on every train: coach, excursion, first class coach, and first class pullman lounge. An American Locomotive Diesel pulls all the historic rolling stock collected from famous train lines across the country.



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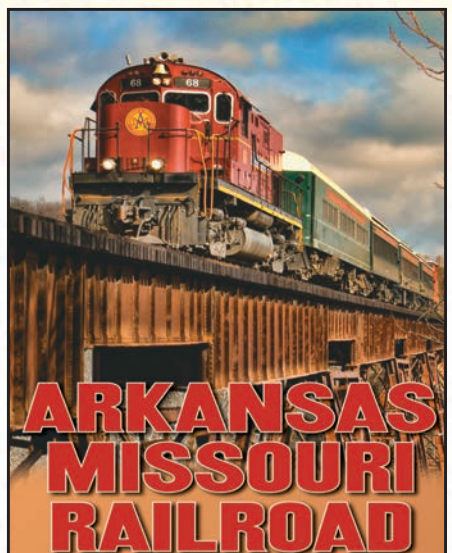
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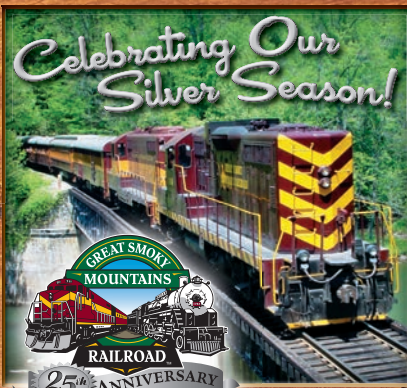
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Heber Valley Historic Railroad Heber City, Utah

Railway buffs and visitors to Utah will enjoy the Heber Valley Historic Railroad's short-line passenger train through spectacular scenery and natural wonders of Heber Valley, the Provo River Canyon and the Wasatch Mountains. Diesel locomotives pull the passenger cars on a variety of packaged adventures—from river rafting to horseback riding to wilderness zip-line adventures and mystery dinner theater trains. Featured in numerous movies and television shows, the 1907 Baldwin steam engine is being restored for future excursions along the former Denver & Rio Grande rail line.



Memorable Train Songs to Get You Moving

Before you depart for your Wild West train excursion, make a mixed CD or create a playlist that you can listen to en route to the railroad or while riding aboard one of these amazing 18 trains! Here are *True West's* top tunes:

“Chattanooga Choo Choo” by the Glenn Miller Orchestra

This oldie but goodie hit No. One in 1941 and still gets the buckaroos going today!

“Folsom Prison Blues” by Johnny Cash

Can you hear that train a-comin round the bend? You will when you play this 1955 hit by the Man in Black.

“Daddy Was a Railroad Man” by Boxcar Willie

The man who brought us *Train Medley* brings blues lovers back in time with this 1978 song.

“Frank & Jesse James” by Warren Zevon

A haunting track on Zevon's 1996 album, *I'll Sleep When I'm Dead (An Anthology)*, this song will conjure the mood of the Wild West as the train rumbles over the tracks, carrying you across the great terrain.

“Desperadoes Waiting for a Train” by Guy Clark

This 1973 hit is a wonderful song to get you in the mood while you're waiting for the train to arrive.

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Georgetown Loop Railroad Georgetown, Colorado

In 1884, the narrow gauge line was blasted out of the mountain between Georgetown and Silver Plume. Turning, twisting, cork screwing through the rugged narrow canyon of Clear Creek, the engineers of the Georgetown Loop masterfully built this railroad to ensure that precious gold and silver ore could be brought down out of the mountain. The rail line, with its four-percent grades and awe-inspiring trestles, was restored in the 1980s for tourists to enjoy the thrills of the old Colorado mining days. From May to October, steam locomotives pull trains on the hour daily. Night owl train enthusiasts can enjoy two-hour evening rides. Diesel locomotives lead the trains in the fall and winter, and schedules vary based on the time of the year. The railroad also offers numerous special events and package deals that include mining tours and holiday excursions.

