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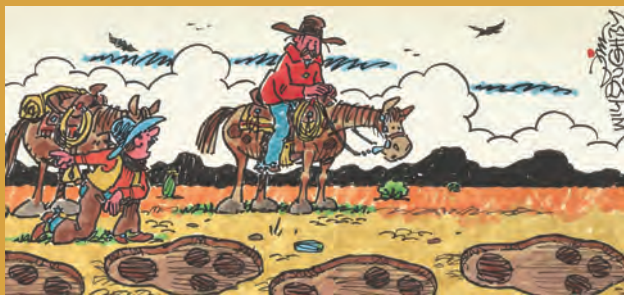
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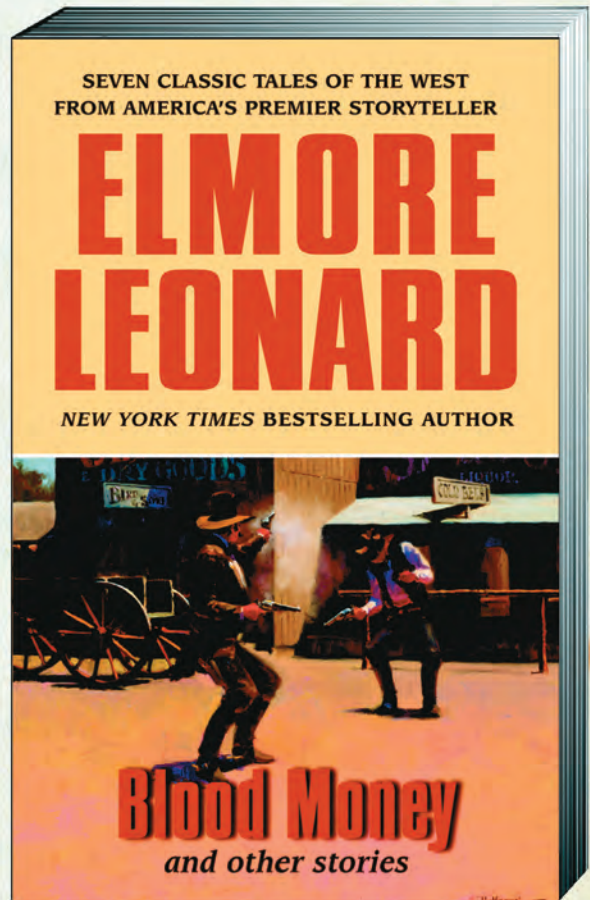


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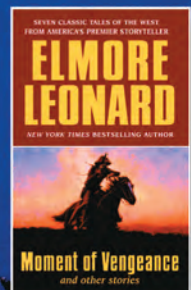
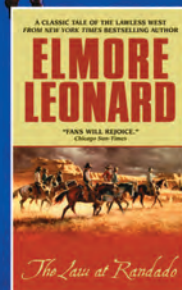
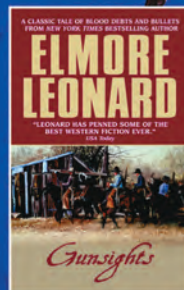
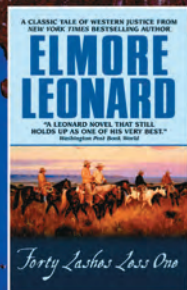
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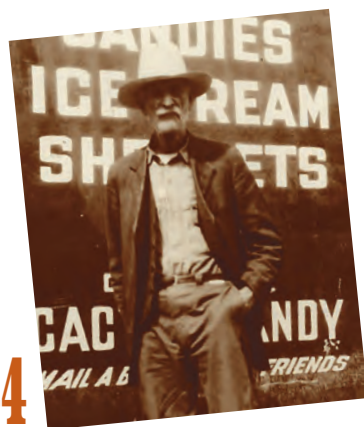


I said, “George [Cosmatos], as long as you’re alive, I’m not going to say a goddamn thing.” But I could’ve cared less. All I cared about was the fact that the movie got made.

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— COVER DESIGN BY DANIEL HARSHBERGER —

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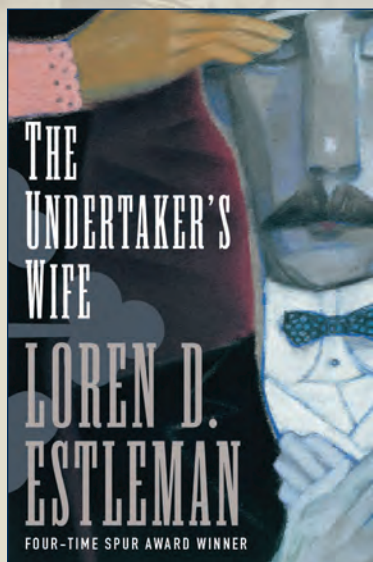
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# FORGE CONGRATULATES 2006 SPUR AWARD WINNERS AND FINALISTS



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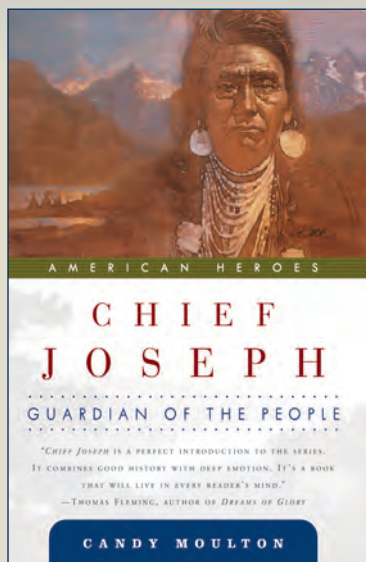
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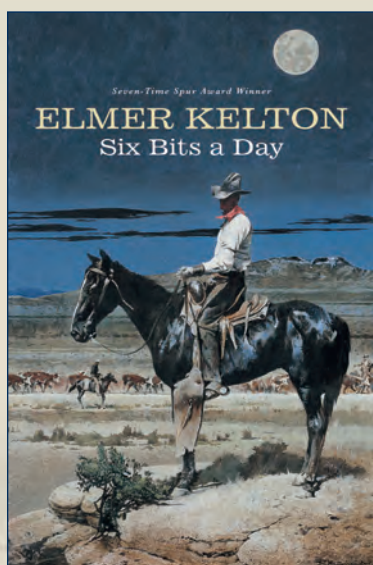
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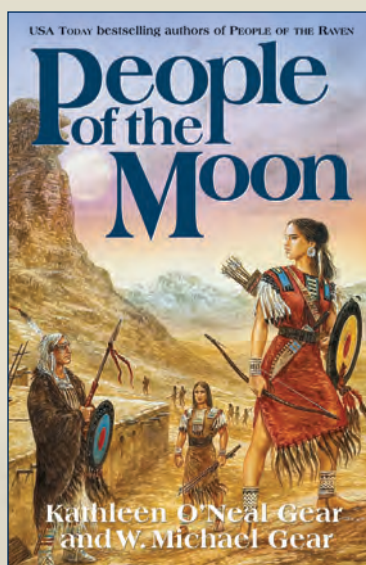
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# Twenty Five Years Later. . .

At Tombstone's O.K. Corral.

**It was 25 years ago, October 26, 1981, that I kissed my wife, plopped my one-year-old daughter in my F-150 pickup and drove to Tombstone, Arizona. I didn't see any ads for the event; I just knew I needed to be there, in the corral, at 2:30 p.m. sharp. I wasn't alone.**

After picking up my friend Johnny Weinkauff in Tucson, we rolled into Tombstone and went straight to the corral. Several hundred people were gathered there (see top photo, at right). At the time, I didn't know any of them, but several in attendance would become good friends and important people in my life. Robert G. McCubbin, Jeff Morey, Richard Ignarski, Lee Silva and Phil Spangenberg, to name just a few, have each contributed to our success with this magazine. For that alone, the trip to the centennial celebration was worth it.

Thanks mainly to the efforts of Harold Love's son, Bob, Jim Clark, Allen Barra and Michael Hickey, this year's 125th Anniversary gala is going to be bigger and better. *True West* is proud to be a sponsor and doubly proud to be a part of keeping the history of Tombstone alive.

While planning Henry Cabot Beck's scoop on *Tombstone* (p. 22), Henry and I began comparing notes on just how influential the movie has been to a new generation of fans. I related the story about a book signing in January 1994 for my then-new Wyatt Earp book (the movie came out in December 1993). A guy approached my table, standing



October 26, 1981, 2:30 p.m.: Harold Love, owner of the O.K. Corral, addresses the faithful. (Bottom) At the celebration, Phil Spangenberg (center) shows off his pistolero skills. Richard Ignarski stands at the far right.

— ALL PHOTOS BY BOB BOZE BELL —

behind his son, with his hands on the kid's shoulders. I looked at the dad and said, "How would you like it signed?" He replied, "It's not for me, it's for my son here." I looked at the kid, who must have been about 10 and asked him, "Really? You're interested in a history book about Wyatt Earp? Why?" The kid beamed and said one word: "*Tombstone!*"

I was floored. Up to that moment, all my book buyers had been Baby Boomers and older. And this kid wouldn't be the last; at least three or four other kids were in line that day. When I asked each one, "Have you seen *Tombstone?*," they all nodded enthusiastically.

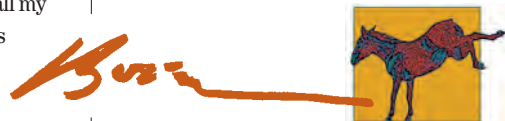
I now had a new opener: "How many times have you seen *Tombstone?*" And the answers were stunning: "Twenty five times!" "I watched it just before I came here today." "My dad and I have seen it 255 times." "My dad puts the movie on random scenes and I watch it every night before I go to sleep." (A recent *True West* poll reveals that a whopping 94 percent of our readers have seen the movie.)

My advice to Buena Vista (Disney), the company who owns the movie rights, is this: You need to recut *Tombstone*, going back to Kevin Jarre's original script, and rerelease the movie.

Lastly, I need to thank Rod Cook, a Kansas historian who has spent much of his adult life researching the history of Caldwell, Kansas. Rod's impeccable research on the Talbot gunfight (p. 60) helped us get this story right. Thanks Rod!



June 2, 2006: Rod Cook stands at the Caldwell, Kansas, intersection where the Talbot gunfight began.



For a behind-the-scenes look at running this magazine, check out BBB's daily blog at [twmag.com](http://twmag.com)

## HONKYTONK SUE: Sage Advice from the Queen of Country Swing



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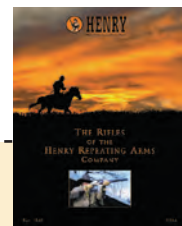
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TRUE WEST





*True West readers speak their piece.*

## Swatting Flies

About them Flies. The gunfight at Fly's studio would have sounded good (*Tombstone*). Swatting rubber flies sounds stupid (*Monte Walsh*, as reported in March 2006, p. 58).

**Howard G. Fly**  
Ovando, Montana

## Our Fading West...

Your editorial (p. 10, May 2006) on our fading West is so correct. In 1959, a kid from the caprock country of dry West Texas arrived in Austin to go to college. After seeing the first rain in years, my friend and I crossed the Colorado River and went on Riverside Drive. Two things to do: go past Texas Ranger Frank Hamer's home, and exit Edgecliff Terrace to a big rambling mansion, home of the Smalls and our magazine, *True West*. When they saw us in real boots and beat-up felts, we got the royal tour. I still collect copies of the magazine from garage sales. God bless you for keeping up the struggle against wiping out our history.

**Ed Henderson**  
Wichita Falls, Texas

I agree wholeheartedly with what you say in your editorial. There is way too much of this development by the darned developers, and it is not good. History is being flushed down the toilet for a sake of a "fistful of dollars." Future generations will not know what kind of history we had if we keep destroying our historical sites.

**Lawrence Ripplinger**  
Grafton, Illinois

You folks are so right about urbanization and "cookie-cutter" clutter robbing us of so much of our Western heritage.

**Ken Hughes**  
Decatur, Texas

I'm very pleased to see that you folks have taken it upon yourselves to aggressively pursue the preservation of important historic and iconic sites of the Old West. As a California State Park Ranger, I am proud that one of our department's goals is to preserve, protect

## Germany's Cowhands

I'm a Belgian subscriber to your beautiful magazine, and I wanted to share some German cowboys with you. Visit [www.westerner.de](http://www.westerner.de) to see photos of the last German Westerbund Council (click on "Cowboys"). If you go to Handwerker on this Western website, you'll also see my original reproduction leatherwork for cowboys and cowgirls. I started my "Georgetown Saddlery" in 1980.

The first "Cowboy Club" was founded in Munich in 1913. Other clubs started in the 1930s, and the German Club Council formed in 1950. This year, we have a council with 1,200 members meeting in Hundsdorf. The requirements to be in the club are 100 percent old-style outfit and fittings, cowboy tents, chuckwagon and gear. We have many cowboy types, ranging from Tex-Mex to Wild West Show cowboys and cowgirls. We're inspired to re-enact the life of the American cowboy by books, museums, cowboy collections and issues of *True West*.

**Willy Baumann**  
Belgium, Germany

*The little cowgirl with me is Laura Dietsche from Freiburg, Germany.*

— COURTESY WILLY BAUMANN —



and share historic California for future generations. I love keeping history alive and often wear my 1870s outfit when riding. I'm attempting to get transferred to La Purisima Mission State Historic Park—the only one of 21 California Missions that has been restored to its original 1821 condition. And as a peace officer in California, I have to recommend to your readers John Boessenecker's book, *Badge and Buckshot*.

**"Ranger Scotty" Cramolini**  
Ventura, California

## Part of the True West

Enjoyed your feature on black cowboys (May 2006). We always hear about white cowboys, especially the colorful ones from Wild Bill Hickok to Wyatt Earp to Black Bart to Three-Fingered Jack. But I see there were also some colorful black cowboys that became either lawmen or outlaws. The photo of the Buffalo Soldier in his buffalo coat probably has a colorful story behind it.

**Bret Michael Hodson**  
Napa, California

## Scoop on Desperados

*True West* was misled about *Desperados* (p. 26, July/August 2006).

A couple of business partners tried to rustle the project away from me, and Monte Hellman perfidiously—pardon the pun—backed the wrong horse. It looks like the rights to the book are returning to me. We're going to find a new director, and I wouldn't think of making the movie without you, David [Carrico].

**Bobby Geisler**  
San Antonio, Texas

## Wranglers or Levis?

The final interview question in the "Dude! Where's My Ranch?" article (July/August 2006) was a major surprise. Fortunately, it was answered correctly (Wranglers) in all but the first interview. And even that response (mostly Wranglers) was more than half right. Not only is Wrangler a good brand in its own right, but it spends big bucks sponsoring rodeos and actively supporting facets of the Western lifestyle. On the other hand, ol' Levi Strauss must be rolling in his



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grave. Every time a Levi's brand product is sold, a portion of the purchase price is donated to PAX, which is devoted to ending civilian firearms ownership in the United States. People trying to make a go of it operating a ranch—dude, or otherwise—are not inclined to doom their opportunity to make a living. For more information about Levi's and PAX, contact the good folks at Dillon Precision in Scottsdale, Arizona—they made the connection a few years back in their monthly publication, *The Blue Press*.

**T. Petersen**  
True West Maniac #894  
Riverton, Wyoming

**West's Greatest Indian Chiefs**

It is always a pleasure to encounter a photo essay by Robert McCubbin in the pages of *True West*. "The West's Greatest Chiefs" in the July/August 2006 issue is no exception. There are many, many mislabeled old-time photos in circulation, but those presented by Mr. McCubbin are totally reliable. McCubbin and his unmatched collection of Old West photographs should be declared a national monument.

**Neil Carmony**  
Tucson, Arizona



◊ *Cimarron, New Mexico, is in the Carson National Forest of the Southern Rockies, not the Sierra Nevadas as noted on p. 36 of July/August 2006.*

◊ *Buffalo Lamp by Renderings on p. 81 of September 2006 costs \$200.*

◊ *Stagecoach poster on p. 28 of September 2006 is for the 1966 film, not the 1939 one starring John Wayne.*

**We Welcome Your Comments**

*"Now let the letters roll in and bare your very soul. That is what has always kept us going and I think it always will."*  
—Joe Small, True West founder

Letters to the editor become the property of True West and may be edited. Send your letters to Editor, PO Box 8008, Cave Creek, AZ 85327. E-mail: editor@twmag.com

# Art of the Saddlemaker

BY THE COLORADO  
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**Now through Oct. 8...**Oklahoma City, OK, **The First 100 Years—Southern Plains Painting and Drawing:** This Oklahoma Centennial exhibit features artwork by famed Kiowa artists, Oklahoma painters and students of Bacone College. 405-478-2250 • [nationalcowboymuseum.org](http://nationalcowboymuseum.org)

**SEPTEMBER**

**6-10...**Murfreesboro, TN, **CMSA Sundowner Eastern United States Championships:** Horseback shooting championship match with a Saturday night showcase. 480-683-0485 • [cowboymountedshooting.com](http://cowboymountedshooting.com)

**13-16...**Pendleton, OR, **Pendleton Round-Up:** Rodeo kicks off with a concert by Sara Evans before beginning events such as wild cow milking, Indian relay races and Brahma bull riding. 800-45-RODEO • [pendletonroundup.com](http://pendletonroundup.com)

**15-16...**Seguin, TX, **Roundup Cowboy Gathering:** Hosted by poet Red Steagall, this year's gathering offers a chuckwagon party with singer Don Edwards and a Little Wrangler Rodeo for kids. 830-401-7375 • [roundupcowboygathering.com](http://roundupcowboygathering.com)

**16-17...**Rochester, IN, **31st Annual Trail of Courage Living History Festival:** Muzzle loading, shooting and tomahawk throwing contests, and mountain man tug-of-war. 574-223-4436 • [www.icss.net/~fchs](http://www.icss.net/~fchs)

**22-23...**Wellsville, UT, **How the West was Worn:** Showcases Indian clothing and beadwork, lace-making and Victorian clothing and textiles. 800-225-FEST • [awhc.org](http://awhc.org)

**22-24...**Phoenix, AZ, **Second Annual Wild Western Festival:** Five entertainment stages, artisans, Kids Korral, food, drink and fun at Pioneer Village. Tickets available for the stage performance on the 23rd, "One Night in Deadwood." 623-444-7121 • [wildwesternfestival.com](http://wildwesternfestival.com)

**22-24...**Belton, TX, **Third Annual Chisholm Trail Western Collectible & Antique Firearms Show:** Buy, sell and trade antique firearms and knives, as well as other cowboy memorabilia. Show is held in conjunction with the American Cutting Horse Association World Finals. 254-939-3551 • [seebelton.com](http://seebelton.com)

**22-Oct 31...**Colorado Springs, CO, **Art of the Saddlemaker:** Juried show of saddlemakers by the Colorado Saddle Makers Association and held at the Pro Rodeo Hall of Fame. 719-528-4739 • [prorodeohalloffame.com](http://prorodeohalloffame.com)

**23-24...**Dewey, OK, **Dewey Heritage Days:** Features a Tom Mix look-alike contest, Wild West Show, Prairie Song Pioneer Village, bronc and trick riders, and horseback precision drill team. 918-534-1555

**23-Feb 25, 2007...**Wickenburg, AZ, **Willoughby's West:** A tribute to Arizona's cowboy cartoonist that celebrates a rugged way of cowboy life; showcases his paintings and sculptures. 928-684-2272 • [westernmuseum.org](http://westernmuseum.org)

**28-30...**Billings, MT, **33rd Montana History Conference:** Emulating and deriding characters, events and episodes along the historic Yellowstone in conferences, workshops, local tours and hikes. 406-444-4794 • [his.state.mt.us](http://his.state.mt.us)