Operating in the summer only, the Georgetown Loop pulls out of the station in Clear Creek County, Colorado, in the Rocky Mountains. Constructed in 1884, the two-mile track takes tourists through the narrow canyon of Clear Creek, horseshoe curves and four bridges. This line was heavily used in the 1880s during the Silver Boom to haul ore from the Silver Plume mines.

- Courtesy Georgetown Loop Railroad -



Pacific Coast Railroad Company Santa Margarita, California

One of the newest historic, narrow-gauge rail lines in the United States, the Pacific Coast Railroad Company is the passion of owner Rob Rossi. Dedicated to recreating an Old California Mission living history center on his Santa Margarita Ranch, Rossi began operating his two-mile line in 2004 for special events, charters, weddings and charity fundraisers. Visitors can enjoy a ride on a train pulled by one of three steam locomotives or two Plymouth gas hydraulics, while they relax in one of the historic Santa Fe & Disneyland Railroad passenger coaches or an International Railways of Central America caboose and business car. The railroad also has three Denver & Rio Grande Western boxcars.



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TICKET TO TOMAHAWK

Directed by Richard Sale, this 1950 Comedy/Western, set in 1876, features the charming Dan Dailey and fiery Anne Baxter. Kit Dodge Jr. (Baxter) forces Johnny Behind-the-Deuces (Dailey) aboard her train so that she can reach Tomahawk, Colorado, on time. The influence of this film saved the Durango & Silverton station from heading to the scrap yard, and we're so glad it did. The musical numbers in this film are sensational and will put a smile on your face for sure.

HIGH NOON

Featuring the Sierra Railroad, *High Noon* is a great American Western that was made in 1952. Directed by Fred Zinnemann and starring Gary Cooper and Grace Kelly, the film opens with Will Kane (Cooper), the marshal of Hadleyville, who has married Amy Fowler (Kelly). He has turned in his badge and intends to become a storekeeper elsewhere. Just after he has done this, he hears that Frank Miller (Ian MacDonald)—a criminal Kane knows all too well—is due to arrive on the noon train.



UNION PACIFIC

Cecil B. DeMille's 1939 dramatic Western, starring Barbara Stanwyck, is about the building of the railroad across the Western territories. The film surrounds the 1862 Pacific Railroad Act, signed by President Lincoln, which pushed the Union Pacific Railroad westward to California. This film marks a transition from the typical Spaghetti Westerns to a more historically accurate film about life in the West.



THE ASSASSINATION OF JESSE JAMES

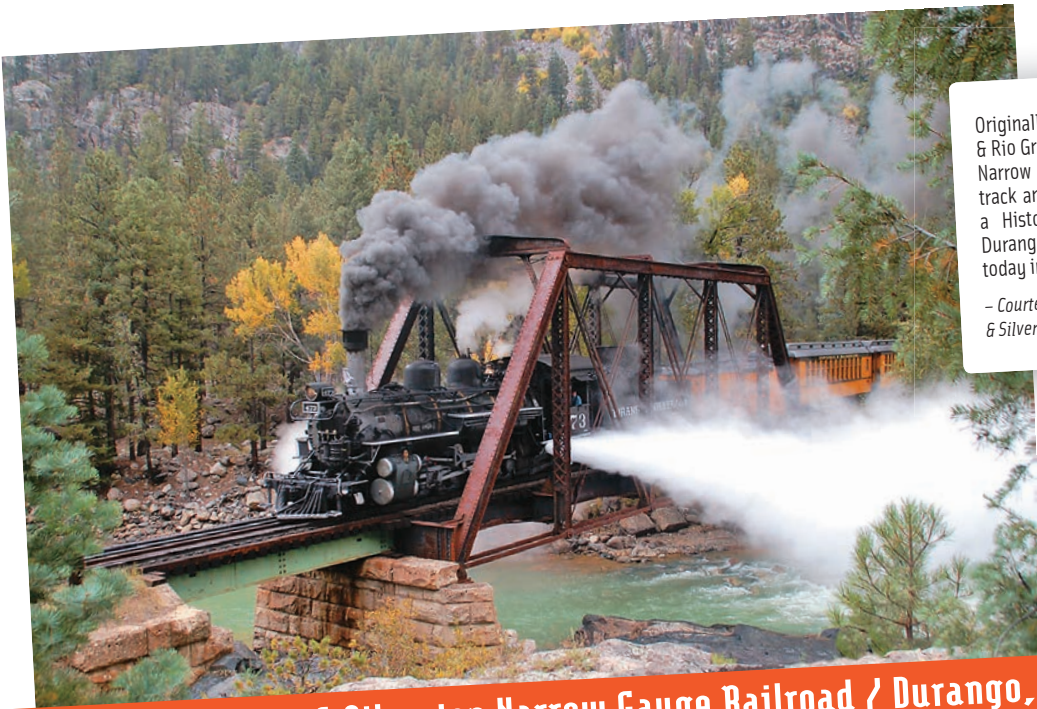
This 2007 Western Drama, adapted from a 1983 novel by Ron Hansen, opens with Jesse James (Brad Pitt) and his gang planning a train robbery in Blue Cut, Missouri. The robbery turns out to be less than a success and marks the end of the night ridin' gang. This film tells of the last days of the fearless Jesse James and his gang.



DUEL IN THE SUN

This 1946 Western, directed by King Vidor, tells the story of Pearl Chavez (Jennifer Jones), a half-American Indian girl who is forced to live with her distant relatives. Chaos ensues as Chavez finds love, loses love and becomes entangled with a dangerous man, who derails a train in one scene. The ending of this film will definitely shock you and have you watching it again and again.





Originally built in 1881 and 1882 by the Denver & Rio Grande Railroad, the Durango & Silverton Narrow Gauge Railroad runs on a 45-mile track and is a National Historic Landmark and a Historic Civil Engineering Landmark. Its Durango depot was built in 1882 and stands today in its original architecture.

- Courtesy Durango & Silverton Narrow Gauge Railroad -



Durango & Silverton Narrow Gauge Railroad / Durango, Colorado

The Durango & Silverton Narrow Gauge Railroad has one of the oldest, continuously operated steam locomotive lines in the country. Built in 1881 to haul ore out of the San Juan Mountains, the track showcases breathtaking engineering through Animas Canyon; it winds precariously up and over the mountains and across deep canyons. Train rides begin at the original 1882 depot in Durango, and the all-day, round-trip excursion includes a wonderful visit to historic Silverton. The railroad offers numerous rail and adventure packages, plus special winter trains, in addition to the daily train trips (one way and round trip, with motor coach options) from May to October.

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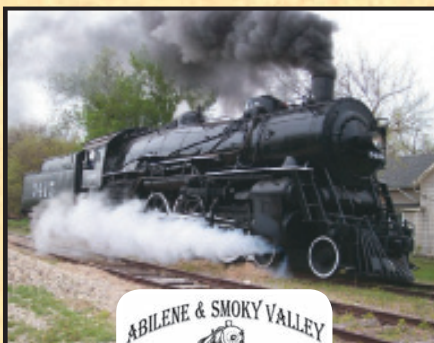


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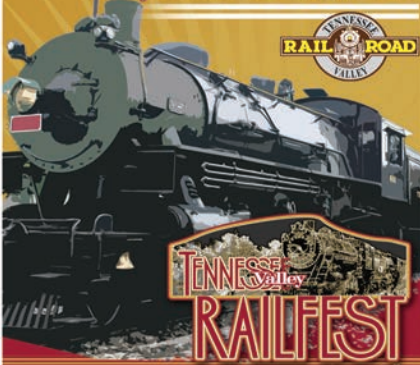
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Built in 1881 by prison inmates, in the fall of 2007, the railroad was leased to the American Heritage Railway. Passengers can enjoy exciting rides on steam locomotives that travel through the wild forests in East Texas.

- Courtesy Texas State Railroad -



Texas State Railroad / Rusk, Texas

The official Railroad of Texas, the Texas State Railroad from Rusk to Palestine was started in 1881 and completed in 1909 under the direction of the Texas state prison system. Today, managed privately, the railway offers a wonderful diversity of train rides and special excursions to fit all budgets, from March to November, through the Texas Pineywoods. The railroad has a rare collection of historic locomotives, including a 1901 A.L. Cooke steam engine and a Maydelle Turntable, which is used on special train rides. These magical machines demonstrate how roundhouses turned 19th-century locomotives around for different track lines.