**30...**Jamestown, TN, **Tennessee Cowboy Mounted Shooting:** Evening shoot, with time for trail riding. Can win 100 percent 3D jackpot payback and 75 percent ProClassic rifle jackpot. 901-867-2813 • [tncmsa.com](http://tncmsa.com)

**30...**El Reno, OK, **Tombstone Tales:** Re-enactors portray individuals interred at the Fort Reno cemetery between 1874-1948. 405-262-3987 • [fortreno.org](http://fortreno.org)

**OCTOBER**

**2-8...**Escalante/Boulder, UT, **Third Annual Escalante Canyons Working Arts Festival:** Plein Air competition/silent auction, speakers, vendors, workshops, music, dinner and gala. 435-826-4810 • [everettruessdays.org](http://everettruessdays.org)

**5-8...**Durango, CO, **18th Annual Durango Cowboy Gathering:** Features noted poets and musicians, including Waddie Mitchell, Ken Overcast, and Carin Mari & the Pony Express. 970-382-7949 • [durangocowboygathering.org](http://durangocowboygathering.org)

**6-7...**Fort Smith, AR, **First Annual Mount Royal Trail Ride:** Ride begins at the Ozark Mountains just north of Fort Smith, Arkansas, and includes chuckwagon meals and a ranch concert by Royal Wade Kimes and band (see p. 17 for more info). 877-686-RIDE • [royalwadekimes.com](http://royalwadekimes.com)

**6-7...**Coffeyville, KS, **Dalton Defenders Days:** Relive the October 5, 1892, Dalton raid at the original site, and enjoy Western trade day and arts and crafts. 800-626-3357 • [coffeyville.com](http://coffeyville.com)

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**6-8...**Parker, TX, Gene Autry 99th Birthday Festival: Gala dinner and auction, buffalo soldiers and a concert by Ray Price followed by a dance. 210-601-5964

**7...**Pinos Altos, NM, Eighth Annual Pinos Altos October Fiesta: Gila Rangers re-enacted gunfights and skits. Proceeds benefit Pinos Altos Volunteer Fire Department. 505-538-0204

**7-8...**Prescott, AZ, 28th Annual Folk Music Festival: Fiddles, banjos, storytellers, dancers, songwriters, Saturday night barn dance. Sunday musical instrument swap meet. 928-445-3122 • sharlot.org

**12-14...**Chadron, NE, Museum of the Fur Trade: A wide variety of guest speakers with special Mountain Man exhibit portraying their story from 1806 through 1843. 308-432-5963 • furtrade.org

**13-15...**Ruidoso Downs, NM, 17th Annual Lincoln County Cowboy Symposium: Celebrating the American West including Ray Price concert. Chuckwagon cook-off, kid's rodeo, and varied entertainment. 505-378-7262 • hubbardmuseum.org

**14-15...**Tulsa, OK, 2006 Cherokee Art Market: Works by 200 elite Native American artists share the life and culture of the Cherokee Nation. Proceeds of the sale benefit the Center. 918-728-4531 • cherokeeartmarket.com

**18-20...**Cody, WY, Rare Book Auction: Approximately 750 lots of Larry E. Myer's "Ranching and Western Outlaw" book collection will be auctioned off at the Buffalo Bill Historical Center. 512-477-8442 • dsloan.com

**19-21...**Abilene, TX, Dean Smith Celebrity Rodeo: Celebrities and professionals compete in the rodeo, which benefits the John Wayne Cancer Institute and Cancer Services Network of Abilene. 325-677-4376 • taylorcountyexpoenter.com

**25-28...**Tombstone, AZ, 125th Anniversary of the Gunfight at the O.K. Corral: Street and corral battles, tours of saloons and panel discussions of the gunfight. True West's Robert G. McCubbin and Bob Boze Bell participate in several discussions (see p. 34 for more info). 800-457-3423 • okcorralgunfight.com

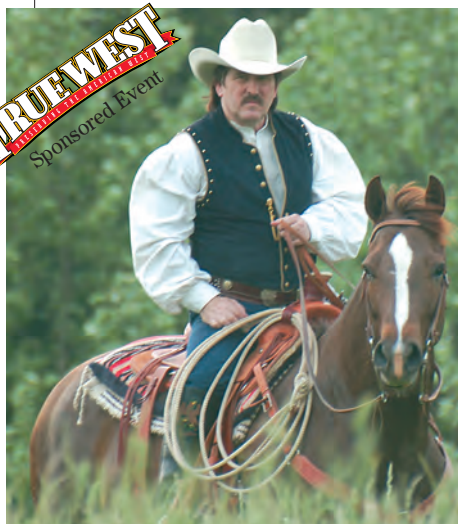
**NOVEMBER**

**4-5 & 11-12...**San Bernardino, CA, Harvest Fair: Live Country & Western music, cowboy camp, sutlers and crafts, chuckwagon cookin', mariachi band and folklorico dancers. 909-384-5426 • harvestfair.net

**7-12...**Heber City, UT, 12th Annual Cowboy Poetry Gathering and Buckaroo Fair: Hosted by Waddie Mitchell and featuring Bar J Wranglers, Ian Tyson, Sons of the San Joaquin, Belinda Gail, Red Steagall and Michael Martin Murphy. 800-888-8499 • hebercitycowboypoetry.com

**14-19...**Las Vegas, NV, CMSA World Championship: World championship for fast-action horseback shooting with revolver, rifle, futurity horse and cavalry competitions. 480-683-0485 • cowboymountedshooting.com

To help encourage participation in preservation projects throughout the West, we will be sharing the hits and misses, as well as ongoing projects that readers can participate in. If you have any projects we should know about, please e-mail: [editor@twmag.com](mailto:editor@twmag.com)



**HIT:** Singer Royal Wade Kimes kicks off a trail ride to benefit future cowpokes of America.

## Riding for the Kids

**HIT:** The **Future Farmers of America (FFA)** clubs encourage high school students to choose careers that maintain America's farmland and livestock. This past July, FFA honored young Westerners such as **Todd Rovey** of Buckeye, Arizona, **Jason Vermillion** of Matheson, Colorado, **Jenny Freeborn** of Rickreall, Oregon, and **Tyler Most** of Ogalla, Nebraska, by naming them 21st Century Farmers and giving them exposure to industry experts at a five-day seminar that took place in Des Moines, Iowa. "Today's New Century Farmer is proficient in fields like chemistry, agribusiness, communication and agronomy," says **Dr. Larry Case**, CEO and National Advisor of the National FFA Organization. "The New Century Farmer Program helps today's young farmers prepare for a highly competitive global marketplace."

To raise funds for this wonderful organization, singer **Royal Wade Kimes** has organized the first annual **Mount Royal Trail Ride** this October 6-7. Riders will begin at the Ozark Mountains just north of **Fort Smith, Arkansas**, and will enjoy chuckwagon meals, campfire entertainment and a concert by Kimes and his band. Part of the proceeds will help benefit the Future Farmers of America, as well as the **Meals for Kids' backpack program**. This charity provides nutritious meals in weekend backpacks to

schoolchildren in more than 60 schools in the Fort Smith River Valley of western Arkansas and eastern Oklahoma who would otherwise go hungry over the weekend until they returned to school on Monday.

To join the ride and help benefit these charities, please visit [RoyalWadeKimes.com](http://RoyalWadeKimes.com) or call 877-686-RIDE. Tickets for the two-day scenic ride are \$275. To donate directly to Future Farmers of America, visit [www.ffa.org](http://www.ffa.org) or call 317-802-6060. To donate directly to the Meals for Kids' backpack program, call 479-782-5074.

## Deadwood's Lost Chinatown

**MISS / ONGOING:** In 2004, nearly 70 descendants of **Fee Lee Wong** visited Deadwood to hold their first family reunion and to urge the **Historic Preservation Commission** to preserve what structurally remained of Deadwood's Chinatown—namely, the **Wing Tsue building** that Fee Lee Wong built in 1896. A group photo taken in front of the Wing Tsue building of those attending the reunion has "become much more than just a cherished reunion memory," Wong's great-granddaughter, **Edith** of San Luis Obispo, California, tells *True West*. It's the last she will ever see of the only authentic link to Deadwood's Chinatown—the building was destroyed, without a permit, this past December (see June 2006).

In June, the owner of the Wing Tsue building, **Gene Johner** of Spearfish, testified to the **South Dakota Commission on Gaming** that the building began to collapse and then fell on Main Street while he and his sons were demolishing two adjacent buildings. He said he had asked for city approval to install support beams on the outside of the building, but that city officials would not approve the request. The building was deemed structurally sound, Deadwood city attorney **John Frederickson** rebutted, adding that the Johners did not comply with an order that an archaeologist be on site during the demolition of the adjacent buildings, which is a requirement for any project that disturbs ground that could yield artifacts.

The gaming commission has a vested interest in maintaining Deadwood's historic sites since gaming was legalized in 1989 as a method of generating money for the downtown's dilapidated historic buildings.

Frederickson told *The Rapid City Journal* that the state may ask the gaming commission to sanction Johner, who is a part owner of the **Deadwood Gulch Casino**.

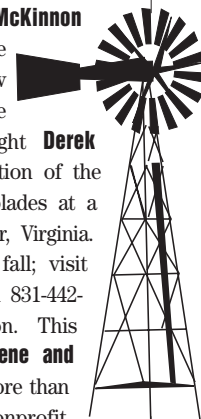
The gaming commission will hear testimony from the city's building inspector, **Keith Umenthum**, and former historical preservation officer, **Jim Wilson**, when it resumes the hearing on September 12.

## Texas Ranch History

**ONGOING:** The **Historic American Buildings Survey** was formed in 1933 by the **National Park Service** to make work for architects and photographers left jobless by the Depression. Their task was to document America's architectural heritage. Because of their work, we now have written, photographic, computer and hand-drawn documentation of seven ranches in West Texas, which will be on display at the **National Ranching Heritage Center** in Lubbock, Texas. The ranches are: **Charles Goodnight's JA Ranch** in Palo Duro Canyon; **6666 Ranch House** near Guthrie; **Charles Goodnight Ranch House** in Goodnight; **Harold D. Bugbee House** in Clarendon; **Mallet Ranch House** near Sundown; and **Daniel's Ranch** and **Dorgan House** in the **Castolon Historic District of Big Bend National Park**. The exhibit is open until December 1; visit [depts.ttu.edu/ranchhc](http://depts.ttu.edu/ranchhc) or call 806-742-0497 for more information.

## Wind Power Restored

**HIT:** The **Challenge Double Header Wind Engine**, built in 1892, has returned to the **Harden Estate** in Salinas, California, after three years of restoration work. Grain farmer and dairyman **Duncan McKinnon** constructed the mill at the house he built in 1881 that now serves as headquarters for the **Harden Foundation**. Millwright **Derek Ogden** supervised reconstruction of the wind engine and its 1,300 blades at a machine shop in Bridgewater, Virginia. Public viewing begins this fall; visit [hardenfoundation.org](http://hardenfoundation.org) or call 831-442-3005 for more information. This foundation, founded by **Eugene and Erica Harden**, has awarded more than **\$45 million** in grants to nonprofit groups in Monterey County.





## A Silver Screen Peacemaker Set

*Paying tribute to Hopalong Cassidy and the Lone Ranger.*

**When it comes to silver screen legends, few are as beloved as cowboy heroes Hopalong Cassidy and the Lone Ranger.**

These celluloid range riders have inspired a special Colt Single Action Army (SAA) revolver and gunleather outfit that will be raffled off this year. Dubbed the "Silver Screen Legend IX," this Western rig continues the tradition of the eight special six-gun sets that have raised almost \$700,000 for the abused children who reside at the Cooper Home, a project of the Happy Trails Children's Foundation, in Apple Valley, California. This was a favorite charity of Roy Rogers and Dale Evans, who, as real-life Western heroes, devoted much of their lives to helping children.

Donated by Colt's Manufacturing Company of Hartford, Connecticut, the smokeless-frame Peacemaker is a copy of one of the 5½-inch barreled SAAs carried by Hoppy, as portrayed by William Boyd,

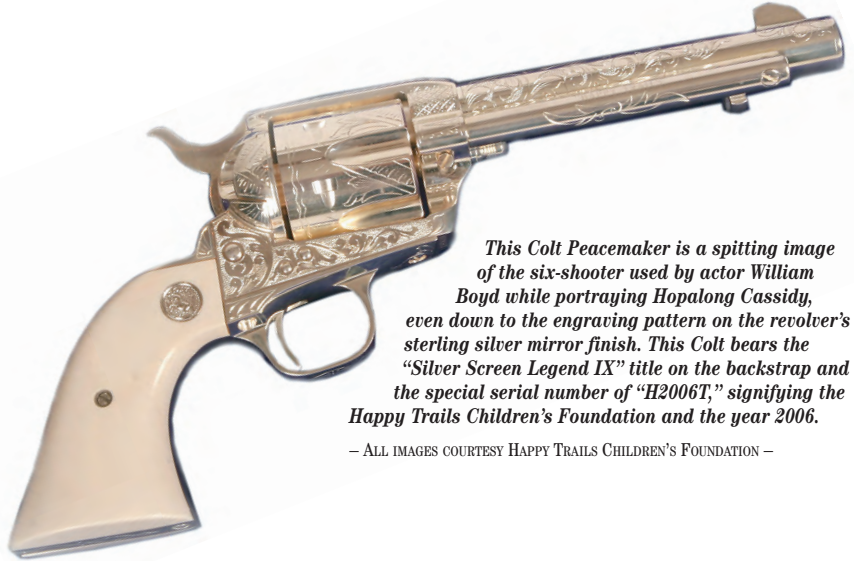
whose film career included 66 feature films for Paramount Pictures. The Colt has the same engraving pattern as one of Cassidy's, is fitted with genuine, legal (pre-ban) two-piece elephant ivory stocks with the silvered Colt logo and has a sterling silver mirror finish.

Mated to the Hoppy "forty five" is a unique gunbelt and single holster that copies the double-gun rig worn by Clayton Moore, who played the Lone Ranger in the TV series and in two feature films. Interestingly, Moore had some input in the design of the original Bohlin-made, Hollywood outfit. This fully lined, hand-carved black gunbelt, holster and billet is made with one right-hand holster, but the buscadero-style gunbelt is cut for the addition of a left-hand holster. The rig is ornamented with authentic replicas of the original sterling silver "raspberry" and California poppy spots, conchas, buckles and silvered .45 Colt dummy cartridges used on "Kemo Sabe's" gunleather.

Several artisans across the nation worked together to create this one-of-a-kind Colt and gunbelt/holster set. Conceived and coordinated by Jim Lockwood, Jr., of Legends in Leather in Prescott, Arizona, the outfit will be presented to the winner, along with a beautiful presentation case—complete with the hand-carved likenesses of the two

*This Colt Peacemaker is a spitting image of the six-shooter used by actor William Boyd while portraying Hopalong Cassidy, even down to the engraving pattern on the revolver's sterling silver mirror finish. This Colt bears the "Silver Screen Legend IX" title on the backstrap and the special serial number of "H2006T," signifying the Happy Trails Children's Foundation and the year 2006.*

— ALL IMAGES COURTESY HAPPY TRAILS CHILDREN'S FOUNDATION —



*Paying tribute to two Western heroes, Hoppy's Colt clone is holstered inside this handcrafted, floral carved, black leather Lone Ranger gun rig, which is fully ornamented with replicas of the silver trimmings that Clayton Moore's own gunleather boasted.*

Western stars—crafted by Ben Hansen of Prescott, Arizona. The revolver's engraving, sterling silver buckles and other adornments were created by Conrad Anderson of Rocktree Ranch Enterprises in Kingston, Idaho, while the ivory grips came from David Warther II of Sugarcreek, Ohio, and carver Bob Leskovec of Precision Pro Grips in Gibsonia, Pennsylvania. Ron Love of Prescott, Arizona, donated the dummy silver cartridges.

The cowboy collectible is valued at \$20,000, and tickets to win it are \$10 each or 11 for \$100. I've seen this Peacemaker and its rig, and believe me, it is a beauty! Colt and Western movie fans should really like this set. The drawing will be held on December 17, 2006. For tickets, visit [www.happytrails.org](http://www.happytrails.org) or call 760-240-3330.



### HOPALONG CASSIDY MUSEUM

Attention Hoppy Fans: The official Hopalong Cassidy Cowboy Museum is found at

the Prairie Rose Chuckwagon Supper complex, east of Wichita, Kansas. You'll find Hoppy novels, movie posters and still shots, and you can catch Hoppy movies and TV episodes at the Bar 20 Theater.

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## Cody-Style Home on the Range

*Molesworth collectors excited by original pieces at Cody Old West Auction.*

**Ever since the landmark sale of Molesworth furniture at Christie's New York in 1995, collectors have been on the lookout for original pieces that they can snatch up.**

Christie's sold 318 lots from Molesworth's "Old Lodge" for \$2.58 million in bids. The collection was the property of Dr. & Mrs. George S. Bayoud, and it was originally owned by George Summers, who purchased the furniture for his Cardiff Ranch in Glenwood Springs, Colorado. "Without a doubt, the Old Lodge ... was the largest and grandest commission Molesworth ever accomplished. Shoshone Furniture Company was involved from the start of construction," writes Terry Winchell in *Molesworth: The Pioneer of Western Design*, adding that the furniture from the Old Lodge has such a high value because Molesworth never reused most of the styles.

Born in Kansas in 1890, Molesworth originally had aspirations to be an artist and was trained at the Art Institute of Chicago during the Arts and Crafts furniture movement. He then helped out at his family ranch in Forsyth, Montana, and served in the Marine Corps during WW II. After his service,

*Molesworth side table has a brown leather top with green-fringed and studded trim. The angled peeled pole legs have a stretcher with burl feet. The table measures 24 x 56½ x 30"; two tables, that differed in the burl feet, both sold for \$18,000 bids each.*



*The highest-selling lot in the Molesworth portion of the sale was this end table. It has a 29½-inch black*

*leather round top with red-fringed trim embellished with studs. The peeled pole legs are 23 inches tall; \$24,000. Auctioneer Brian Lebel says that people bid high for this piece since this was the last Molesworth lot in the auction.*

he eventually became the manager of Rowe Furniture Company in Billings from 1924-31. That final year, he gathered up his family and moved to Cody so he could start his own furniture business: Shoshone Furniture Company. When Moses Annenberg commissioned Molesworth to furnish his

Notable Molesworth Lots Included  
(All images courtesy Cody Old West Auction)

Ranch A property in the 1930s, Molesworth's future was secured. By 1936, Molesworth was creating the famous Western and wildlife silhouettes for which the company became famous. Much of Molesworth's success though is attributed to his knack in bringing artisans to Cody and training them to perform up to the skill he demanded.

By 1977, the year he died, his work had



### UPCOMING AUCTIONS

#### October 13

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Johns' Western Gallery  
[johnswesterngallery.com](http://johnswesterngallery.com)

#### October 18-20

Rare Book Auction highlighting Ranching and Western Outlaws  
Dorothy Sloan-Books at Buffalo Bill Historical Center  
[dsloan.com](http://dsloan.com)



*Molesworth game table has a 34½-inch diameter round top with green leather and red fringed trim with large studs. The burl base measures 29½"; \$15,000. The matching Molesworth armchairs, 38½" tall, have black leather seats and a two-panel back with arrow and swastika motif; \$10,000. Value of the set: \$25,000.*



*Molesworth two-cushion club chair, covered in leather with peeled pole and burl legs, and fringed and studded decorated arms, measures at 34 x 29"; \$15,000. Matching 26-inch square ottoman for Molesworth club chair; \$9,000. Value of the set: \$24,000.*

fallen out of fashion. The Christie's sale, though, revived interest in Molesworth furniture, and the June sale at Brian Lebel's Cody Old West Show & Auction in Cody, Wyoming, confirmed that people are still clamoring to get their hands on an original. The sale of 24 lots hammered in at \$250,000. The total auction sale brought in \$1.725 million in bids.