The Abilene & Smoky Valley Railroad is a non-profit organization. Located in the Historic Rock Island Depot, founded in 1887, in Old Abilene Town, the railroad has one steam locomotive that was built in 1919.

- Courtesy Abilene & Smoky Valley Railroad -



A narrow gauge heritage railroad, Cumbres & Toltec was constructed by the Denver & Rio Grande Railroad in 1881 to support mining operations in the San Juan Mountains. From 1950 to 1960, it transported oil and pipes until traffic dwindled. In 1970, the line was resurrected for the enjoyment of tourists, who enjoy taking in the colorful scenes between Colorado and New Mexico.

- Courtesy Cumbres & Toltec Scenic Railroad -



Cumbres & Toltec Scenic Railroad Antonito, Colorado, and Chama, New Mexico

One of the most unique historic railroad experiences in North America, the Cumbres & Toltec Scenic Railroad is owned and operated by Colorado and New Mexico. Originally part of the Denver & Rio Grande Railroad, the Cumbres & Toltec gives passengers an amazing Rocky Mountain journey over the Cumbres, through tunnels and over deep river gorges that made the original construction of the narrow gauge line an engineering miracle. Locomotives are coal-fired, steam-driven originals with one of the finest sets of rolling stock. Each one-way ride includes a wonderful lunch stop high in the mountains in Osier. After completing the all-day, 65-mile adventure, passengers are returned to the departure station by motor coach.



This fun train runs on a spur track that was built in 1913. Connecting Lewistown to the Great Falls, Charlie Russell Chew Choo crosses two historic trestles, rumbles through a tunnel that stretches a half mile.

- Courtesy Charlie Russell Chew Choo -



Charlie Russell Chew Choo / Lewistown, Montana

Passengers board Montana's premier dinner train in Lewistown for a three-and-a-half-hour, 56-mile journey across the prairies and into the mountains of central Montana. With abundant wildlife visible on the roundtrip excursion, passengers will relax in historic, climate-controlled passenger cars while riding on the Chicago, Milwaukee, St. Paul, and Pacific rails to Denton and back. Musicians entertain passengers on board while they enjoy the Big Sky sunsets. As you keep an eye out for antelope and eagles, you might be held up by a wild bunch of masked outlaws on horseback. The Charlie Russell Chew Choo runs on a limited schedule from May to October, plus a Polar Express in December, so reservations are highly recommended.



Abilene & Smoky Valley Railroad / Abilene, Kansas

A fully restored heritage railway between Abilene and Enterprise, Kansas, the Abilene & Smoky Valley Railroad is a labor of love for the volunteers who manage and maintain the locomotives and rolling stock (including a rare Silver Flyer Railbus). The 1887 Rock Island Depot is perfectly situated for visitors in Old Abilene Town near the Dwight D. Eisenhower Presidential Library & Museum. The train excursions, including trips powered by a restored ATSF 4-6-2 Pacific #3415 steam locomotive, run between May and October. Check the website for the train's schedule between Memorial Day and Labor Day and its special dates for steam train trips, dinner trains, school events and special charters.




Built in 1901, Grand Canyon Railway took passengers on a 64-mile-long trip for \$3.95. Naturalist John Muir commended the railroad for its limited impact on the environment.

-Courtesy Grand Canyon Railway-

Grand Canyon Railway / Williams, Arizona


As the sun rises over Williams, Arizona, you can hear the Grand Canyon Railway locomotive warming up to take you on a round-trip adventure to the South Rim of Grand Canyon National Park. Built in 1901, the historic branch line connects travelers with two historic depots of the Atchison, Topeka and Santa Fe Railway. Passengers can choose from six classes of service for each trip delving into the natural beauty of northern Arizona. The railroad is famous for its special events, such as the Pumpkin Patch and the Polar Express. Its steam locomotive, which is back on line on a limited schedule, is fueled by waste vegetable oil. Passengers should also expect great onboard entertainment from Wild West performers.


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Located in Springdale, Arkansas, this short line carries passenger trains as well as freight trains. Get off at Fort Smith and find out why it was named True West's No. One town of the year.

– Courtesy Arkansas & Missouri Railroad –



Arkansas & Missouri Railroad/Springdale, Arkansas

The St. Louis and San Francisco Railway built this short line railroad in the early 1880s. One of the few private railroads in the U.S. that offers both passenger and freight service, the Arkansas & Missouri is still an important freight line for the region. Seasonal passenger excursion trains take riders through the Boston Mountains every Friday and Saturday, April to November, between Springdale, Winslow and Van Buren, Arkansas. On Sundays, in the summer, passengers can ride the train from Springdale to Fort Smith. Nostalgic fall foliage trains are popular in October and November, as is the Holiday Express in December.



Traveling 1,000 feet above the Arkansas River Valley, the Leadville, Colorado & Southern Railroad takes passengers through forests, meadows and lush groves of wildflowers from the end of May until mid-June. Guests can reserve special seats in the front engine or in the caboose. Plus, well-mannered pets are welcome aboard with their owners.

–Courtesy Leadville-Colorado & Southern Railroad –



Leadville, Colorado & Southern Railroad Leadville, Colorado

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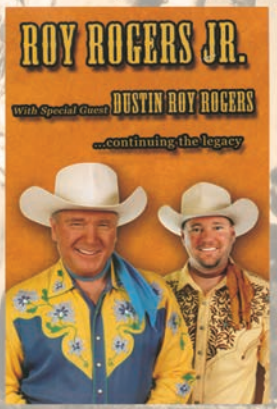
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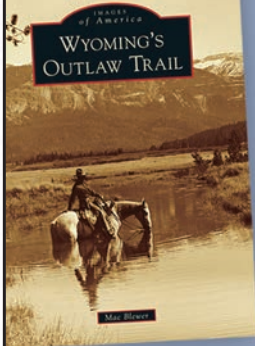
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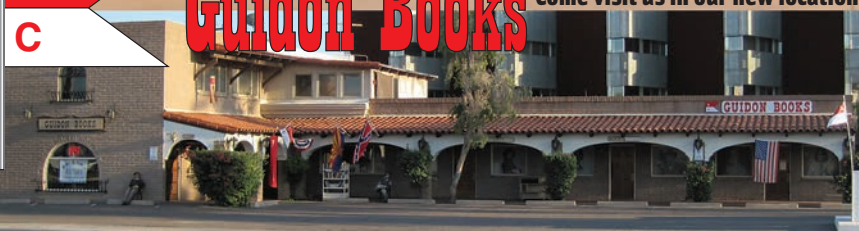
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ART SHOWS

TOPPENISH WESTERN ART SHOW

Toppenish, WA, August 16-18: American Indian, Western and wildlife art in the mural town of Toppenish, with Bill Carnahan as featured artist. 800-863-6375 • ToppenishWesternArt.org

AMERICA'S HORSE IN ART

Amarillo, TX, Opens August 17: Benefit sale of horses depicted in pencil, paintings and sculptures, with signature piece by Earl Kuhn. 806-376-5181 • AQHAAHallOfFame.com

AUCTION

AUCTION IN SANTA FE

Santa Fe, NM, August 11-12: Manitou Galleries auctions off Southwestern art, antique firearms and American Indian and cowboy collectibles. 307-635-0019 • AuctionInSantaFe.com

COMPETITION

MISS NEW MEXICO SALOON GIRL CONTEST

Eagle Nest, NM, Aug. 30-Sept. 1: Compete in a saloon girl costume contest, with a dance and prizes, at Laguna Vista Lodge's 1898 saloon. 800-821-2093 • LagunaVistaLodge.com

HERITAGE FESTIVALS

LEADVILLE BOOM DAYS

Leadville, CO, August 2-4: This 1880s Old West mining town festival includes burro races, mining skill contests, gunslingers and a street fair. 719-486-1182 • LeadvilleBoomDays.com

UMATILLA COUNTY FAIR

Umatilla, OR, August 6-10: Celebrates a 1912 tradition with livestock auction, a rodeo and a parade themed "Rides, Ribbons and Rodeos." 541-567-6121 • Co.Umatilla.OR.us

ASTORIA REGATTA

Astoria, OR, August 7-11: This home of the Lewis and Clark Expedition monument celebrates an 1894 tradition with boat races and parades. 503-861-2288 • AstoriaRegatta.com