**Must-Have Guide for Molesworth Collectors:** *Molesworth: The Pioneer of Western Design* by Terry Winchell, owner of Fighting Bear Antiques in Jackson Hole, Wyoming,

and featured expert on PBS' *Antiques Roadshow*. To order from Gibbs-Smith, visit [gibbs-smith.com](http://gibbs-smith.com) or call 800-748-5439.



## The “Western” Godfather

*Kurt Russell spills the beans.*

**It didn't surprise me that Kurt Russell was willing to go off topic during our interview last April.**

After all, it was the end of the day and he was likely tired of telling the same handful of anecdotes about *Poseidon*; about nearly drowning during the production, about accidentally putting a hole in Josh Lucas' scalp, about peeing in the tank.

And Russell loves to talk—I learned that 10 years ago when we wasted most of my interview time arguing libertarianism and Jeffersonian democratic principles when we were supposed to be discussing Snake Plissken and *Escape from L.A.*

What did surprise me was how eager Russell was to talk about the movie *Tombstone*. As soon as I mentioned the famously troubled production of the beloved Western, Russell lit up and began to go into unprecedented detail about the who's, what's and why's.

Actually, surprise is too gentle a word; shocked is more like it.

The fact is, while rumors have circulated about precisely what happened when screenwriter Kevin Jarre was fired as director, early in the production, and was replaced by *Rambo 2* director George Cosmatos, the cast and crew have been very close to the vest about specifics. Since the film was released in 1993, the shroud of silence concerning the picture has rarely afforded anyone much more than a glimpse of the real story, for reasons Russell at last made clear in a 20-minute conversation that took place in a suite of the Regent Beverly Wilshire Hotel in Los Angeles.

Russell also discussed Kevin Costner's role in the production, both before the movie started and after the picture was wrapped, details of the financing and distribution, certain curious casting considerations and the legendary missing footage that *Tombstone* lovers have been dreaming of seeing for 13 years.



**Kurt Russell (right) drops a bombshell about who really made *Tombstone*. Val Kilmer (left) shares his thoughts about the turmoil on the set (see sidebar on p. 25).**

— ALL IMAGES COURTESY BUENA VISTA UNLESS OTHERWISE NOTED —

**Henry Cabot Beck:** *The Tombstone* scholars, Allen Barra, Bob Boze Bell and those guys, are getting together in *Tombstone* in October for the 125th anniversary of the O.K. Corral gunfight.

**Kurt Russell:** Are they? That'll be fun. Has it been 125 years? Eighteen—what?—81? I guess so. That sounds right.

At one time I really knew about Wyatt Earp because that movie—*Tombstone* is one that's actually worth talking about—that was the one time I had gone out and got the money. I backed the director; the director got fired, so we brought in a guy to be a ghost director. They wanted me to take over the movie. I said, "I'll do it, but I don't want to put my name on it. I don't want to be the guy."

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."

"Yeah, absolutely."

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 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.

*Some of the direction is terrific. There are great shots—especially the crane shot over Curly Bill [Powers Boothe] when he exits the opium den—*

That's actually how good the script is. That shot is, there's no way not to do that shot. The movie demands it. The script demands it. But what's bad about that shot, if you look at it, is it's badly timed. We had no money. BANG! Half an hour later, the light breaks on the gunshot—Cut. Print it. Go on, move on. But it works.

## The Fight Scene That Kills Off Kevin?

In May 1993, I got a sneak peek at a new movie getting set to film. The script, called *Tombstone*, by screenwriter Kevin Jarre (*Glory*, *The Tracker*) really nailed the Earp story, and I bemoaned in my daily journal that I couldn't have done as good a job (I had the conceit I would write the definitive Wyatt Earp script). Several weeks later, Jeff Morey, the historical consultant for the movie, called me and asked if I wanted to visit the *Tombstone* set. While there, I witnessed a fight scene that may have been the last straw for Kevin Jarre (the scene won't make it into the final movie). Two days after that scene, he was fired. Here's my journal entry from that day:

**June 9, 1993**

I leave the station [KSLX, radio station in Scottsdale, Arizona] with Deena [my daughter, 13] at 9:30 and drive to Tucson. Pick up Jeff Morey at 11:30. A flat tire puts us about an hour behind, and we finally take off at about one p.m. We cruise easily to Sonoita, using a movie production crew map to get to the Elgin movie site, which is on the "Research Ranch" property.

After missing a turn that sets us back a half hour, we arrive at three p.m., pulling into the side canyon where the *Tombstone* crew is filming. We can see all the way up into the draw where the "Rustler Park" scene is being filmed. Big trucks are parked down by the main road—all kinds. Three body dummies are sprawled across the tailgate of a big white truck. I take a pic of Deena with one of the dummies, and we head, on foot, up the draw.

We spot Val Kilmer on horseback. He looks pasty and small. He is sitting next to a guy in a tango hat who turns out to be Kurt Russell. We don't recognize him until he takes off his hat.

Russell and Kilmer start improvising a scene where the posse rides up (and over) several rustlers and confronts them. Russell quirts one of the bad guys, tosses his hat to Kilmer and gets down to beat the daylight out of him. This seems totally made-up on the spot. When Russell punches, he actually says, "Pow!" and "Bam!,"

*Val Kilmer and Kurt Russell ride up to start off the fight scene that likely led to Kevin Jarre's cut from the movie; Jarre was fired two days later.*



*On the set of *Tombstone*: Historical consultant Jeff Morey and screenwriter Kevin Jarre.*

—PHOTOS BY BOB BOZE BELL—

just like a kid in the backyard. Jarre steps in and shows Russell how he wants the punches delivered: "Up, across, uppercut." Russell slowly changes the sequence into a typical Hollywood fight scene even though Jarre's sequence has a sort of Queensbury boxing rhythm to it.

We gravitate to the other side and watch the scene shape up. It is warm—almost hot—a slight breeze makes it bearable. Kevin J. and Kurt walk through the scene again and again. We retire to a small hill for a better view. Kurt has words with a cowboy—quirts him—and then throws his Zorro hat to Kilmer (I wonder how many takes will occur until the hat takes off—it happens on about the fifth take).

At the end of the scene, Turkey Creek Johnson remarks that Florentino is getting away and turns to fire a Winchester at him. The first time he does this, he pulls, cocks and aims right at the gunsmith. Being a bevy of gun-savvy extras, they all dive out of the way. Turkey is oblivious to their very existence. (In fact, each time this is re-enacted, Turkey's horse starts walking and he has to rein in and aim, several times per take. Deena and I chuckle under our breath.) After about 45 minutes into this scene, Jarre looks up to where we are sitting and comes up the hill to sit down and chat. I am thrilled! I know he's very, very busy. I gush a bit more than I would have liked, but when I tell him I especially like the hats—he visibly beams.

Just before we leave, I talk to Russell. I ask him if he knows who Honkytonk Sue [see p. 8] is. He says nope. When I say that Goldie bought the rights, he says, "Oh, yeah, the water-rights story!"—meaning, the script Larry McMurtry wrote. Russell seems to be a decent guy.

When we finally do leave, Kilmer is sitting in his canvas chair, sucking on a cig and looking down into a mirror, mesmerized by something in his face.

—Bob Boze Bell



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.

*Aura?*

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).

*Troubled movies are usually crap, but Tombstone comes out of all that smelling like a rose.*

It was really hard. Plus, I was doing it all on the sly. George and I had sign language going on.

*But you got along.*

Oh yeah. Very well. You had to. And he was terrific in selecting locations. But one day I came out there and the whole street is backwards. And EPK (Electronic Press

Kit, Production, i.e., documentary filmmakers) is out there that day, so I come out there and I say, "George, look at that." And he said, "Ooh," and he had to turn it all around. But he was very good to w ... he was very good at selecting locations, and he did what he was supposed to do.

*Was it all shot in Old Tucson?*

Old Tucson, Mesquite [Dennis Liddiard, Russell's long-time makeup man, pipes up from the other room: "Mescal."]—is that what it was? Mescal?

You want to talk about a book that I could write—I said, "George, as long as you're alive, I'm not going to say a goddamn thing." But I could've cared less. All I cared about was the fact that the movie got made.

*The picture did surprising business.*

It was interesting, 'cause when the movie got released—I read this great article in the *L.A. Times* about the phenomenon of *Tombstone*, how the studio was like shocked at what they

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## Val Kilmer Talks Tombstone

The screenplay that Kevin Jarre wrote was quite brilliant with many, many, many subplots, a very few of which were dramatized. I mean virtually every main character, every cowboy, for example, had a subplot and a story told, and none of them are left in the film.

The scene that I recall Kevin Jarre directing, I don't think there's anything left of it in the film, not because of Kevin's work, but just normal editing fate. It's a scene with Kurt at Hooker's ranch—but I think if my memory is correct, it was cut because the movie was too long.

I am happy with the film as it exists because there were so many challenges that were risky to begin with. There was the changing of the director, and we had over 100 people, cast and crew, who quit or were fired, and that's gotta be some kind of record. But to have enough substance come out of Kevin Jarre's script, enough moments that made it successful, that satisfied the audience, that gave me a good feeling because we worked really hard on it—everybody did—and we made a lot of sacrifices. Many actors who don't normally play smaller roles were really committed to the idea of the whole film, and with never having experienced it before, a changeover with a director getting replaced, it could have totally fallen apart, but instead every single actor that did it, committed themselves to follow through and try to realize the film they had committed to.



Check out our next issue to find out where you can get your own copy of the hat Val Kilmer wears in Tombstone.

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The famous walkdown to the O.K. Corral scene features (from left) Val Kilmer as Doc Holliday, Sam Elliott as Virgil Earp, Kurt Russell as Wyatt Earp and Bill Paxton as Morgan Earp.

had—they didn't know what to do with the movie. It was out there, and they were like, "How are things going with *Tombstone*?" They didn't promote it very much, didn't know what to do with it, didn't know where it was coming from. "What's happening here?"

It was a Western. A Western! They didn't know anything. And it wasn't their baby. I'd gone and got 25 million dollars from Andy Vajna to make the movie. Andy and I had been on a bicycle trip, that's where the relationship came from. A bicycle trip we did a couple of years earlier. He said, "If you ever have a project..." I said "Fine."

And my old agent at William Morris, I left my old agent—do you remember when that shit was going down?—and I was the last one to leave, actually. And I was over at CAA and a couple of years later, '89, and my old agent called me up one day: "There's a script that I'm aware of, that you should do. But," he said, "there's a lot of politics involved here."

*Politics?*

At that time, Jarre and Costner were going to do the movie. Then Costner decided he liked the idea of doing, not *Tombstone*, but *Wyatt Earp*, with Kasdan writin' it. And he gave the movie to Kevin with his best wishes. Good luck.

I got the script from my old agent. Jarre was with William Morris. And I thought it was a phenomenal script, and I called and said I wanted to do it, and they said "Ooh"—because Costner was at CAA with Ovitz, and there was the Kasdan project and blah blah blah.

But CAA was great; they got us going. And I went to Andy Vajna and got the money. And I went to my brother-in-law, Larry Franco, who produced a thousand movies, and I asked, "Larry, can I do this for 25 million dollars?" And he looked at it, went through it, semi-budgeted it and said, "Sheee—just. Just."

At the time, Kevin Jarre was the guy. Kevin was going to direct it. Kevin was such a good writer, it was such a good script, there was no reason not to back it. That was the start of it. And from there, the story just goes—you can't even imagine. We had one place [Disney/Buena Vista] we could be released.

Willem Dafoe was going to do the movie. Doc Holliday. But Disney wouldn't release the picture with Willem Dafoe, with him playing Doc Holliday.

There was a time—do you remember Denny, it was two or three weeks before we started shootin', and I got a phone call from—I forget who—anyway, I got a phone call, and it was just before Val was going to come on—we had to have a release. Costner had shut down all avenues of release for the picture except for Disney, except for Buena Vista.

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*How?*

He was able to. He was powerful enough at the time, which I always respected. I thought it was good hardball. And that was the story, and some part of it was true, because the only place we were gonna release that picture was through Buena Vista. That much I knew. I was told that by Kevin Jarre. Jarre said, "We're dead in the water anyplace but Buena Vista." But he wanted to cast Willem Dafoe, who was absolutely brilliant in his conceptualization of it.

*He would have been good.*

He would have been phenomenal.

But they came back, told Kevin Jarre, "Nope. You can go with Val Kilmer, but not Dafoe." So we said, "We love Val Kilmer!" (Laughs) One of those things.

*But then Kilmer was great.*

Terrific. We spent a lot of time, thank you very much. Best he's ever been. Yeah (laughs). Wonder why...

What I was going to say about Costner—really interesting—OH! I remember—just before they were going to do the deal with Val, I get a phone call to go see Andy Vajna, who sits me down, says, "I want you to think about something. What would you think about playing Doc Holliday?" I said, "Oh—that's interesting. I thought about that when I read the movie, but I think we're going to go the way we are." Andy says, "Cause I was kind of thinking of, what would happen if you played Doc Holliday and Richard Gere played Wyatt Earp?"

(Raucous laughter all around.)

I didn't know if that was something somebody had come up with that Andy had to consider. I don't know what it was, but I had to actually sit there, two weeks before we were starting, thinking, "I got to think about a lot of things here. Man this is not right—(laughs)."

I said, "Nahh, I think we should just do what we got. Make the movie." But that's great history. Maybe I would have said, "Sure," and I would've, like, got hit by a truck. And Willem Dafoe would have been back, and it would have been Willem Dafoe and Richard Gere (huge laughs). Who knows? The world's crazy! You never know.

*What about the Jarre footage and all the cut parts people have been talking about?*

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



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**ALMOST CAST:**

Richard Gere as Wyatt.  
Willem Dafoe (right) as Doc.

Godfather. That's how different that movie is from the one you saw.

*So why don't you reconstruct it?*

'Cause I got a life. Someday I may do it. But I'd need to go back to the script, back to all my notes, have to find my notes— You know what I found the other day?— 'cause I'm movin' stuff—I found the last scene I wrote, the scene between Wyatt and Doc. The hospital scene.

*"This is funny."*

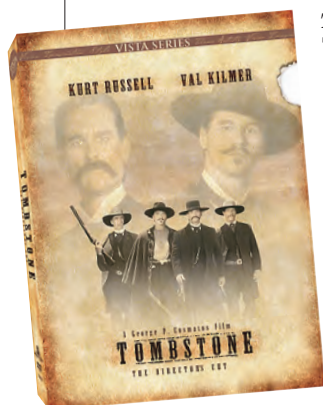
"This is funny." There was a great scene written by Kevin Jarre for that, but because of the things we'd done, I was trying to lead to a different ending.

As the interview was concluding, and Russell's people were frantically trying to pry him away so that he could attend some evening event, I mentioned that some edited footage of the movie is supposed to be shown in Tombstone in October.

Russell responded: "Well, I don't know what they've got, but 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..."



Henry Cabot Beck writes about entertainment for a variety of magazines and newspapers, and is the U.S. correspondent for Dublin's NewsTalk 106.



*The best Tombstone DVD release available to date is the Director's Cut by Vista Series. The movie itself offers commentary from Cosmatos, but we all know, we'd rather hear what Kurt has to say for the next DVD.*

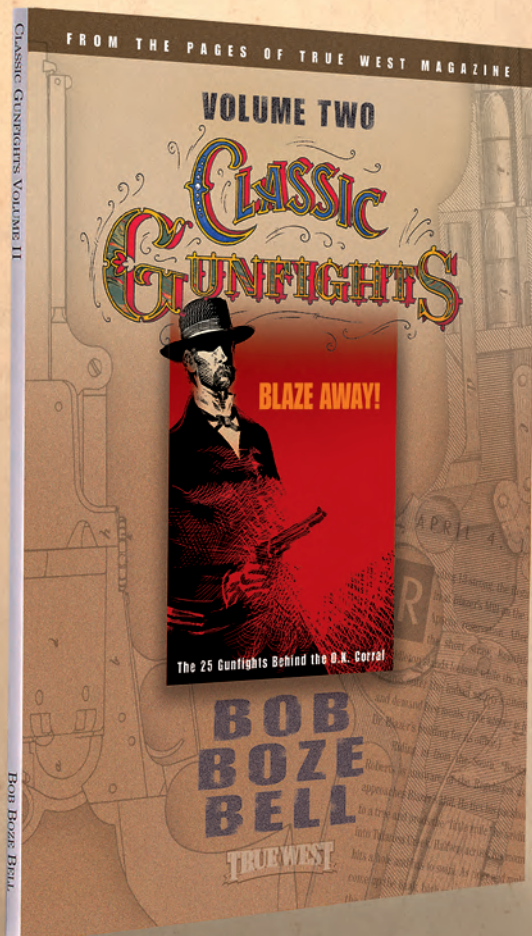
CLASSIC WESTERNS

Silent screen actor William S. Hart befriended legendary O.K. Corral gunfighter Wyatt Earp, so it makes sense that the first actor to appear in a film as Wyatt Earp (below, second from the left) was in a W.S. Hart picture (Hart is third from the right). Yet most people first learned of Wyatt Earp when Hugh O'Brian (right) portrayed him in ABC's *The Life and Legend of Wyatt Earp* (1955-61). Also shown below is the first movie to tell the Tombstone story, 1932's *Law and Order* (middle), and 1994's *Wyatt Earp* (bottom), starring Dennis Quaid (left) as Doc Holliday and Kevin Costner as Wyatt.



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**Above:** Robert Glenn Ketchum (b. 1947)  
*Cosmic Trees*, 1988  
 © 1988 Robert Glenn Ketchum, Gift of Herb Belkin

*Regarding the Land: Robert Glenn Ketchum and the Legacy of Eliot Porter* is organized by the Amon Carter Museum. Generous funding is provided by RBC Dain Rauscher Inc. Media sponsor: [TexasMonthly](http://TexasMonthly.com)

Star-Telegram



# The Most Dangerous Girl in Mexico

*Mexico's Joan of Arc, Teresita, was loved by some and feared by others.*

## They called her the “Saint of Cabora” and “Queen of the Yaquis.” Some saw her as the Mexican Joan of Arc.

A dictator thought her “the most dangerous girl in Mexico” and ordered her exiled to Arizona Territory; indeed, her name was the battle cry of a doomed revolution.

Yet Teresita is not a name that many will recognize. She is largely forgotten, even though she was arguably the most famous Mexican woman in two nations at the turn of the 20th century. She's almost never found in the dozens of books profiling interesting characters of the Old West, even though her story was often told in the popular press of her day.

The scope of her fascinating, 33-year life is best summarized by her biographer, William Curry Holden: “Although she never owned a weapon or led an army, she unwittingly inspired hundreds of brave men and women to go to their deaths shouting, ‘Long live the Saint of Cabora.’ She possessed extraordinary psychic abilities and powers rarely heard of at the time. She cured tens of thousands of people of real or imaginary ills without remuneration of any kind, modestly contending that her gifts were God-given to help the afflicted. The title of ‘saint,’ which she never accepted, was not conferred on her by an ecclesiastical authority, but by hundreds of thousands of Mexicans and Indians who loved and adored her.”

## A Humble Beginning

Teresa was born in Mexico on October 15, 1873, to a 14-year-old Tehueco Indian girl named Cayetana Chavez. Her light, Spanish characteristics were in sharp contrast to her dark mother and made it obvious who her father was—the patron of the ranch where her mother worked. Teresa grew up in an aunt's shack, abandoned by her mother and ignored by her father for her first 15 years.