CHAMA DAYS

Chama, NM, August 10-11: Gather in this 1881 Denver & Rio Grande rail town for a rodeo, softball tournament, a parade and a dance. 800-477-0149 • ChamaValley.com

WYOMING STATE FAIR

Douglas, WY, August 10-17: Held since 1912, this state fair boasts rodeos, carnival games and rides, free stage shows and grandstand events. 307-358-2398 • WYStateFair.com

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307-328-2740 • CarbonCountyMuseum.org

WESTERN LEGENDS ROUNDUP

Kanab, UT, August 22-24: Pays tribute to *Cheyenne* and other Western classics, plus you can meet movie stars Clint Walker, James Drury and more. 435-644-3444 • WesternLegendsRoundup.com

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916-808-7777 • SacramentoGoldRushDays.com

RE-ENACTMENTS

OLD LINCOLN DAYS

Lincoln, NM, August 2-4: Watch "The Last Escape of Billy the Kid," about an 1881 jailbreak, and other re-enactments of historic Lincoln events.

575-653-4375 • NMMonuments.org

LEWIS & CLARK SALTMAKERS RETURN

Seaside, OR, August 16-18: Since 2002, folks meet and trade with re-enactors of the Corps of Discovery as they prepare salt at Seaside Beach.

503-738-7065 • SeasideMuseum.org



CELEBRATE BANDERA

Bandera, TX, Aug. 30-Sept. 1: Watch the town of Bandera come alive with cowboys and little buckaroos, featuring the Bandera Cattle Company, rodeos, stagecoach rides and a Buffalo Soldiers camp.

830-796-4447 • CelebrateBandera.com



JOHN WESLEY HARDIN SECRET SOCIETY

El Paso, TX, August 17: Relive the 1895 shooting death of John Wesley Hardin in the re-enactment at historic Concordia Cemetery where the gunfighter is buried.
915-842-8200 • ConcordiaCemetery.org

R O D E O S

DODGE CITY ROUNDUP RODEO

Dodge City, KS, July 31-Aug. 4: This PRCA rodeo boasts the nation's oldest and longest-running Little Britches Rodeo.
620-225-2244 • DodgeCityRoundup.org

CODY NITE RODEO

Cody, WY, August 1-31: Rodeo stars entertain with nightly displays of bronc riding, bull riding, team roping and barrel racing.
800-207-0744 • CodyStampedeRodeo.com

ELK CITY'S RODEO OF CHAMPIONS

Elk City, OK, Aug. 30-Sept. 1: Cowboys and cowgirls compete in a PRCA rodeo, plus a rodeo parade and Old West historical re-enactments.
800-280-0207 • VisitElkCity.com



DODGE CITY DAYS

Dodge City, KS, July 26-Aug. 4: This 1872 cowtown pays tribute to its heritage with a rodeo, Western art show, Country concert, barbecue contest and more.
620-227-3119 • DodgeCityDays.com



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Everyday Painted Ladies?

Did women wear makeup in the Old West?

Bill & Patty Hassoldt
Addison, New York

Despite the fact that facial makeup has been around since at least the time of the ancient Egyptians, with the exception of the “painted ladies of the evening” and stage performers, makeup didn’t really become fashionable in America until the 20th century. That’s when entertainers like actress Sarah Bernhardt helped popularize women’s makeup. Then the movie industry gave it a boost.

If Hollywood portrayed frontier women and men as they really looked, viewers would probably be sorely disappointed. Somebody who had just gotten off the stagecoach after a 15-day cross-country ordeal with no opportunity to bathe wasn’t exactly photogenic (or sweet smelling).



Sarah Bernhardt was arguably the most famous actress of the 19th century. In the course of her 61-year acting career, she also directed, as well as managed and owned several theatres. Her career lasted right on through the silent film era, and she has a star on the Hollywood Walk of Fame.

— All images True West Archives —

Where is Johnny Ringo’s grave located?

Curtis Mitchel
Lago Vista, Texas

Johnny Ringo, most known for being among the Tombstone Cowboys who feuded with the Earps and Doc Holliday, is buried where wood hauler John Yoast found his body on July 14, 1882—after he shot himself—on Turkey Creek on the western slope of the Chiricahua Mountains. You can reach Ringo’s grave site from State Route 191 (formerly 81) south of Willcox, Arizona. The road to the grave is found where the highway



makes a 90-degree turn. It is on private land, so you will need to get permission from the rancher before you can visit the grave.

Did Jesse James carry six to eight handguns at all times?

Joe “Doc” Amason
Corcoran, California

That is a bit of a stretch—although, during the Civil War, men like Jesse James and Bloody Bill Anderson did carry up to six cap-and-ball handguns so they wouldn’t have to stop and reload.



Ask The Marshall

BY MARSHALL TRIMBLE

Marshall Trimble is Arizona’s official historian. His latest book is *Wyatt Earp: Showdown at Tombstone*.

If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu

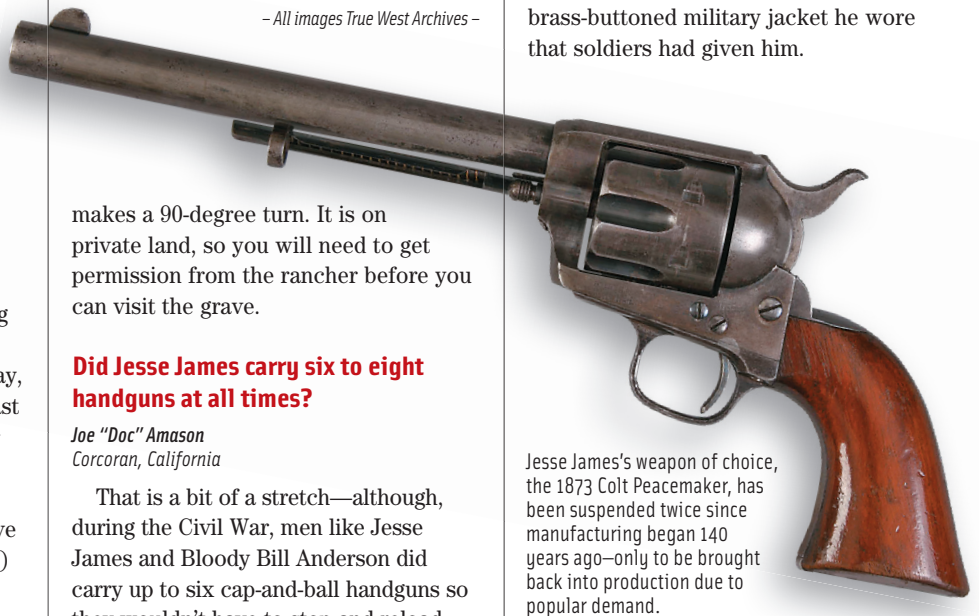
But during the outlaw days, James likely carried two pistols. The Colt 1873 Peacemaker was his weapon of choice, although, at various times, he also carried Remingtons and Smith & Wesson Schofields.

His gang also occasionally carried 10- or 12-gauge shotguns for close quarter fighting. Sometimes, they were armed with Henry and Winchester rifles. Unfortunately, the outlaws didn’t have those long guns at the ill-fated Northfield robbery in 1876 that led to the gang’s downfall. Alas, the rifles probably wouldn’t have done them much good anyway.

Who is Captain Jack?

Paul Gordon
St. Thomas, Ontario, Canada

Captain Jack, whose real name was Kintpuash, was a Modoc sub-chief who lived on the California-Oregon border. He apparently acquired his nickname from Yreka area miners due to the brass-buttoned military jacket he wore that soldiers had given him.



Jesse James’s weapon of choice, the 1873 Colt Peacemaker, has been suspended twice since manufacturing began 140 years ago—only to be brought back into production due to popular demand.



Kintpuash (Strikes the Water Brashly), also known as Captain Jack, was the leader of the Modoc tribe during the 1872-73 war.

As whites began encroaching on Modoc lands, friction between the two groups heightened. A clash between the Modoc and the U.S. military broke out in 1872; men on both sides (as well as some civilians) were slain.