Don Tomas Urrea and his legal wife, Loreto, already had three of the 10 children their union would produce by the time he fathered Teresa. He would eventually ensconce his wife in a fine home in

Alamos, while he built a *casa grande* (big house) at his Sonoran ranch in Cabora. He lived there with his young mistress, Gabriela, with whom he'd have several more children.

But Don Tomas did not forget Teresa. When she was 15, he brought her into his ranch home and embraced her as a proud father. He would eventually put his life and his fortune on the line to protect her.

Teresa was put under the wing of an elderly Indian healer, or *curandera*, named Huila, who ran the household. Huila soon saw something special in Teresa and took her along on her healing trips to the homes and tents of the farm families.

Teresa had been at the ranch about two years when a ranchhand tried to rape her. The shock of the attack put her into a coma for three months. She faded so completely, she was pronounced dead. Her father had a coffin built for her, and Huila prepared her for burial, laying her out in a white funeral dress with her hands entwined with a rosary. Her awakening seemed like a resurrection.

After that, she spent most of her waking hours ministering to the sick, as word quickly spread of her remarkable healing powers. Her biographer notes the size of the crowds that came to see her daily, stating “A newspaper reporter from Las Cruces, New Mexico, estimated the crowd at five thousand the day he was there in November 1891. A reporter from *El Nacional* in Mexico City put the number at approximately ten thousand at the time of his visit in May 1892.”

The ranch was becoming the Lourdes of Mexico, as Teresita cured the lame, blind and deaf. Witnesses said she could shrink tumors and end pain. And for none of this would she charge a cent. She said these were “God's gifts” and not meant for her personal enrichment.

Soon, the Catholic Church denounced her as a heretic. Her most vocal opponent was Father Manuel Castelo, who called her “a monstrosity from hell, Satan incarnate,” Holden writes.



*Teresita's influence among Indian tribes so scared the president of Mexico that he sent his army to exile her.*

— TRUE WEST ARCHIVES —

The priest's words did not alter the belief in her by the Indians who saw her as holy—the same native people who were being robbed of their land by the corrupt government of Porfirio Diaz. Although Teresita did not venture into politics and was adamant that violence would never solve a problem, she did present a simple message of justice. To these struggling people, she became a symbol of hope.

The most famous example of this was the devotion of the Tarahumara Indians from the village of Tomochic. They adopted her as their patron saint and installed a statue of her inside their Catholic church. When Father Castelo visited, he demanded they remove her visage and preached that they were “dupes” for not seeing her as a vehicle of the devil. Instead of obeying his dictates, as would be expected at a time when the church's power was unquestioned, the parishioners ignored him.

Father Castelo sent an angry and hysterical letter to his bishop, stating that the Indians in Tomochic were in a state of “revolt.” The Diaz government was already suspicious of the village and feared they



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aimed to lead a revolution. Diaz ordered the village destroyed. The odds were 23 to one against the Indians as army units attacked, but the 69 male defenders held out for 10 days. In the end, everyone and everything was destroyed. The massacre fed the call for revolution, and many hoped it would galvanize the Indians of Mexico like the Alamo had galvanized the people of Texas in 1836.

Mexican historian Mario Gill called the destruction of Tomochic the “most monstrous” of all the crimes of Diaz and noted Teresita was their inspiration to revolt. “Her name was their battle cry, and was on the lips of the Tomochitecos unto the death of the last man,” he wrote.

Although Diaz blamed Teresita for instigating the rebellion at Tomochic, historians have found no direct evidence she was involved. In fact, one of the generals who sacked the village found letters Teresita had written to the town’s leader. “She recommended tolerance and

Diaz ordered her exiled to the U.S., and Don Tomas went with his daughter through the border crossing at Nogales into Arizona Territory. They arrived on July 5, 1892.

She immediately attracted new attention. So many came to see her that businessmen took up a collection to buy her a house so she’d stay in Nogales. Mexican ex-patriots who hoped to overthrow Diaz begged her to lend her imprint to the revolution. She steadfastly refused. When they couldn’t convince her outright, they involved her by implication, printing flyers with her picture and a call for a revolution. Many went into battle with those flyers tucked into their shirt pockets over their hearts. They called themselves “Teresitas.”

Back in Mexico City, the government quickly saw that it had lost control of Teresita by expelling her and moved to have the U.S. send her home. Instead Don Tomas and Teresita applied for American citizenship, moving farther into Arizona. For awhile they lived in El Paso, Texas, before finally settling in the copper mining community of Clifton, Arizona.

These were the “happy days,” family members report, as people came from around the world to Clifton to be healed.

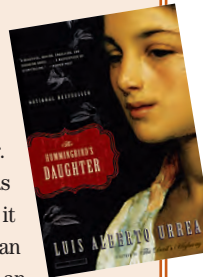
But then a most uncharacteristic thing happened. On June 22, 1900, Teresa defied her father to marry a miner named Lupe Rodriguez. The day after her nuptials, Don Tomas tried to kidnap her and return to Mexico. He shot at her when she resisted. Later, she wondered if he hadn’t been sent by Diaz. But although she went home to her father’s house, the rift between them never mended.

When she was offered a trip to California to heal a sick child, she jumped at the chance. California newspapers spread her fame after she cured the child, and a “medical company” offered to pay her \$2,000 a year for five years to spread her ministrations across the country. Over the next four years, she traveled coast to coast. She “married” her

## Hummingbird’s Daughter



Luis Alberto Urrea has written a novel about his great aunt, called *The Hummingbird’s Daughter*. The paperback edition was released this past April, and it contains a readers’ guide, an interview with the author, an essay the author wrote for *The Los Angeles Times* about researching the book and a list of recommended reading. To order the book from Little, Brown & Co., visit [www.hachettebookgroupusa.com](http://www.hachettebookgroupusa.com) or call 800-759-0190. Visit [www.luisurrea.com](http://www.luisurrea.com) for more on the book.



love for one’s neighbors, aid for the destitute, mercy by the victors, and succor for the dying,” Capt. Francisco Castro wrote. “At no place in the famous letters did she incite rebellion in any manner.”



*The folk healer lived out her life in Clifton, Arizona, and was buried there when she died in 1906 (see above grave), but Teresita's healing power is still channeled by modern-day materias (mediums), according to Folk Saints of the Borderlands by James Griffith.*

— BY JANA BOMMERSBACH —

translator, John Van Order, although, Holden reports, “her divorce from Rodriguez would not be official for some three years.”

Teresa and John had two daughters, Laura, born in 1902, and Magdalena, born in 1904. The second child arrived shortly after Teresa returned to Clifton, where she built herself a home and John disappeared. By then, Don Tomas had died.

Two of Teresita's nieces still live in the Don's home in Clifton. “Our father [one of Don Tomas' sons] told us what a beautiful person she was,” Terri Urrea tells *True West*. “She was beloved.”

As she had predicted when she was a young girl, Teresa died in her 33rd year. The diagnosis was consumption. She's buried in Clifton on a hill overlooking a breathtaking landscape. Some say they can smell roses when they visit her grave, just as people thought they smelled roses each time she healed the sick.

For a few years in the 1990s, this mining town held a fiesta in her name, hoping to help “heal” a community that had been torn apart by a strike and a devastating flood. Some dream of resurrecting the fiesta in the future to honor the woman who touched so many lives.



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THE **125<sup>TH</sup>** ANNIVERSARY of the **GUNFIGHT** at the **O.K. CORRAL**

BY THE EDITORS





**“Boys, you have got to give up your arms.” If the McLaurys and Clantons had heeded Sheriff Johnny Behan’s request, October 26, 1881, would have been just another ordinary day in Tombstone, Arizona. But the boys demurred, and the Earps and Doc Holliday brushed past the sheriff, with Wyatt allegedly uttering these famous words: “You sons of bitches, you have been looking for a fight and you can have it.” In the next 27 seconds, eight men create the most defining moment in the history of the Old West.**



Tombstone still acknowledges its famous O.K. Corral gunfighters, with the cowboys—Billy Clanton, Ike Clanton, Tom McLaury and Frank McLaury—on one side, and Doc Holliday and the Earp brothers (Wyatt, Morgan and Virgil) on the other. But the city is specially poised this year, as it celebrates the 125th anniversary of the O.K. Corral gunfight. This is one event Old West aficionados won't want to miss. In this special issue, we share:

- The story behind Helldorado
- Lineup of events for this year's celebration
- How to perform the famous "Cup-Spinning" scene
- New images of Wyatt and Doc
- International usages of the O.K. Corral

And if you turn back a few pages, you'll read an exclusive article sharing never-before-told revelations about the 1993 hit movie, *Tombstone*.

So tell your boss that you're attending an important "business" seminar, convince your family that this is a dream vacation (it really is!), suck up to your neighbors now so they'll walk your dogs for you later, do whatever you have to do, just get your trip planned and come join us out there. You're a daisy if you do!



### Helldorado Days

"Don't you remember that away back there in 1881, when you were mayor, the men seldom grew anything but a mustache, and there was a city ordinance forbidding anyone but a peace officer to carry firearms within the city limits?" "Well, Billy," John Clum said in 1929, "you must also remember that we were not giving a Helldorado show away back there in 1881."

John Clum knew what he was talking about—as did his pal, Uncle Billy Fourr. They'd been in Tombstone during the turbulent times of the late 1870s and early 1880s. They'd rubbed elbows with the notables and notorious. They knew the Earps, the Clantons, the McLaurys.



### Historic Tombstone Gallery

Among the display of Earp artifacts at the Tombstone Courthouse State Park will be historical photographs of Old Tombstone. Included in this exhibit are (top) Fort Huachuca; (middle) C.S. Fly photographs of Ben Goodrich, his wife Mary and their daughter with her doll and carriage. Ben Goodrich was the lawyer who helped prosecute Wyatt Earp and Doc Holliday; (bottom) Urilla Sutherland, Wyatt's first wife.

— COURTESY BOB LOVE —



Fourr was an early Arizona pioneer, settling in Oatman in the early 1860s; he fought Indians, owned a ranch and built a toll road, among other things. Clum was mayor of Tombstone, the owner and editor of the *Epitaph* newspaper and the head of the local vigilance group. He was also a good friend of Wyatt Earp's. He'd seen the events that led up to the street fight—now commonly known as the Gunfight at the O.K. Corral. And immediately afterward, he brought in wagons to carry away Wyatt's brothers, Virgil and Morgan Earp, who were both wounded in the battle.

So Fourr and Clum returned to the scene of the crime (or gunfight) in October 1929. The occasion? A celebration of the 50th

anniversary of Tombstone's founding (not too coincidentally, exactly 48 years after the shoot-out). The event was called Helldorado.

The purpose was to bring in tourist bucks to the town, which had struggled ever since the

mining boom faded in the late 1880s. Organizers hoped the national publicity and infusion of cash would keep Tombstone afloat. So they spent long hours and much money on sprucing up the old buildings, training actors and re-enactors, planning a big parade and setting up other entertainment for the benefit of the visitors. Huge arches were placed at both ends of Allen Street. Publicity sheets were sent out far and wide—especially on Southern Pacific Railroad passenger cars. And a special train brought in folks from Phoenix, Tucson and points in between.

John Clum estimated that thousands of people attended—and enjoyed themselves, just as he did. He was especially impressed with the ceremony at Tombstone founder Ed Schieffelin's grave, just outside of town. Also popular—a mock holdup of the Modoc stage, complete with masked robbers, terrified passengers and a hard-charging posse. Clum called it “a bully stunt.”

The biggest event was the grand parade, which featured an Indian band, cowboys, covered wagons, dozens of animals of all sorts and sizes, and plenty of locals dressed in 1880s garb. Clum was part of the procession, serving as the event's “Honorary Mayor.” Billy Breakenridge, who'd been a deputy under Sheriff Johnny Behan during the tough old days, rode a big horse in his role as “Honorary Sheriff.”

But most folks were there for one thing: the replay of the O.K. Corral fight. Clum's take—maybe surprisingly, maybe not—was not nearly so positive.

“The mock street battle between the city police and the rustlers was a grim exhibition that should have been omitted,” Clum wrote in the *Arizona Historical Review*, published in January 1930. “The spectacle of men engaged in mortal combat is repulsive and distressing. It is inconceivable that any normal spectator derived neither pleasure nor benefit from viewing this mock battle. The lamentable clash between the city police and the rustlers on October 26, 1881, occasioned more partisan bitterness than anything else that ever occurred in that community—and traces of that bitterness linger even to this day. There was no justification for the inclusion of that gruesome act in the Helldorado program, and, in my judgment, the mock street fight was reprehensible—even from a Helldorado standpoint.”



*Attendees of 1929's first Helldorado Days in Tombstone, including former deputy Billy Breakenridge (bottom row, center).*

— COURTESY GARY McLELLAND —

For better or worse, the Tombstone town fathers didn't listen to Clum. Helldorado became an annual event, with the main draw being the gunfight re-enactment. This year, it runs from October 20-22. John Clum would recognize a lot of this year's planned activities.

The year 2006, however, also happens to be the 125th anniversary of the street fight—and that will be commemorated October 25-28. *True West* is sponsoring the event, along with Friends of Tombstone and the O.K. Corral. For those of you who are thinking about moseying on down to be part of the fun, here's the schedule (subject to change).

#### WEDNESDAY, OCTOBER 25

- **7 PM:** The Bella Union hosts a showing of a DVD about movie presentations of the O.K. Corral gunfight, and fast draw expert Jim Dunham does his stuff.
- **Through October 28:** The art of Thom Ross and Bob Boze Bell is on display at the Bella Union.

#### THURSDAY, OCTOBER 26

- **ALL DAY:** Display of Earp artifacts at the Tombstone Courthouse State Park, the largest ever display of its kind.
- **10 AM—***True West* contributor Henry Beck discusses the making of 1993's *Tombstone*—with some surprising behind-the-scenes stories (see p. 22 for a sneak preview) at the Bella Union.
- **10:30 AM—**Panel discussion at the Bella Union on Wyatt Earp and Tombstone in Film, featuring Paul Hutton, Michael Blake, Shirley Ayn Linder and Jeff Morey.
- **11 AM—2 PM:** Re-enactment of events leading up to the gunfight, performed on Allen Street.
- **12—1 PM:** Book signing of Bob Boze Bell's *Blaze Away: The 25 Gunfights Behind the O.K. Corral*, at the O.K. Corral.
- **2:30 PM—**O.K. Corral actors perform the walkdown and street fight, from Allen to Fremont Streets.
- **3 PM—**Panel discussion at the Bella Union on Wyatt Earp and Tombstone in Fiction, with authors Bruce Dettman, Randy Lee Eickhoff, Bruce Olds and Jeff Morey.

## The Lost Streets of Tombstone

At last year's Helldorado Days, researcher Gary McLelland shared a recent discovery of his: two newsreels depicting “The Lost Streets of Tombstone.” Clips from these newsreels are shown below; they were originally shot in 1925 and 1929, right around the time Walter Noble Burns' *Tombstone* book came out, attracting global interest in the “town too tough to die.”

— COURTESY GARY McLELLAND —



*Above is the Gird Block, which housed the offices for the Tombstone Mining Exchange and The Tombstone Epitaph.*



*The above shot reveals that the 1920s' re-enactment of the Earp-Clanton gunfight at the rear entrance to the O.K. Corral was 50 yards off.*



*You can see for yourself what the streets of Tombstone looked like in the 1920s. Visit [oldesthistory.net](http://oldesthistory.net) and order the DVD (\$14.99).*

## The Gospel of Tombstone

Which book is best? That depends...

So I'm supposed to pick *the* book on Tombstone? I may as well paint a target on my chest and ask for True West Maniacs to skin their hoglegs and come up firin'.



I mean, there are so many books, so many viewpoints, so many topics. And just about every one has vocal supporters and just as vocal critics.

Maybe I can paint a very small target by staying away from the more controversial writings.

Try *Too Tough to Die: The Rise, Fall, and Resurrection of a Silver Camp, 1878 to 1990* by Lynn Bailey. It's probably the best overview of Tombstone's history. Bailey worked with Don Chaput on another fine reference, *Cochise County Stalwarts: A Who's Who of the Territorial Years, Vols. I & II*. This one is full of pictures and has a remarkable bibliography.

Along with those is Roy Young's *Cochise County War: A Cast of Characters*. It profiles a huge number of folks involved in early Tombstone and includes some sample signatures.

Then there's *Tombstone: The Guns and Gear* by Peter Sherayko. He played Texas Jack Vermillion in the movie *Tombstone* and in this book, he shares how the filmmakers went for accuracy in the clothing, weapons and gear. The author also has photos of the real deal—stuff that was used in the old mining town 125 years ago. This is the source for folks who are eager to wear authentic clothing styles and period guns when visiting Tombstone for this year's 125th Anniversary of the O.K. Corral.

If you're one of them, you may see some guy trying to hide a target on his shirt. That would be me. Just give me fair warning before you shoot.

—Mark Boardman

- **3-5 PM**—Continued gunfights at the O.K. Corral.
- **4:45 PM**—Panel discussion at the Bella Union on the O.K. Corral gunfight and inquest. Moderated by Allen Barra, the panel speakers include Steve Lubet, Tim Fattig, Robert Palmquist and Jeff Morey.
- **7-10 PM**—Faro gambling at the Oriental Saloon.
- **8-10 PM**—A performance of *H.M.S. Pinafore* at Schieffelin Hall. Josie Marcus (later Earp) supposedly performed in the operetta when she first came to Tombstone—supposedly.
- **8:30 PM**—Faro demonstration by Sherry Monahan at the Bella Union.
- **9:15 PM**—Music by Mark Warren at the Bella Union.

### FRIDAY, OCTOBER 27

- **10 AM**—Panel at the Bella Union on the Women of the Tombstone Story, with authors Sherry Monahan, Cindy Reidhead, Patrick Bowmaster and Carol Mitchell. Major new findings on Josie Earp will be discussed.
- **10 AM—11:30 PM**: Re-enactment of events leading up to the gunfight, performed on Allen Street.
- **12-3:30 PM**—More gunfights at the O.K. Corral.
- **12-4 PM**—History panels at Schieffelin Hall, featuring numerous experts and authors of Tombstone's history.
- **2 PM**—A Tour of Tombstone with Tim Fattig, author of *Wyatt Earp: The Biography*.
- **4:15 PM**—The First Annual All-Death Panel—Where They Died, How They Died, and Why People Still Insist They're Buried Somewhere Else, at the Bella Union. The very alive panel includes Dan Buck (Butch Cassidy and the Sundance Kid expert), T.J. Stiles (Jesse James expert), Tim Fattig (Curly Bill expert), Bob Boze Bell (executive editor of *True West* magazine) and Michael Wallis (Billy the Kid expert).
- **7-10 PM**—Faro gambling at the Oriental Saloon.
- **8 PM**—Play faro with Sherry Monahan at the Bella Union, followed by more music from Mark Warren.
- **8-10 PM**—*H.M.S. Pinafore* at Schieffelin Hall.