Around 150 Modoc, led by a reluctant Captain Jack, fled to the lava beds of northern California. Jack knew they couldn't win and wanted to surrender, but he was voted down by other leaders—who questioned his manhood. To restore his reputation, Captain Jack murdered Gen. E.R.S. Canby and Rev. Eleazar Thomas during a peace conference on April 11, 1873.

Within a month, the Army had defeated most of the Modoc in battle. Tribe members began quarreling among themselves, and some helped the Army capture Captain Jack and other leaders in June. Captain Jack and three others were hanged on October 3, 1873.

After his burial, Jack's body was dug up, embalmed and shipped back East. Legend has it he was exhibited at a sideshow for 10 cents a view.

Captain Jack was not a great warrior, and he allowed himself to be goaded into treacherously murdering two peace commissioners. His is a tragic story, but not the stuff of legend.



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Photo: John Wheland

What HISTORY HAS TAUGHT ME

My favorite research memory is a tie between waking up in an igloo and being alone in the Alamo at night.

I first thought about writing a book about the Alamo when I was 14. I had been reading all these big whopping historical novels by Kenneth Roberts about the Revolutionary War and I wondered if I could one day write a book like that.

The most haunting Alamo myth is the line that Travis supposedly drew with his sword the night before the battle, giving his men the chance to stay and fight or to escape. I don't think this event ever happened, though some recent scholarship by James Donovan helps to shore up the possibility. Whether it happened or not, the moment defines the Alamo story, which is all about choice, about men stepping over the line knowing that they were sealing their fate. We hold on to that epic moment of decision, because, without it, the Alamo becomes another story of a bunch of guys in the wrong place at the wrong time.

Trying to get to the truth of what happened at the Alamo required eight years of endless reading and endless conversations with historians, very few of whom agreed with one another about, say, Crockett's death or the validity of this or that document.

Remember Ben Clayton is a novel about a statue. But it's also about art, fathers and children, family secrets, the Comanche wars, WWI and the damages that one generation can thoughtlessly inflict upon another.

Another topic I'd like to write about is something from the Spanish colonial period, the roughly 300 years of history that took place before cowboys came on to the scene. I've always thought a great novel could be created in the Spanish reaction to the news that La Salle had planted a French colony in Spain's New World territory.

Nobody knows this about me, but I once narrowly escaped death in a runaway dogsled.

My obsession with the ocean began when I was about six, sitting in a fishing boat in the Port Aransas harbor. Suddenly, rolling out of the water a few feet in front of me, appeared a giant sea creature. I had no idea it was a dolphin. This was in the early 1950s, before *Flipper*, before marine parks, before the general public had any idea about dolphins and marine mammals. I was startled and completely entranced. If something like that was down there, what else might there be?



Stephen Harrigan says the best place to eat in Texas is Franklin Barbecue in Austin. "But be prepared for a long wait in line," he adds.



- By Kenny Braun -

STEPHEN HARRIGAN, AUTHOR

Stephen Harrigan began his career as a journalist at *Texas Monthly* magazine. His 2000 historical novel, *The Gates of the Alamo*, became a *New York Times* bestseller and a Spur winner, among other honors. He's written numerous screenplays, including TNT's *King of Texas*. This May, he received the James Fenimore Cooper honor for Best Historical Novel from the Society of American Historians for *Remember Ben Clayton*. His most recent work is a collection of essays, *The Eye of the Mammoth*.

I live in Austin because, as I say in one of my essays in *The Eye of the Mammoth*, for a certain kind of provincial Texan of my generation, Austin was Paris in the 1920s.

Working with Robert Altman just before he died was one of the highlights of my screenwriting career. Bob was undergoing chemo at the time, and he died only a few weeks before principal photography was to begin on *Hands on a Hard Body*. I'll always regret that the movie was never made, since I think it might have been one of his best films, but the delightful experience of collaborating with such a snarky master of the form far outweighs any regret.

Don't get me started on the word "curate" to mean "choose" and the word "sourced" to mean "found." I'm all for neologisms, if they make the language clearer and livelier, but these sorts of words are just obfuscatory for no reason.

History has taught me that the barrier between the present and the past is more permeable than we realize. In fact, sometimes I wonder if there really is a barrier at all.



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