### SATURDAY, OCTOBER 28

- **9 AM**: Annual Western Book Exposition at the American Legion Hall Post No. 24 sponsored by Talei Publishers and the Friends of the Elsie Hogan Community Library. Western authors, magazine and newspaper publishers, radio personalities, artists, collectors of rare books, coins, Western memorabilia and museum and historical society exhibitors will sit side-by-side for a "meet and greet." Some noted historians at this event include Robert DeArment (see p. 56), Leon C. Metz (author of *The Encyclopedia of Lawmen, Outlaws and Gunfighters*), Wyatt Earp (a great-nephew to the famous Wyatt Earp) and Steve Gatto (author of *Curly Bill: Tombstone's Most Famous Outlaw*).
- **10 AM**—Panel at the Bella Union on the Supporting Actors: The Most Important Role Players in the Tombstone Story. The list includes Sherman McMasters, Endicott Peabody, Buckskin Frank Leslie and John Clum.
- **10:30 AM**—Skits on Allen Street.
- **11:45 AM**—Author readings at the Bella Union. Paul Cool presents excerpts from his upcoming book on the El Paso

*The official program from the first Helldorado Days held in 1929, on the 50th anniversary of the founding of Tombstone.*

—COURTESY GARY McLELLAND—

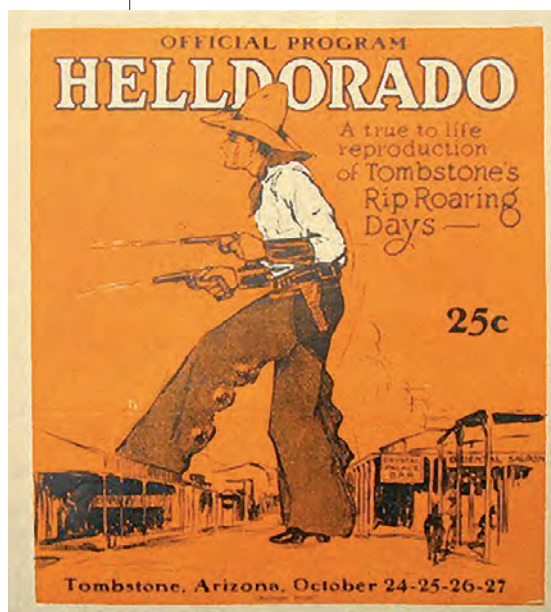
Salt War, and Michael Wallis reads from his upcoming book on Billy the Kid.

- **12-1:30 PM**—Re-enactment of the McLaury/Clanton funeral procession, featuring authentic 1880s horse-drawn hearses and costumed participants.
- **2-3:30 PM**—Continued gunfights at the O.K. Corral.
- **2-5 PM**—Book signings in Schieffelin Hall, featuring noted authors in the Western history field, including Steven Lubet (*Murder in Tombstone*), Jack Burroughs (*John Ringo: The Gunfighter Who Never Was*), Bob Boze Bell (*Blaze Away: The 25 Gunfights Behind the O.K. Corral*), Thom Ross (*Gunfight at the O.K. Corral in Words and Pictures*), Professor Edward Finn (*Legend of the O.K. Corral*) and Allen Barra (*Inventing Wyatt Earp: His Life and Many Legends*).
- **6-8 PM**—Tombstone High School students present a history program at the Tombstone Courthouse State Historic Park.
- **8-10 PM**—*H.M.S. Pinafore* at Schieffelin Hall.

### VIP TICKET HOLDERS

In addition, organizers of the celebration are offering "VIP"-only events. The tickets are \$125, and they allow purchasers unlimited entrance to the O.K. Corral, the Bird Cage Theatre, the office of *The Tombstone Epitaph*, the Tombstone Courthouse State Park, the Rose Tree Museum and the Western Heritage Museum. The VIP tickets were almost sold out as of press time, so order yours quickly at [www.okcorralgunfight.com](http://www.okcorralgunfight.com) or 800-457-3423. Other events for "VIP" ticket holders:

- **Wednesday, Oct. 25**: A behind-the-scenes tour of the Bird Cage Theatre between 5 and 7 p.m.; and at 6 p.m., a welcome party at the Depot Steak House.





# Bucking the Tiger: How to Play Faro



A C.S. Fly photo of a faro game at the Orient Saloon in nearby Bisbee, Arizona, circa 1900.

— TRUE WEST ARCHIVES —

First things first—the name of the game is faro. Not pharaoh (although some stories say the two are linked). Not pharo. Faro.

It's an old game, dating back hundreds of years. The modern version came about during the reign of France's Louis XIV, during the late 1600s.

And all those shots of poker games featured in numerous Westerns? Nope. Faro was usually the game of choice in saloons and gambling halls. And why not? When it was played straight—or if it was played straight—the player's odds of winning were almost even with those of the house.

Many of the West's big names were faro men. Wyatt Earp not only played, but he also ran faro games in several towns. So did Bat Masterson. And Doc Holliday.

By the time of the Depression, faro had lost its appeal. Poker was easier and didn't require a banker/dealer, so it could be played outside of gaming establishments. Still, for aficionados of the Old West, faro—"bucking the tiger" as it was known—has historic appeal.

Even though most folks don't know how to play it, Sherry Monahan, author of *Taste of Tombstone* and *The Wicked West*, does, and she offers us this rundown for those who want to play at home.

## Starting the Game

The dealer's deck is placed face up on the table. Before any cards are dealt, all bets must be placed by marking one of the spades or a combination of them with a chip or check. When the cards are shuffled and placed face up on the table, the first card appearing is called the 'soda' card and is placed in a discard pile. While spades are used on the faro layout, suits are irrelevant in this game and only the denomination matters.

## Two Cards Per Round

The soda card is laid to the dealer's far right and away from the deck. The next card to appear is the losing card, and it's placed directly next to the deck. The card appearing on the deck is the winning card. (I.e. A player places a chip on the three to win. The dealer's first card is a king—the losing card. The second card is a four—the winning card. Since the player did not choose the four or the king, he neither wins nor loses.) The dealer collects all bets placed on the losing card and pays any bets on the winning card. That concludes a turn. The winning card now becomes a soda card and is placed in that pile. There is no real end to the game, which can continue indefinitely. If the cards run out, they are shuffled so that play resumes.

## Paying Out Bets

Bets are paid dollar for dollar, so if you bet one dollar, you get one back. Whenever the winning

and losing cards are of the same value (i.e., a six and a six), or if the player has wagered the same bet on two cards, then the dealer only takes half of the bet. If the amount cannot be divided evenly, then the difference belongs to the dealer.

## Copper Bets

If a player thinks a certain card will lose, he can "copper" his stack of chips, which indicates he is betting to lose. To copper, place a penny on the bet covering the card to lose. A player may place a copper on his \$1 bet covering the king. The dealer turns the first card, a king, which is the losing card. Since the player chose the king to lose, he wins the bet.

## Split Bets

Bets can be placed in different positions on the layout, and the way they are placed determines how the hand goes. If a player puts a stack of chips between the king and queen (or any other two cards) and puts a "copper" on the king, he bets the king will lose and queen will win. If the cards come out and both are against him, he is "whip-sawed" on the turn and loses. Bets can also be placed behind three cards, on the corners between two or in any position that will take in the combinations that are allowed in the game.

## Calling the Turn

In addition to the regular bets, players have the choice of "calling the turn" when the last three cards are left (there are actually four cards left, but the top card will be discarded as the soda). A player can guess in which order the last three cards will be dealt (there are six possible combinations). Once bets are placed (which should be easy if players have kept track of the cards already played), a player can call the turn. If successful, he is paid four to one; if not, he loses. If two of the last three cards are the same (i.e., two fives and one Jack appear), it's called a cat-hop, and the dealer pays two to one.

You can see "Bucking the Tiger" in action at this year's 125th Anniversary of the O.K. Corral celebration. Sherry Monahan will give a faro demonstration at the Bella Union at 8:30 p.m. on October 26.

- **Thursday, Oct. 26:** From 5 to 7 p.m., a behind-the-scenes tour of the Tombstone Courthouse State Park; at 6 p.m., a reception at Six-Gun City; and at 8:30 p.m., a Ghost Gunfight at the O.K. Corral (a nighttime re-enactment of the gunfight).
- **Friday, Oct. 27:** From 11 a.m. to 2 p.m., guided tours of the Tombstone Pioneer House; 5 to 7 p.m., a behind-the-scenes tour of the O.K. Corral; and 5 to 8 p.m., a BBQ dinner at the Depot Steak House for those who didn't use the dinner ticket at the Wednesday event.

- **Saturday, Oct. 28:** From 7 to 10 p.m., a Dance Hall and Gaming Night at the Bella Union.

For those without VIP tickets, here are the regular admission prices to enter the sites: O.K. Corral (\$7.50, which includes admission to the 2 p.m. gunfight; \$5.50 without the gunfight); Bird Cage Theatre (\$8 adults, \$7 seniors, \$6 for kids up to 18); Office of the *Epitaph* (FREE); Tombstone Courthouse State Historic Park

(\$4; kids under 12 are free); Rose Tree Museum (\$3); and the Western Heritage Museum (\$5 adults, \$3 youth 12-18, under 12 are free). Descriptions of what you can find at each of these attractions are below.

### Tombstone Courthouse State Historic Park

The 1882 building looks pretty much the way it did during Tombstone's heyday—the

## A Ship of Fools in Love

*H.M.S. Pinafore*: Big Entertainment in the Old West.



Gilbert and Sullivan's operetta made its debut in London in May 1878. Within a couple of years, it had become so popular that acting companies around the world were presenting it—usually without asking permission first. That was probably the case with the company that visited Tombstone in the 1880s.

The plot is a little convoluted.

Ralph, a common sailor aboard Her Majesty's ship *Pinafore*, is in love with Captain Corcoran's daughter, Josephine. But the captain has promised her to his boss, Admiral Joseph Porter. A woman who sells sundry goods to the sailors—Little Buttercup (you can't make this stuff up)—has an eye for the captain. But because she's lower class, he doesn't give her a second thought.

Skipping a few pages...and songs....

In spite of their class differences, Josephine and Ralph finally get together and decide to elope. They're caught by her father and the admiral. Ralph is sent to the brig. But then comes the big finale.

Little Buttercup reveals a secret—that the captain and Ralph were switched when they were

babies. So Ralph becomes the captain, and Corcoran downgrades to a deckhand. Now Ralph and Josephine can marry. The ex-captain sees Little Buttercup in a new light and decides to accompany her to the altar. The admiral falls for his cousin, who has been making eyes at him throughout the play. And the crew loves the ship. End of story.

Sort of. Legend has it that Josie Earp first came to Tombstone with a company performing "H.M.S. Pinafore." But that may be just as made up as the name "Little Buttercup."

Oh, and a pinafore? It's a girl's jumper, a sleeveless dress worn over other clothing. Gilbert and Sullivan were having a little joke by naming a ship after the apparel. (You had to be there....)

courtroom, lawyer's office and assay office are pristine. Inside, you'll find history exhibits, photographs and, for researchers, extensive archives to find firsthand information.

### Rose Tree Museum and Bookstore

The big attraction—and we mean big—is an 8,700-foot rose tree that arrived back in 1885. For the non-plant lover, there's also historical photos and antique furnishings owned by a brave soul who came to Tombstone in 1880.

### Birdcage Theatre

The legendary saloon/theatre/brothel opened just a couple of months after the O.K. Corral battle, then stayed open 24/7 for the next eight years. The place hasn't changed much, showing off old bottles, bullet holes and an 1880s hearse that carried most of the town's dearly departed to their final resting place.

### O.K. Corral

The place, of course, where the gunfight took place. A re-enactment is held each day at two in the afternoon. Visitors may also see old stables, carriages, a hearse and a prostitute's shack. A Historama show re-creates old happenings with movies and animated figures.

### Western Heritage Museum

One of the newer museums in town, this one features photos, documents and guns from the Old West period—including some items owned by Virgil and Wyatt Earp.

### The Tombstone Epitaph Office

John Clum started the paper in 1880, and it's still in business. The original press is there, along with a number of exhibits about printing in the Old West. And you can get your own copy of the paper, to boot.



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# The Cup-Spinning Scene: How Did They Do It?

World champion gun handler Joey Dillon breaks down Tombstone's most famous scene.



A drunk Doc, played by Val Kilmer in 1993's *Tombstone*, shows off to Johnny Ringo.

— ILLUSTRATION BY BOB BOZE BELL —

The cup-spinning scene in 1993's *Tombstone* is still a favorite among Western movie aficionados. When Johnny Ringo shows up at the gaming tables, a drunk Doc Holliday tells him in Latin, *In vino veritas* (“There is truth in wine”). Ringo responds in kind, eventually patting his gun and saying, *Juventus stultorum magister* (“Youth is the teacher of fools”). *In pace requiescat* (“May he rest in peace”), Holliday responds, to which Sheriff White interjects, telling them both to cool down. Holliday won't let it die though, saying, “Evidently, Mr. Ringo's an educated man. Now I really hate him.”

Well, who wouldn't be ticked off at that? Ringo whips out his Colt .45, and the games begin. He points the pistol at Holliday's face (1), but relaxes and pulls the gun back, only to point it back at Holliday once more. Now Ringo's ready to roll. He performs a series of forward-backward spins: one flat spin in forward rotation to the right of his body, then a single forward spin, a single backward spin (2) and another single backward spin with a twist of the arm (3) so he can end with the single flat spin to the right of his body (4). Over and

over again, Ringo attempts to antagonize Doc with this trick. Here's how to do it (using an unloaded gun, of course):

**Forward Spin:** Move your lower three fingers straight and out of the way as you let the barrel fall forward, twirling on the middle of your index (trigger) finger. Keep the momentum going by moving your rigid hand in a circular motion. The handle will come back around.

**Backward Spin:** Move the barrel up and back, then straighten your fingers out of the way and let the barrel fall backward. Again, your rigid hand makes a circular motion, but in reverse this time, to keep the momentum flowing. At the end of Ringo's scene, this spin is used to let the barrel come backwards and into the holster.

**Forward Flat Spin:** Hold the gun horizontally, pointing inward, and move your arm outwards, straightening your fingers out of the way and doing a very fast circular motion like waxing a car. Let the gun twirl around on your crooked trigger finger. End by catching the handle with the gun in a vertical hold.

**Reverse Flat Spin:** Start with a vertical hold and begin a backward spin. Just as the barrel falls back, have your wrist make a circular motion (waxing opposite this time) and catch the gun by the handle in a horizontal hold, pointing inward (the start of the forward flat spin).

Holliday's response to Ringo is truly a classic moment in Western film. When Ringo is done with his gunplay, Holliday simply picks up his silver cup and spins it by the handle, repeating the motions Ringo performed with his Colt



.45. But what magic did Val Kilmer conjure to perform such a trick? It's simple: The production crew put a weight in the cup.



For more of Joey Dillon's gun-spinning tricks performed with his Cimarron Colts, visit [joeydillon.com](http://joeydillon.com) to purchase his DVD by Cas-Mor Productions. Dillon and Bob Boze Bell will discuss the cup-spinning scene at the 125th Anniversary of the O.K. Corral in Tombstone, Arizona (see p. 34).



Joey Dillon demonstrates the basic moves.

— BY ROBERT RAY —

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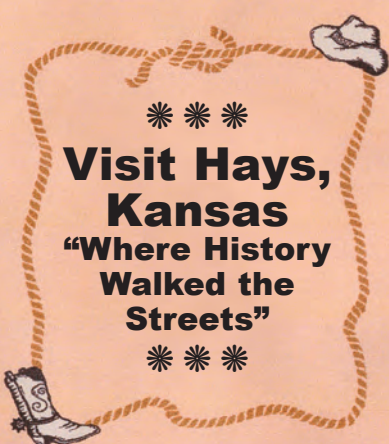
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# Dying Doc, Withered Wyatt?

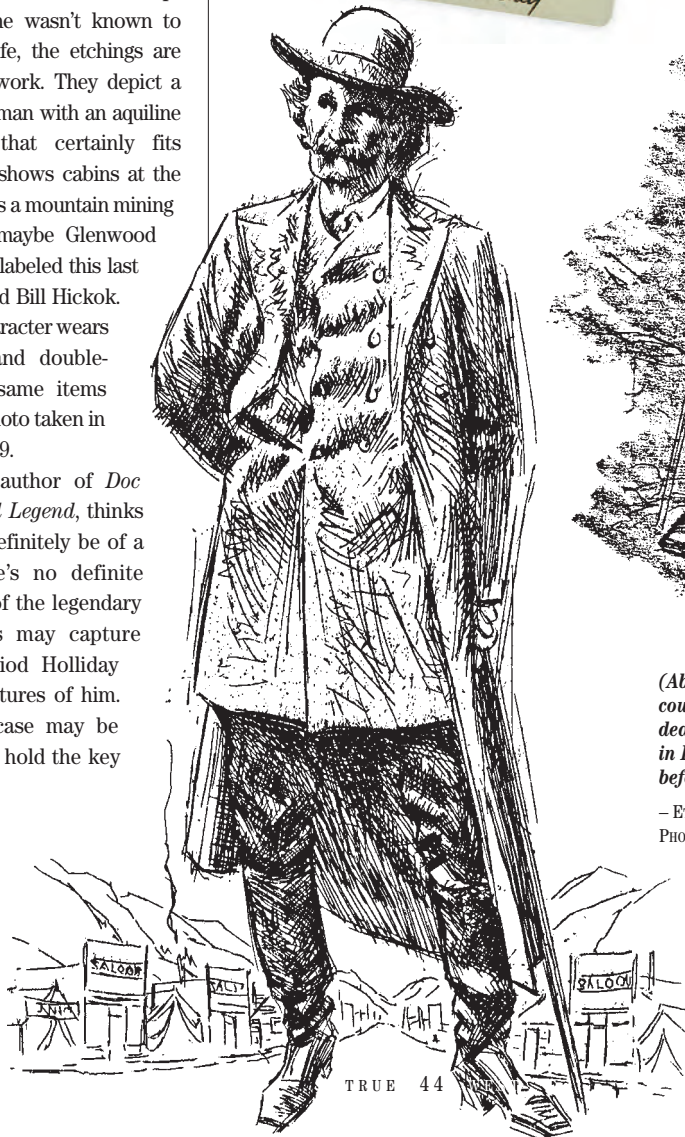
*New etchings and a photo surface of two legendary O.K. Corral gunfighters.*

**B**y 1887, Doc Holliday was in Glenwood Springs, Colorado, taking in the healing waters, trying to nurse his lungs that had been ravaged by tuberculosis. But the sulfur from those waters might have done him in. Bedridden by the fall of that year, Doc died in the Glenwood Springs Hotel on November 8 at the age of 36, by some accounts, prematurely gray and rail-thin.

Enter one William Forsyth McIlwraith. Born in Ontario, Canada, in 1867, he moved to the U.S. in 1887. On his way to Oregon, he went through Colorado, and it's just possible that he ran into a dying Doc Holliday.

These etchings—which are probably in print for the first time—were found by Mark Dworkin of Toronto, Ontario, Canada, in Yale University's Stenzel Collection of Western Art at the Beinecke Rare Book and Manuscript Library. Even though he wasn't known to create portraits from life, the etchings are definitely McIlwraith's work. They depict a handsome, stylish, thin man with an aquiline nose—a description that certainly fits Holliday. One etching shows cabins at the man's feet; the other uses a mountain mining town as a backdrop (maybe Glenwood Springs?). Someone mislabeled this last etching as depicting Wild Bill Hickok. In both portraits, the character wears a diamond stickpin and double-breasted jacket—the same items worn by Holliday in a photo taken in Prescott, Arizona, in 1879.

Gary Roberts, the author of *Doc Holliday: The Life and Legend*, thinks these etchings could definitely be of a dying Doc. No, there's no definite proof. But if they are of the legendary gunfighter, the works may capture a melancholy late-period Holliday not seen in known pictures of him. At the very least, a case may be made that the etchings hold the key to understanding how Doc Holliday looked, dressed and perhaps felt in his final year—at least, in the eyes of one artist.



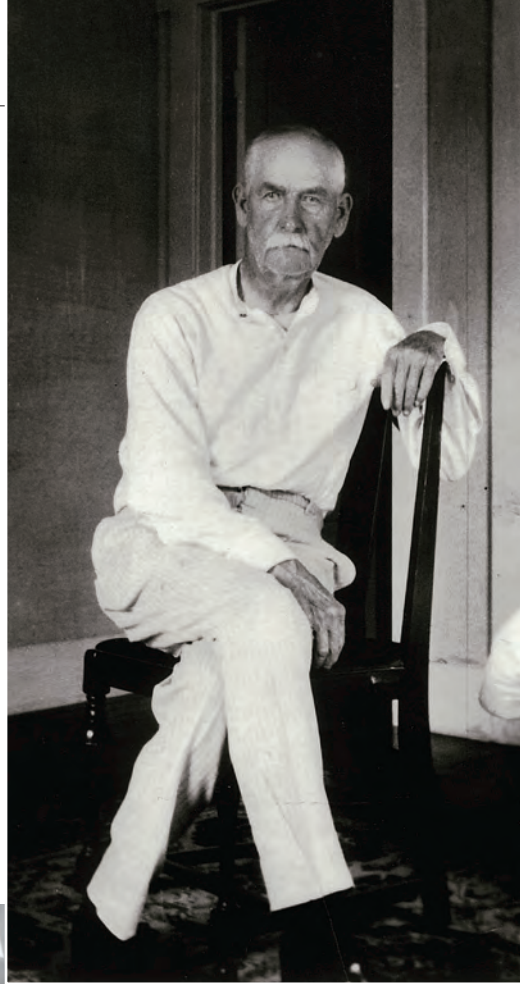
(Above) Two etchings by McIlwraith, which could reveal how the Doc looked upon his deathbed. (Top) Photograph of Doc taken in Prescott, Arizona, in 1879, eight years before he succumbed to tuberculosis.

— ETCHINGS: COURTESY MARK DWORIN;  
PHOTOGRAPH: COURTESY CRAIG FOUTS —

Not everyone agrees that the below photo, found in the Lotta Crabtree deposition files, is of Wyatt Earp. Critics claim that the man looks too derelict to be the famous lawman. If the photo is of him, it was taken two years before known photos of Wyatt show him to be in better shape.

Also shown below is the last known photo of Wyatt, a headshot that was taken two weeks before he died. At right is a photo of him at one of the California bungalows he lived at before he died in 1929.

— DEPOSITION PHOTO: COURTESY  
PAMELA J. POTTER; ALL OTHER PHOTOS  
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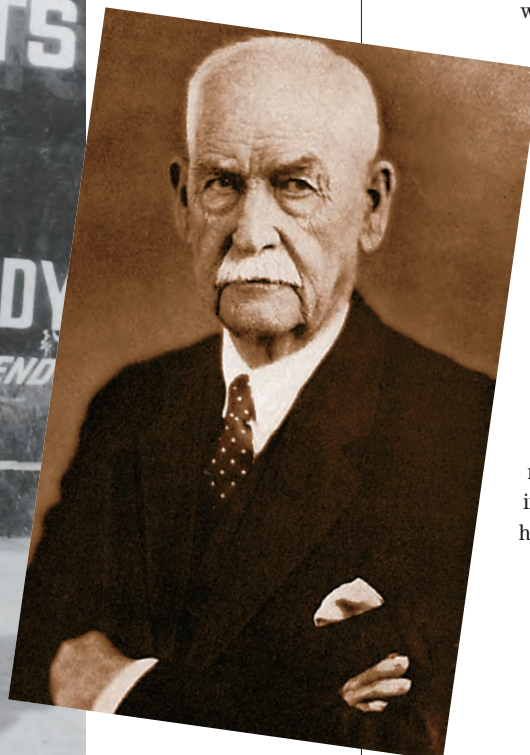
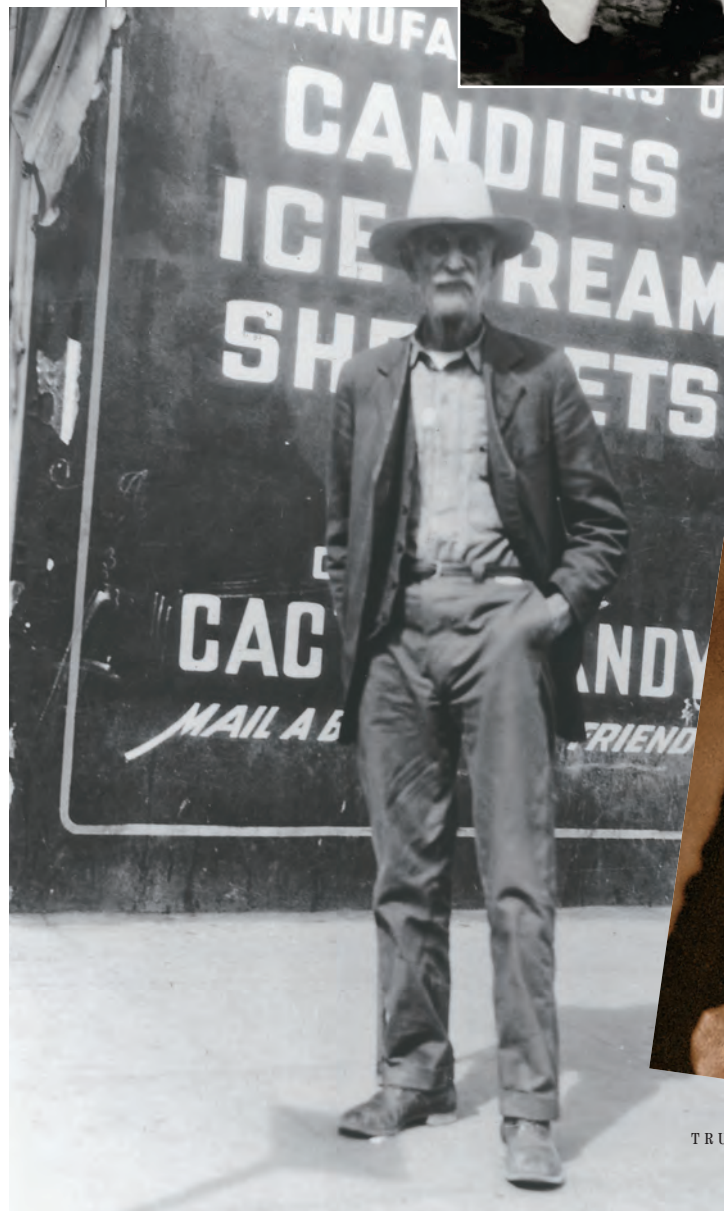
He is a tall, slender, tired old man, slightly mismatched in attire, posing for a snapshot. His seasoned face sags like a worn tapestry. This can't be the countenance of the dashing lawman who chased men across the West, or the Don Juan who wooed women in saloons from Peoria, Illinois, to San Diego, California. Yet this photograph may depict Wyatt Earp at 78 years old, in Los Angeles, two years before his death in 1929.

At the time, the old man was being deposed in a case involving the estate of legendary mining camp actress Lotta Crabtree. She'd been dead for three years, and she'd never had children. But a woman claiming to be the illegitimate daughter of Lotta's brother Jack demanded her share of the Crabtree inheritance. The estate included millions of dollars—most of it left to charity. Earp had known all the principals, so he was asked to give testimony. Pamela J. Potter of Mountain Center, California, found a photo (shown at far left) and his deposition in the case files at the Harvard Law School Library.

The shot is labeled "Wyatt Earp," but it does not note the date, time, place or name of the photographer. Maybe someone working on the case took

the picture, or maybe Wyatt gave it to someone involved in the suit. In any case, it could well be one of the last photos taken of a Western legend.

First published last year in the *Quarterly of the National Association for Outlaw & Lawman History*, the photo has been relatively unknown for nearly 80 years. That's not been the fate of the man in the picture—"long may his story be told," indeed.



# The International O.K. Corral

*Infamous Tombstone gunfight still finds relevance in today's media.*

**T**he shots heard 'round the world ... the "Gunfight at the O.K. Corral." Those shots still reverberate today in the world of politics, sports and gun battles in our modern neighborhoods. The phrase "Gunfight at the O.K. Corral" has been shortened to just "O.K. Corral" and has become a ubiquitous expression found in newspapers from Asia to Europe and back to the U.S. where the gunfight actually took place. One doesn't have to be a Western history buff to understand the significance of the phrase. Numerous books and movies have told the story of Wyatt Earp, Doc Holliday and the gunfight on the streets of Tombstone on October 26, 1881.

People of all ages are familiar with the street fight that lasted nearly 30 seconds in a 15-foot lot and left three cowboys dead, Morgan and Virgil Earp wounded, and Doc grazed. Included below are examples of how the modern press utilizes the O.K. Corral.

In a *Pittsburgh Tribune Review* article, published on October 16, 2005, and titled "Bashing Miers: It's ingenuine [*sic*] considering the reality," Heather S. Heidelbaugh reports, "The conservative establishment should seriously question whether it has the votes of the seven Republican members of the Gang of 14 senators who, in May, held hands with seven Democrat senators and signaled their

unwillingness to have a conservative showdown at the OK Corral."

George Bush is a target from Belgium when *de defensa* reports on October 7, 2005 (translated), "The Bush administration, facing any crisis, automatically reaches for its guns as if it were always poised at some eternal OK Corral."

An article about an election in the Philippines in the *Manila Standard*, November 24, 2004, sports the headline, "Gunfight at OK Corral."

The furor over choosing a new Supreme Court justice to replace Sandra Day O'Connor with Judge Samuel Alito resulted in the following quote of U.S. Senator Lincoln Chafee in the *Pawtucket Times*, November 1, 2005, "This is the showdown at the OK Corral."

Sports is a favorite place to use the gunfight analogy. *BBC Sport's* July 29, 2005, article by John May, "Lancashire relish shoot-out," about the game of cricket, begins with: "Transplant the OK Corral to south London and substitute the Earps and the Clantons for Lancashire and Surrey." Another cricket article from the United Kingdom refers to the gunfight at the O.K. Corral in a game between England and Australia.

One of my favorite modern usages comes from *The Decatur Daily Religion*,

August 27, 2005, in which James L. Evans writes, "In Tombstone, the sheriff may go down to the OK Corral and shoot the bad guys before they get out of hand. But the vision of Jesus suggests that we try to overcome evil with good, not with more evil."

Here is a new use of the gunfight analogy. This one refers to getting rid of spam, something that definitely did not exist in 1881. And again, we have the reference from our friends across the pond who had highwaymen but no cowboys. An article from *ZDNet UK*, referring to Internet security and the work done by Spamhaus, an anti-spam organization, quotes Ed Gibson chief security advisor for Microsoft UK, "It's like the Wild West out there. It's the O.K. Corral."

Violence Old West-style is one of the more common usages of the gunfight scenario. On September 17, 2005, the *News Journal* in Wilmington, Delaware, reported in a story about a slaying trial that Deputy Attorney General Karin Volker said, "The city streets aren't the O.K. Corral." The statement was also made in closing arguments during a murder trial. Seems murder plus shootings in streets bring to mind Tombstone's famous street fight. Mention of the O.K. Corral creates a clear mental picture in the courtroom.

The *London Free Press* of October 13, 2005, reports a story about a questionable search of a vehicle after the driver was found to be wearing not one but two bulletproof vests. The judge made a comment that the officers must have thought the suspect "might be going to the gunfight at the O.K. Corral."

The O.K. Corral has clearly become a modern-day euphemism for verbal altercations, acts of aggression, real-time shoot-outs and competitive sporting events. News stories in Ireland, India, the Philippines, Indonesia and South America have referenced Tombstone's famous shoot-out. Who would have expected that an 1881 gunfight on the dusty streets of a mining town would become an international motif?



**Pamela J. Potter** is the great-grandniece of Tom and Frank McLauray, and she lives in the California mountains with her husband, dogs and horses.



*Today's media loves to reference the O.K. Corral. Even a June 2006 story on an airline battle in Hawaii has former TWA pilot Peter Forman saying, "I think in the long [run], we're going to see that peaceful coexistence is not really an option. I think you're going to see a shootout at the O.K. Corral."*

— ILLUSTRATION BY  
BOB BOZE BELL —

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## Doc Holliday's Racist Killing?

*A postmortem profile paints Doc as a racist killer but experts believe otherwise.*

**S**cratch the reputation of a legendary killer of the Old West, and you'll find a layer of myth. Scratch that layer, and you'll likely find another one, and another one beneath that, ad infinitum. By the way, that's Latin, dahlin' and a term with which John Henry "Doc" Holliday would have been quite familiar.

The first layer of Doc Holliday's myth was the infamous water hole shooting incident. The earliest written mention comes from Bat Masterson's profile of Doc written for a 1907 edition of *Human Life* magazine. Here's his account:

"The indiscriminate killing of some Negroes in the little Georgia village in which he lived was what first caused him to leave his home. The trouble came about in rather an unexpected manner one Sunday afternoon ... there flowed a small river in which the white boys of the village, as well as the black ones, used to go swimming together. The white boys finally decided that the Negroes would have to find a swimming place elsewhere and notified them to that effect ... which they promptly refused to do and told the whites that if they didn't like existing conditions, that they themselves would have to hunt up a new swimming hole.

"As might have been expected in those days in the South, the defiant attitude taken by the Negroes caused the white boys to instantly go upon the war path. ... Holliday appeared on the river bank with a double-barreled shotgun in his hands and, pointing in the direction of the swimmers, ordered them from the river. 'Get out, and be quick about it,' was the preemptory command. ... Holliday waited until he got a bunch of them together, and then turned loose with both barrels, killing two outright, and wounding several others.

"The shooting, as a matter of course, was entirely unjustifiable, as the Negroes were on the run when killed, but the authorities evidently thought otherwise, for nothing was ever done about the matter. ... His family, however, thought it would be best for him to go away for a while and allow the thing to die out; so he accordingly pulled up stakes and went to Dallas, Texas."

If Masterson is correct, this would place



*In the 1870s, children often swam in swimming holes like this Georgia water hole, photographed by John Sullivan during the Civil War. One day, while visiting a swimming hole he had helped create on his uncle's land on the Withlacoochee River, Holliday allegedly shot at and possibly killed some of the black swimmers. He was 22 at the time, a year older than the photo of him at right.*

— SULLIVAN PHOTO: COURTESY TIMOTHY SULLIVAN; HOLLIDAY PHOTO: COURTESY ROBERT G. MCCUBBIN —



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the shooting in 1873, when Doc was 22—if the shooting happened at all. Several errors can be found in Masterson's story, which leads to the historical detective's first question, "Who wrote it?" The popular speculation is that his friend, the flamboyant Hearst Publications feature writer and editor, Alfred Henry Lewis (who was also known for years under the name Dan Quin), actually wrote Masterson's profiles.

Holliday appeared on the river bank with a double-barreled shotgun in his hands and, pointing in the direction of the swimmers, ordered them from the river. "Get out, and be quick about it."

Eleven years ago while working on a story on Doc for *The Oxford American*, I consulted Jack DeMattos, who annotated and illustrated the 1982 edition of Bat's collected *Human Life* pieces. "A simple comparison of their styles," DeMattos told me, "indicates that Lewis was far more verbose. Bat was more direct." A brief glance at the plain style of Bat's boxing and horse racing journalism as well as his letters to President Theodore Roosevelt do reveal a sharp contrast to the flighty rhetorical flourishes of Lewis' novels. That doesn't mean Lewis' influence as an editor on the stories wasn't profound; it also doesn't mean that he wasn't capable of adding a novelistic touch or two.

For instance, in the *Human Life* profile of Holliday we find the famous sentence, "Damon did no more for Pythias than Holliday did for Wyatt Earp." If one were searching for a trace of Lewis' influence, passages with classical allusions would be prime candidates. My suspicion is that

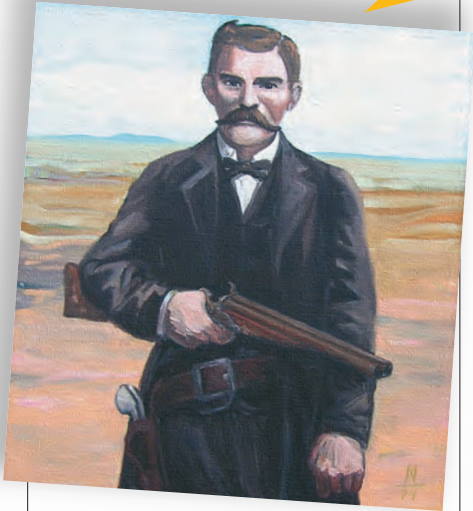
Masterson wouldn't have known Damon and Pythias from Matt Damon and Ben Affleck.

Lewis did, after all, have a firsthand source on Holliday besides Bat. In the 1890s, he became friends with the legendary lady gambler, Lottie Deno, the "Queen of Hearts," and her husband, Frank Thurmond, who were living at the time in Deming, New Mexico; he mined both of them for material for his Wolfville novels, in which Doc appears as a character.

At any rate, some glaring errors in the *Human Life* profiles appear more attributable to an editor than to the writer. For instance, the chapter on Earp states that Wyatt served in an Iowa regiment during the last three years of the Civil War, which would mean that he would have enlisted when he was 14. This is almost certainly a mistake made by Lewis, not Masterson, possibly while taking notes from Masterson.

Some descriptions of Holliday are just as puzzling. Why, for instance, would a frail young man be carrying a double-barreled shotgun? In a photograph taken of John Henry when he was in dental college in Philadelphia, he looks to be no more than perhaps 130 pounds. Wyatt Earp claimed that until Virgil handed Doc a shotgun before the street fight in Tombstone, he had never seen one in his hands. Doc would probably have laughed at the oil portrait by a Japanese artist that hangs in the Lowndes County Museum in Valdosta, Georgia, depicting Doc holding a twin-barreled scattergun.

Another quirky claim by Masterson is when he states, that while "Holliday never boasted about the killing of the Negroes down in Georgia, he was nevertheless regarded by his new-made Texas acquaintances who knew about the occurrence as a man with a record; and a man with a record of having killed someone in those days, even though the victim was only a 'nigger,' was looked upon as something more than the ordinary mortal." None of this rings true. Texas in 1873 was still a rugged enough place that the shooting of an unarmed black youth three states away would hardly have bolstered one's reputation as a hard case. Anyway,



Georgia still has a soft spot for Doc Holliday. The artist who painted this work preferred a Doc with a shotgun, even though the frail gunfighter wasn't known to use one until the O.K. Corral gunfight.

— COURTESY LOWNDES COUNTY MUSEUM  
IN VALDOSTA, GEORGIA —

there is no evidence that Holliday's new Texas acquaintances had ever heard of any such deed or indeed heard of Doc Holliday in any capacity except that of a competent dentist.

Which leads to an even more intriguing question. If, as Masterson maintains in *Human Life*, Doc never boasted about the killings, how exactly did Masterson find out about them? No mention of the water hole shooting has been found in a Texas, Georgia or Kansas newspaper (nor, lest we forget, any other paper). If any of Doc's contemporaries other than Masterson knew of it, they didn't mention it. The incident isn't mentioned in any version of Wyatt's memoirs or interviews or in letters to Stuart Lake or anyone else. The memoirs of his wife, Josephine Marcus, also make no reference to it.

Wyatt and Josephine were well disposed towards Doc and perhaps not likely to repeat any story that would cast him in a bad light, but surely Billy Breakenridge would have been happy to discredit Holliday, and the water hole incident is not mentioned in his memoir, *Helldorado*. *Tombstone Epitaph* editor and mayor John Clum and Wells Fargo informant Fred Dodge were, like Masterson, friends of Wyatt Earp, but, like Masterson, they both disliked Holliday. Dodge even went so far as to claim that Doc was involved in the Benson stage robbery in March 1881. But neither Clum nor Dodge ever mentioned the water hole shooting.

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During the 1940s-60s, the water hole incident became a staple of any magazine or Sunday supplement newspaper article about Doc and was taken as gospel by popular Western historians such as James D. Horan. All sources in that period trace back to Masterson's article; not one cites another source.

### Twists to the Story

In their 1973 pamphlet, "In Search of the Hollidays," two of Doc's descendants, Albert S. Pendleton and Susan McKey Thomas, relate a version slightly different from Masterson's. In the story handed down to them, John Henry was riding in a buggy with his Uncle Thomas when they came upon some black youths—there are no white boys mentioned—swimming in a backwater of the Withlacoochee River. Apparently the area had been cleared to be used for a family

## THE HOLLIDAY MYSTIQUE

### Doc in the Movies.

Wyatt Earp and Doc Holliday were certainly good for each other's legends. Even without Doc, Western historians would have probably recognized Earp's adventuresome life as worthy of some attention, but minus the colorful dentist, would he have been so attractive to purveyors of popular culture? Probably not.

Hollywood, which began making Earp films in the early 1930s, certainly felt the need to fuse the two individuals together, although the majority of these early efforts kept the participation of the Holliday or Holliday-like character at a minimum. Both Harry Carey, Sr. (who swills sangria, of all things) in *Law and Order* (1932) and Cesar Romero as physician John "Haliday" in *Frontier Marshal* (1939) are gunned down before the O.K. Corral showdown, while Victor Mature in *My Darling Clementine* (1946) and Preston Foster in *The Arizonian* (1942) are killed in the battle. Kent Taylor's Doc walked away unscathed in *Tombstone* (1993), but his on-screen time was fleeting,

his characterization as underdeveloped as the formula screenplay.

The post-WWII Western presented Doc in more sophisticated and complex terms, not just as a gambling, drinking and shooting crony for Wyatt. In *Masterson of Kansas* (1954), James Griffith's Doc is a hateful and self-loathing figure who nonetheless completely steals the show from George Montgomery's colorless Bat Masterson and Bruce Cowling's nearly invisible Wyatt Earp.

On the small screen, Doc (as portrayed by both the scene-stealing veteran Douglas Fowley and the less effective Myron Healey) was foremost a present fixture on Hugh O'Brian's *The Life and Legend of Wyatt Earp*. Doc also showed up in other TV Oaters of the period: *The High Chaparral*, *Maverick* and *Tales of The Century*, to name just a few.

With the B-Western on its last legs in the 1950s and TV taking up the sagebrush slack, Hollywood tried to spruce up its Horse Operas with more mature trappings and

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deeper psychological motivations, the oddball friendship of Holliday and Earp being ripe for exploitation. The real trendsetter here was Director John Sturgis' *Gunfight at the O.K. Corral* (1957), an overblown, historically preposterous mess saved only by Kirk Douglas' inflamed and magnetic portrait of Holliday, the knife spearing, woman beating drunk who made audiences totally ignore Burt Lancaster's holier than thou Wyatt. Sturgis' later *Hour of the Gun* (1967) had Jason Robards as an older, more philosophical and world-weary Doc feeling betrayed by Wyatt (James Garner), the only moral compass he has ever respected, who is failing him by his wanton acts of vigilantism. It was only a matter of time then, in the debunking revisionism of that era, that Doc, a perfect candidate for anti-hero sainthood, should not only become the focus of a film but that his already shady past be further tarnished. The result was *Doc* (1971), screenwriter Pete Hamill's rancid retelling of the Tombstone

myth with Stacy Keach as a sexually ambivalent and bully boy Holliday in cahoots with a prissy Wyatt Earp (Harris Yulin).

In *Tombstone* (1993), a self deprecating and charismatic Val Kilmer brought the character of Doc to new heights of popularity and totally eclipsed Kurt Russell's solid and competent Wyatt. *Wyatt Earp* (1994) presented a less involved Doc in the person of a strikingly gaunt and putrescent Dennis Quaid, perhaps the screen's most ravaged Holliday, opposite the screen's most self-absorbed and near catatonic Earp, Kevin Costner.

If then, after all these screen incarnations, the legend of Wyatt Earp did in fact require the seeds of the troublesome dentist from Georgia to help harvest and cultivate it, then so did Doc need Wyatt's steadiness, patience, tenacity, moral rectitude and later gift for self promotion to assure his own Western mortality, fame and Hollywood screen time. As they say, it was a good fit.

—Bruce Dettman



Kirk Douglas, as Doc Holliday, peers through the window of Fly's photo gallery after shooting Billy Clanton in *Gunfight at the O.K. Corral*.

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swimming hole. John Henry was outraged and pulled a pistol—a weapon he would have been much more comfortable with than a shotgun—and began shooting over the boys' heads. Uncle Thomas, the only one who ever said he witnessed the shooting, never claimed that anyone was shot. If this is an accurate account of what happened, one wonders why it was remembered at all.

In his superb new biography, *Doc Holliday: The Life and Legend*, Gary Roberts has unearthed yet more stories about the alleged incident. One, passed down by family members of John Henry's father's second wife, is that "there were some words that Doc allegedly killed one of the Black youths with a gun." Still another, from the youngest of Uncle Tom's children, quoted by Roberts, is that "Papa told me Doc shot over their heads"—again, the only person who claimed to be a witness maintained that no one was hurt.

In a drastically different recounting uncovered by Roberts in a 1931 edition of the *Valdosta Times*, "several Negroes had been throwing mud and stirring it up so that it was unfit to swim in. Holliday began scolding the negroes and one of them made threatening remarks back to them. John immediately got his buggy whip and proceeded to punish this hard-boiled negro. The negro fled and returned in a few minutes with a shotgun. He shot once and sprinkled Holliday with small bird shots. Holliday promptly got his pistol and pursued the fleeing negroes. When the negro who had shot at him saw that the youth meant business, he took to his heels and could not be caught."

One hardly knows what to make of this version. Doc was known to have been hit by just a single bullet during his entire lifetime, a shot from Frank McLaury during the street fight in Tombstone that nicked his hip. But if the *Valdosta Times* story is true, a black youth—who happened to be armed with a shotgun (albeit one loaded with only bird pellets) and with the temerity to use it on a white man, in Georgia, in 1873—shot Doc eight years before Frank McLaury.

What are we to make of all these retellings of the story? Nearly all of them,



*Bat Masterson, when he worked as a sportswriter in New York and wrote the profile on Doc Holliday. Besides boosting the fame of the young dentist, Masterson would also inspire a young Stuart Lake to write a book on Wyatt Earp.*

— TRUE WEST ARCHIVES —

when scrutinized, seem to raise more questions than they answer. Basically, they all fit into two categories: in the first, no one is seriously hurt, and in the second, one or more black youths are murdered. If those that fit under the first heading are true, we are entitled to ask, why was the story worth remembering? And if those that come under the second heading are true, why is there no evidence? The family accounts, some of which fall under both headings, are intriguing, but in a court of law they would be disregarded as "hearsay." Perhaps not coincidentally, all recorded accounts, including the 1931 *Valdosta* newspaper story and the Pendleton-McKey pamphlet, come well after the Masterson story was published. No direct evidence of the shooting is identified—say, a letter from someone in the 1870s, or a diary or memoir from the 1880s or 1890s—that predates Masterson's *Human Life* story.

Roberts points out that the *Valdosta* papers for 1873 are incomplete and the criminal records for that period in Lowndes County are lost. But even so, if the shootings were serious enough to compel Doc to flee Georgia, surely there would have been some mention in a newspaper at a later date. For that matter, if the story was well known, why wasn't it mentioned in Doc's obituaries in papers not only in Georgia but out west?

Which leads, perhaps, to the most intriguing question of all, at least for readers of this magazine: Was the water hole shooting incident, as many maintain, the



reason why John Henry Holliday was forced to leave his family for Texas and other parts west? It isn't likely that any amount of historical investigation will ever confirm that one way or the other. It seems strange, though, that at a time when violence against blacks in the post Civil War South was rampant, that authorities—any authorities—would have prosecuted Holliday for a shooting in which the only witnesses who could have offered damaging testimony were a handful of black youths. The local lawyer who couldn't have successfully defended Holliday in a case like that would have been lucky to find himself a job as an assistant clerk. Even if the threat of prosecution was real, Doc's relocation to Texas wouldn't have done him any good if he was on the run from federal authorities, as Texas was also occupied by federal troops. (Holliday certainly made no attempt to hide his identity in Texas and even got his name in a couple of newspapers for minor scrapes.) But federal authorities didn't seem to know who he was, not until they read reports of his much publicized jail time in Colorado in 1882 after the vendetta ride with Wyatt. County criminal records of the period may be lost, but if Doc was wanted by federal authorities, surely some records attesting to that would've survived. At any rate, none has been discovered.

The Doc Holliday water hole shooting incident is and will likely always remain a mystery. Probably there was some sort of shooting, but one that was blown out of proportion either by Doc, Bat Masterson or perhaps even Alfred Henry Lewis, who had no qualms in his most famous Wolfville novel, *The Sunset Trail* (published in 1905), in inserting himself in Doc's psyche.

"I mixed up in everything that came along," Lewis' fictional Doc says to the fictional Bat in *The Sunset Trail*. "It was the only way I could forget myself." Nearly 120 years after his death, we're still enthralled with Doc Holliday's mix-ups.



Allen Barra is a contributing editor for *American Heritage* magazine and the author of *Inventing Wyatt Earp*, which has been in print since its publication in 1998.

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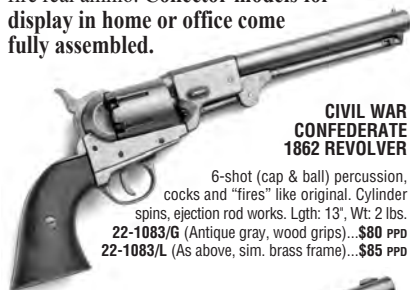


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# Gunfighter in Gotham

*New book released on Bat Masterson's years in New York.*

**I**n the early 1900s, Bat Masterson left the wilds of the West for the bright lights of New York. But the Wild West spirit never really left him.

That's the take of Robert DeArment in his new book *Broadway Bat: Gunfighter in Gotham* (Talei Publishers, 2006), a biography of Masterson's 19 years in New York City. DeArment first released a biography on Masterson in 1979, in which he makes very clear his stand on the lawman: "There is no hard evidence that Bat Masterson ever killed anyone." In DeArment's new book, the lawman-turned-sportswriter carries this lack of notches on his six-gun with him to New York City.

Take the year 1906. Former Creede, Colorado, lawman Richard Plunkett traveled to New York City with a newspaper pal from Texas. Plunkett was a big, tough customer who gained some notoriety in 1892 for arresting the killer of Bob Ford, the assassin of Jesse James. In between, he—like Masterson—got involved in the boxing game as a promoter and official. The two men knew each other, at least slightly.

Masterson was working as a sportswriter for the *New York Telegraph* and serving as a U.S. deputy marshal for the Southern District of New York. For the most part, he had avoided fights for several years—except for some verbal jousting in the newspaper.

Plunkett decided to make the rounds of the Broadway bars, where he proceeded to slam Masterson as a phony. Word got back to the sportswriter, who picked up the challenge and tracked the man down at the Waldorf-Astoria Hotel's watering hole. Masterson grabbed Plunkett's coat and suggested that they go outside (pretty bold for a 53



*After serving as a lawman in Kansas, Bat Masterson (left) partnered up with Wyatt Earp and Luke Short at the gaming tables of the Oriental Saloon in Tombstone in 1881 (shown below, with firefighters in front). He supposedly learned his gambling ways under the tutelage of Earp. Masterson still bet on horses and fights when he moved to New York City to become a sportswriter for a daily paper. He died of a heart attack while working as his typewriter in 1921.*



## BAT MASTERSON BLED RED, WHITE AND BLUE

He frequently talked about his love of the U.S. and the responsibilities of its citizens.

He was elected to public office and carried out his duties with pride. He was an official representative to several Republican National Conventions.

In the early 1900s, he became a U.S. deputy marshal for the Southern District of New York.

He was a major supporter of both the 1898 Spanish-American War and WWI.

He wrote some vicious editorials about boxing "slackers"—fighters who had avoided service during the Great War. Among them was the legendary Jack Dempsey. Masterson questioned the champion's abilities and usually bet against him, all because Dempsey didn't pick up a gun in 1917.

There's just one problem—while Bat told people he was born in Illinois, he was actually a native of Canada. He never became a U.S. citizen. As far as we know, he never sought citizenship. So his actions were a bit hypocritical—and several broke the law.

Bat Masterson—illegal alien.

year old who was much smaller than his opponent). Plunkett didn't resist.

But Plunkett's Texas friend did—taking a wild, drunken swing at Masterson that missed by a mile. Masterson's aim was better, and the Texan was knocked senseless by the punch. Masterson then stuck his hand in a coat pocket and shoved something hard into Plunkett's gut. Someone cried out, "Look out! Bat's going to flash Betsy!" Everybody ran for the doors to avoid the anticipated gunfire. At that point, a house detective arrived on the scene and told Masterson and Plunkett to leave. After Masterson got out of sight, Plunkett resumed his badmouthing.

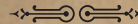
A reporter caught up with Masterson later that evening and asked to see the gun involved in the confrontation. Masterson smiled—and took a pack of smokes from his pocket, saying, "He'll probably recover from the cigarettes I threatened him with."



For more information about Robert DeArment's book, *Broadway Bat: Gunfighter in Gotham*, contact Talei Publishers at 808-395-9600.

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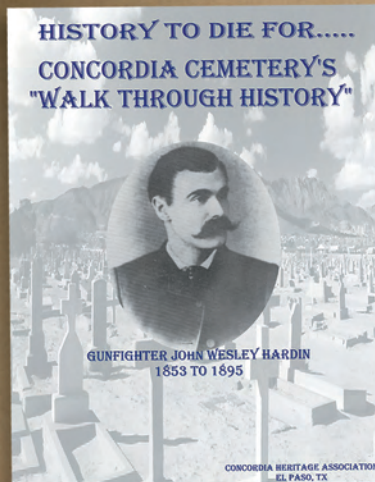
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**ARENA BRANDS**

Some of the biggest names in Western Wear, including companies that were once archrivals, are tied to Arena Brands of Garland, Texas. One would be hard put to find another such company so dedicated to preserving the cowboy fashions of yesteryear.

When John B. Stetson of New Jersey built an empire with just \$100 in 1865, he probably never figured that a later-day competitor of his, Byer-Rolnick, would own the rights to his famous "Boss of the Plains" hat. But the beginnings of Arena Brands, which now makes hats from both companies, are traced to Michigan millionaire E.R. Byer and hatmaker Harry Rolnick. They teamed up in Dallas, Texas, in 1927 to produce felt hats in Western and Dress stylings called Resistol Hats (because they could "resist all weather").

It was Levi Strauss who changed the company's name to Resistol Hat Company when Keracorp Industries, which bought Byer-Rolnick in 1968, merged with the leading jean maker in the West. But Levi Strauss sold the company to Hat Brands in 1985; two years later, Hat Brands bought Stetson, bridging the competitive gap between the two Western hat brands and allowing them to thrive under the same management.

Five years later, Arena Brands was formed and the company made the first purchase that set off a whirlwind of fashion pickups that would tell the world this was one company that's betting on the West: Hat Brands. Owning more than just Resistol and Stetson, the company also produced Charlie 1 Horse and Dobbs dress hats.

The next Western-oriented company Arena bought was Montana Silversmiths, a



With a Stetson on his head and a wall of Lucchese boots behind him, Fred King proudly shows off a boot cast signed by singer Johnny Cash.

- ALL IMAGES COURTESY ARENA BRANDS -

maker of buckles, jewelry and watches, in 1994. Arena then wanted to pair up its quality Western hats with another historic name in Western Wear history: Lucchese. So, in 1998, it bought the company that Italian-born Sam Lucchese started in 1883, after making his way to San Antonio, Texas,

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and seeing an opportunity to craft boots for soldiers at Fort Sam Houston.

Arena helped Montana Silversmiths, which was founded in 1973, build a brand identity and prove its growth potential to the outside world. Arena then sold the company in 2004, and now Montana Silversmiths is well on its way to accomplishing the goals Arena started. Montana Silversmiths has already branched out from jewelry and accessories to Western home décor and leather goods.

Today, Arena's core business remains the Lucchese and renamed RHE Hatco divisions. Western wear wouldn't be complete if it wasn't for Arena still turning out the time-tried designs of John B. Stetson, Byer-Rolnick and Sam Lucchese.

Gary Rosenthal, senior product development and designer for Stetson hats, can't imagine working anywhere else. His father was a hatmaker, as was his father



Coming from a long line of hatmakers, Gary Rosenthal (left) oversees product development for Stetson Hats.

and so on. At 14, Gary swept floors for Stephens Hats, his father's business in St. Louis, Missouri. It was originally run by his grandfather, who started the company in 1917 with the Pitluck family. When Gary got out of the Navy in 1956, he worked full-time in the hat field. His son joins him now at Hatco, working as the felt plant manager. Gary is especially proud that the company owns its own raw felt plant in Longview, which allows Stetson to control the quality of the hats from start to finish.

Lucchese has maintained its quality, as well. Sam Lucchese's innovative "twisted

cone" last design remains unbeatable in the boot industry today, says Fred King, marketing director for Lucchese and Stetson, as well as archivist for Lucchese. The design is so true to the anatomy of a foot that it makes wearers of Lucchese boots feel like they're slipping on a pair of socks. It's no wonder stars such as Kevin Costner, Jewel, Britney Spears, Tim McGraw and Tommy Lee Jones have picked Lucchese as their boot of choice.

Thanks to Arena, today's cowhands can still own a Stetson and stomp around in Lucchese. Gary, for one, is proud to be a part of a company that is keeping historic styles alive. "The Old West was a time when you had to pull yourself up by your boot straps ... a time when you told it like it was," he says, adding, that's why "the glamour of the Old West is still captivating to this day." ★

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*"Hide out little ones."*

— ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

*Maps & Graphics by Gus Walker*

Based on the research of Rod Cook  
and Robert DeArment

Cowboy James Talbot gets word that his Texas pard are in a jam—again. Hitching a ride on a passing wagon, he and former Deputy Marshal Dan Jones, a.k.a. Red Bill, make their way to the heart of the trouble.

Driver Newt Miller reins up the wagon at the intersection of Fifth and Main Streets in downtown Caldwell, Kansas. A crowd of about 30 has gathered around the foot of the stairs leading to the police court, where City Marshal John Wilson and Deputy Bill Fossett are escorting Texas cowboys Jim Martin and Bob Munson (arrested for rowdy behavior, carrying firearms and making threats). Talbot steps off the wagon and says, "Hold on there boys. Hold on."

Talbot asks the prisoners where they are being taken and why, then boldly remarks that they don't have to pay a fine "if they don't want to."

Sensing trouble, Marshal Wilson pulls out two six-shooters, but Martin and Munson take advantage of the surging crowd as they duck behind bystanders and dodge their way clear.

Someone hands Talbot a pistol (one report states two), and he fires off several rounds to scatter the crowd, saying as he does, "Hide out little ones!" As the heavily outnumbered lawmen run for cover, shots are heard coming from south Main Street, in the area of Mike Meagher's saloon. Talbot and his cowboys move south, shooting out the window panes along the street. Emptying his pistol, Talbot cries, "Boys, come to my house, get your Winchesters and give them hell." The cowboys follow Talbot to his house for the weapons, while citizens arm themselves at the local mercantiles on Main.

Re-armed with long rifles, the cowboys spread out and take different routes back into the action. Talbot takes up a position at a small storage shed in the alley behind the Pulaski Building. Talbot aims at ex-mayor Mike Meagher, who is about 65 feet away from the shed. Meagher spots him and ducks the shot, which rakes the bricks and sends mortar flying. The two duel it out at their respective corners for some time.

Seeking an advantage, Meagher backtracks to Main and runs to the south side of the Pulaski Building, traversing the wall to hopefully flank Talbot. Meanwhile, Talbot has worked his way north from the shed and stands exposed on the sidewalk on the south side of Fifth Street. As Meagher and two others clear the corner, Talbot sees his rival first, raises his Winchester and fires, the bullet striking Meagher in the chest. Meagher sinks to the ground, telling Ed Rathburn, who stands next to him, "Tell my wife I have got it at last." Taken into Sherer's barbershop on Main, Meagher dies within a half hour.

Talbot retreats toward his house, zig-zagging, running and rolling, as numerous balls kick up the dust all around him. Talbot joins several of the cowboys at his home, where they reconnoiter and make plans for an escape. Talbot sends a friend out to saddle his horse.

Looking out the back of his store on Main, ex-mayor H.N. Hubble notices the cowboys' horses being saddled in the common area east of the Red Light Saloon. Grabbing his Winchester, Hubble exits his store, crosses the alley and takes up a position in front of "Lengthy" Jones' blacksmith shop, from where he opens fire on the cowboys' horses, killing several. Also fatally hit by gunfire is the manager of the Red Light, George Speer (who was saddling Talbot's horse); cowboy Doug Hill is shot in the heel.

During a half-hour lull, four of the cowboys make a raid on George Kalbfleisch's Livery stable. At gunpoint, they demand four saddled horses. The cowboys leave with the horses and an extra saddle for good measure. Soon after, cowboy Dick Eddleman enters the stable, brandishing a revolver and ordering the livery men to saddle a horse for him. Incredibly, they refuse. Eddleman sheepishly puts up his pistol, asks that they "not give him away" and slinks off.

Five cowboys, Jim Talbot, Bob Bigtree, Bob Munson, Jim Martin and Doug Hill, ride east out of town. The fight is over, but a party of citizens takes up pursuit and the chase is on.



## The Backstory

A Caldwell home, c. 1880s.

— COURTESY LEN GRATTERI —



“Talbot always had quite a following among the cowboys and many of them made his home their headquarters when visiting the town.”

—Wellington Monitor Press

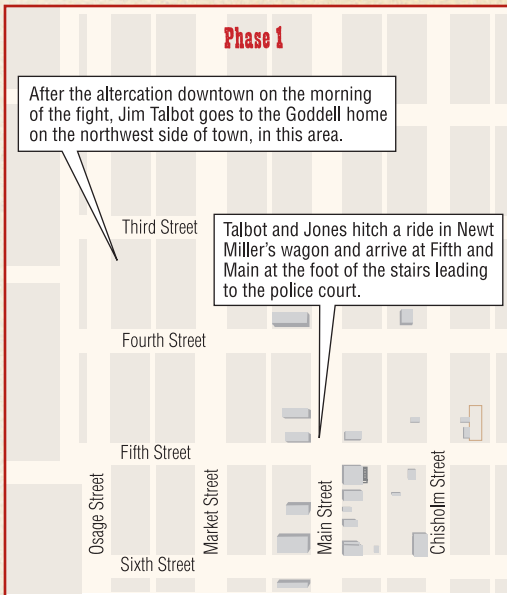
The night before the shoot-out, a group of cowboys, led by Jim Talbot, attended by their prostitutes, hoot and holler, yelling obscenities at a Friday-night presentation of the play “Uncle Tom’s Cabin” in the Opera House. The editor of the local paper requests their leader, Talbot, “desist from his obscenity,” but the cowboy calls him out and “declares that he would ‘fix him the next day.’”

The next morning, Mike Meagher and City Marshal John Wilson go to Ren Moores’ saloon to arrest cowboy Tom Love for firing a revolver in the building (he allegedly shot out a window). With Love are Comanche Bill Mankin, Bob Munson and Dick Eddleman, who are armed with “revolvers, needle guns and Winchesters,” as an eyewitness later testifies.

Wilson and Meagher head to the jail with Love, but the two are overtaken by Talbot and his cowboy pals at the intersection of Main and Fifth. Meagher, who is unarmed, tells them, “You fellows won’t shoot,” as he backs up the Opera House stairs. Wilson aims his weapon at the cowboys and threatens to shoot the first one who makes a move.

Even though the cowboys are still under arrest, they are allowed to return to Ray’s Restaurant to finish their breakfast. They continue making threats against Meagher and the officers for what they feel is unfair harassment.

At some point in the late morning, Talbot leaves the cowboys and, taking his wife and children, goes to the Goddell home (see map at left) and has supper (noonday meal), before a friend comes and warns him the Boys are in trouble again. It’s interesting to note that Talbot appears to be sober and unarmed at the time. The same can’t be said for the other cowboys in the melee, or some of the lawmen. Eyewitnesses will later claim that both Wilson and Meagher were drunk at the time of the afternoon shoot-out.



- 1 Talbot and Jones make their way to the heart of the trouble. Someone hands Talbot a pistol.
  - 2 Shots are heard coming from the area of Meagher’s Saloon. Talbot moves south. Emptying his pistol, Talbot cries for his pals to go to his house, get their Winchesters and “give them hell.” At the same time, local citizens begin to arm themselves.
  - 3 Back near Main, Talbot takes up a position at a storage shed.
  - 4 Meagher’s position when Talbot fires a shot at him. Talbot and Meagher exchange shots for awhile.
  - 5 Meagher backtracks and runs to south side of the Pulaski Building.
  - 6 Talbot moves to the south side of Fifth Street. He sees Meagher and fires, striking Meagher in the chest and killing him.
  - 7 Talbot retreats to his house and joins several cowboys there.
  - 8 Hubble sees the cowboys’ horses tied along the east side of the Red Light Saloon.
  - 9 Hubble enters the blacksmith shop, opens fire on the cowboys’ horses and kills several; he also kills the manager of the Red Light.
  - 10 A half-dozen cowboys run to Kalbfleisch’s livery stable. At gunpoint, they demand horses.
  - 11 The cowboys head east out of town with a party of citizens in pursuit.
- ← Talbot and Meagher’s gunfire exchange.  
★ Talbot’s shot that kills Meagher.

## Meagher Motives

Mike Meagher had been the city marshal in Wichita and was efficient (he served five terms with only one killing by his hand). Wyatt Earp even served as one of his deputies.

After he moved to Caldwell, Meagher (pronounced *mâr*—like mayor) was offered the position of marshal, but he repeatedly turned it down (during an emergency, he will serve as the city's marshal for five days in 1881). Instead, he aspired to be mayor, for which he was elected in April 1880 (which would make him "Mayor Mayor").

During his term, he discharged City Marshal George Flatt because he disapproved of Flatt's confrontational way of law enforcement. On June 18, 1880, a drunken Flatt toured Caldwell's saloons, voicing his complaints about Meagher and the police. Shortly after midnight, he was fatally shot in the street. Meagher and his appointed lawmen became suspects in the killing but, ultimately, were discharged of the crime.

After Talbot killed Meagher in the December 17, 1881, shoot-out, some local conspiracy theorists believed that Talbot had killed Meagher to avenge Flatt's murder (Talbot's wife was allegedly related to Flatt).

Other locals felt the motive was much simpler, recalling an altercation between Talbot and Meagher two weeks before the shoot-out (no contemporary reports confirm the run-in). Talbot had been racing his horse on the streets of Caldwell when Meagher and police officer John Wilson stopped him for "fast driving." Talbot drew his revolver, which he used to strike each of the lawmen across the hands, breaking their hold on his bridle and allowing him to ride away.

Other rumors attributed to the rife included a tale that Talbot and five of his crew had called for drinks "for the crowd" in Meagher's Arcade Saloon, then refused to pay, hoping to "draw Mike into a quarrel." "Comanche Bill took a pistol away from [cowboy Tom] Love who was trying to shoot Meagher in his saloon," reported eyewitness Edward Heiflinger.

Author Robert DeArment pins the motive on Meagher's only kill. When Meagher was serving his fifth term as Wichita city marshal, Sylvester Powell fired three shots at Meagher from an alleyway, then ran. Meagher caught up to him and fired one shot, killing the young stage driver on New Year's Day 1877. So, what's the connection? DeArment says Powell was Talbot's favorite cousin.



### *A Twin's Revenge?*

*The Meagher twins, John (left) and Mike, were born in County Queens, Ireland, on April 4, 1843. Following the great Irish potato famines in 1845-46, the family emigrated to the U.S., settling first in New York state and later Illinois before the boys set out for the frontier and Kansas. Some believe John avenged his brother's death some 15 years after the Talbot shooting.*

## The Cowboys

All five suspects came up the Chisholm Trail from Texas to Caldwell, Kansas, with a herd of cattle. One cowboy said of Talbot, "He was a real cowman if I ever saw one, but so damn tough he could hardly sleep with himself."

**James Talbot:** (Real name James Sherman), about five feet, 10 inches high; weight about 170 pounds; light complexion; light-colored mustache and whiskers; light blue or gray eyes; broad face; high cheek bones; nose turned up a little at end. Another description of him: "smooth faced and destitute of anything approaching a smile, with a course, rough voice and a cold, dead looking grey eye."

**Doug Hill:** (Real name Bob Johnson), medium size; slim build; hump shouldered; blue eyes; blondish hair and mustache; disfigured left hand, missing pinky, from fight with a Mexican vaquero at a Millet ranch line camp.

**Bob Munson:** Blue eyes; sandy hair and mustache; wanted for murder in Eastland County, Texas.

**Jim Martin:** Average height; heavy build; light complexion; light blue eyes; face, round and clean shaven; thumbnail shot off on right hand.

**Bob Bigtree:** Six feet in height; weight about 150 pounds; his "course" features are clean shaven; he has "stoop shoulders and hollow breast."

**Tom Love:** (Real name Thomas Love Culbreth), no description of him is known to exist; wanted for murder in Milam County, Texas, and has a reward of \$200 on his head.

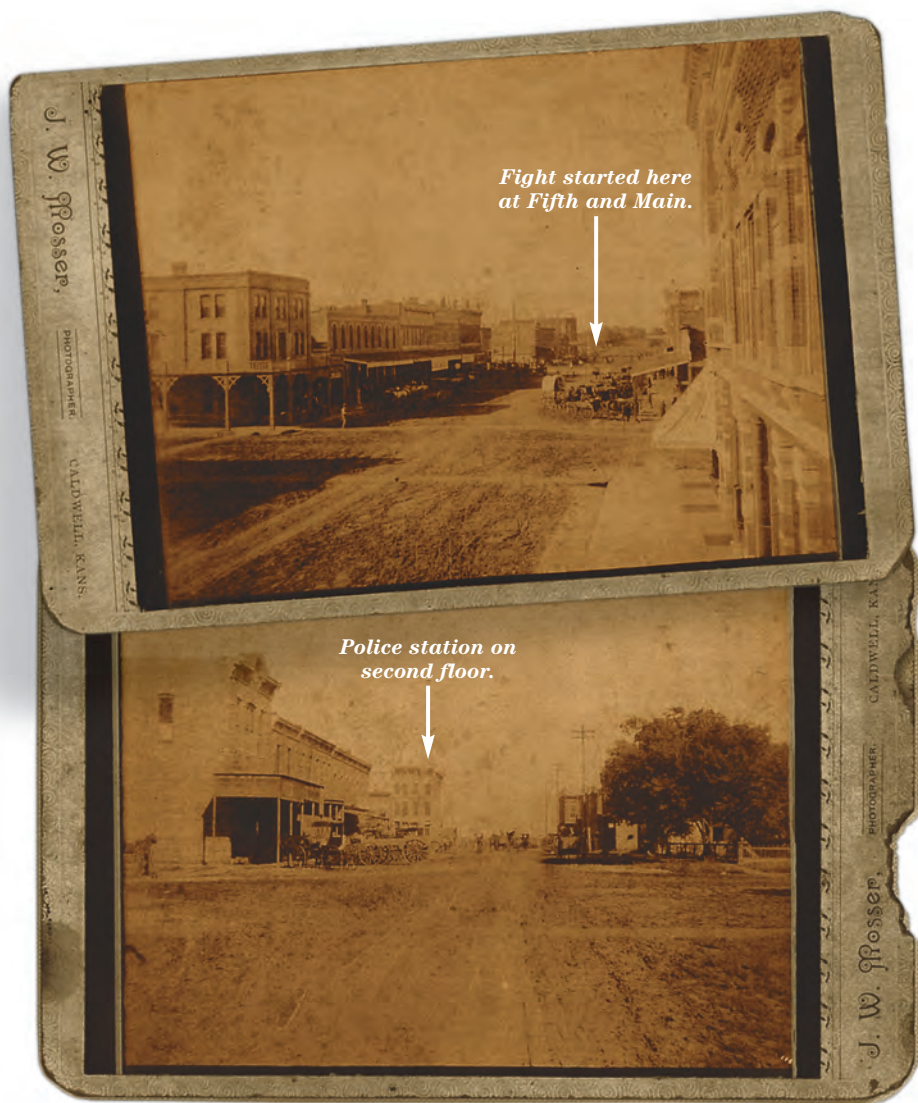


**A Dangerous Crew:**  
*No known photos exist of the Caldwell cowboys. Here are illustrations based on their descriptions. From left: Doug Hill (note mangled hand), Jim Talbot, Bob Munson, Jim Martin, Bob Bigtree and Tom Love (upper right).*



**“The bold and fearless form of Jim Talbot was the center of the firing. He stood bravely to the front, with revolver in each hand, firing at the men he premeditated to kill.”**

—A cowboy partisan, who heard about the fight from Talbot’s friends weeks later



**Downtown Caldwell (top), c. 1885. We’re looking north on Main from below Sixth Street. In the bottom photo we are looking east on Fifth from Market towards the origin of the fight.**

— COURTESY LEN GRATTERI —

## **The Cowboy’s Caldwell: The Wildest of the Wild**

Hoping to capitalize on the Texas cattle trade, Wichita residents founded Caldwell in March 1871, planting it 80 miles south of their hometown and right on the Kansas-Oklahoma line (the border originally dissected the town, until a correction moved it south a few miles).

In 1879, the Atchison, Topeka and Santa Fe Railroad announced it would build a spur line south from Wichita to the border town. Seeing a golden

opportunity, veteran Wichita lawman Mike Meagher moved with his wife to Caldwell and opened the Arcade Saloon with a partner.

Caldwell quickly became the wildest of all the Kansas cowtowns, amassing more killings and blowing through more lawmen—Caldwell had 14 different city marshals in a five-year period, with half of them dying—than Wichita, Ellsworth or Dodge City.

## **Aftermath: Odds & Ends**

After a wild chase, the five cowboys abandoned their horses and holed up in a canyon about 12 miles from Caldwell. Surrounded by posse members, a fight was kept up until dark with several wounded on both sides. Reinforcements from Caldwell and surrounding areas arrived at about 10 p.m., but during the night, the outlaws escaped on foot and got away.

John Wilson was shot to death in Wellington, Kansas, in December 1884.

Several of the participants in the Caldwell shoot-out became lawmen, including cowboy Tom Love (also a successful rancher), who helped track down outlaw Bill Cook, a.k.a., The Cherokee Kid.

Thirteen years after the shoot-out, an unknown informer squealed on the whereabouts of James Talbot, who was then under arrest in northern California and going by his real name, J.D.

Sherman. Kansas authorities brought Talbot back to Kansas, where he was tried twice for the murder of Mike Meagher. On April 8, 1895, a hung jury set Talbot free (an attorney remarked: “We started out to hang one man and hung twelve instead”). In September, a jury found him not guilty. Sherman went home to Ukiah, California, and was involved in several other odd skirmishes (a range war and his wife leaving him for another cowboy). He was shot dead on the evening of August 11, 1896, while riding a mule with a sack of flour in front of him on the saddle. Some suspected the cowboy who had hooked up with Sherman’s wife, while others suspected Mike Meagher’s twin brother, John, who had vowed revenge for some time. The case has never been solved.

**Recommended:** *George and Maggie and the Red Light Saloon* by Rod Cook, published by iUniverse; *Revenge! And Other True Tales of the Old West* by Robert K. DeArment, published by Scarlet Mask.

# On the Cutting Edge

*In the Old West, a knife got right to the point.*

**It's one of the classic scenes in the film *Tombstone*.**

The Earps and Clantons are facing off (no, not *that* faceoff ... yet) after the shooting of Marshal Fred White. Doc Holliday staggers out from a saloon, a pistol clutched in his hand. Billy Clanton laughs at him, saying "You're so drunk, you can't hit nothin'. In fact, you're probably seeing double." Billy then pulls a big knife.

Doc responds by pulling a second pistol: "I have two guns, one for each of ya."

Okay, so a knife can't do everything.

But on the frontier, it was a remarkably versatile tool. Sure, it was used as a utensil for food. It could kill and skin the food, if the animal in question wasn't too big or too feisty. It could create other tools, such as fishing poles, spears and even wooden knives. It could open cans or sacks. The sharp tip could bore holes in things. The flat side could be used to pound objects—say, nails or small spikes. It was often used for crude surgery (kids, don't try this at home). Oh, and it could be used to inflict serious injury on a rambunctious acquaintance—like Doc himself did in Denver in 1876 during a gambling argument with Bud Ryan. Ol' Bud ended up scarred for life (and probably less likely to get into a fight over a game of chance). Doc was fined \$30 and court costs, and made a hasty exit from the Mile High City.

But the knife often transcended mere functionality. Many were art objects, created by a master artisan to grab the eye of the beholder. Wonderful designs were etched into the blade itself. Handles were often made of ivory or precious minerals, and some were inlaid with jewelry or gold or silver. Many handles were personalized to meet the desires of their owners. It was almost a shame to get blood on the thing.

Many are still fascinated by fine knives. Collectors prize them (and drive up prices). And there are plenty of Average Joes and Josephines who have carried knives since they were kids.

What we feature here is a selection of knives for the collector and non-collector. This is where form and function meet the beauty of art. No, it's not smart to pull a



knife on a guy with two guns (personally, I wouldn't pull a knife on anyone, period). But a person with a knife still has an edge.



*This mixed-blood frontiersman is well-armed with a bowie knife at the ready and a hatchet tucked into his pants, but he likely utilized the tools for more than just fighting.*

— COURTESY ROBERT G. MCCUBBIN —

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Handmade, Beaded 7-inch Sheath with Deer Fringe, by Smokey Door (\$270); Art Quintana's Indian Trading Company 602-684-4417



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**LEOPARD COPPERLOCK KNIFE**

Copperlock Knife with Wharneckliff Blade Measures 4 1/2 Inches When Closed (\$102); W.R. Case & Son Cutlery Co. 800-523-6350 www.wrcase.com



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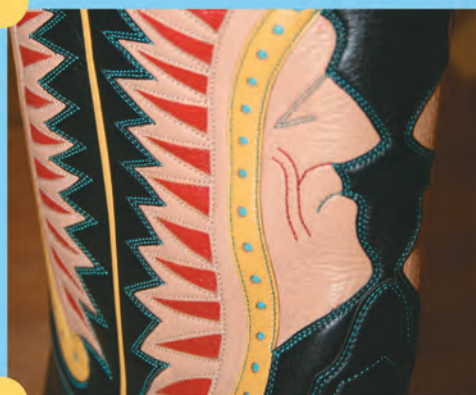
Handmade, Single-piece, 9 1/2-inch Knife with 5-inch Stainless Steel Blade and Engraved Bolster, by John E. Toner (\$2,500); Continental Divide Knives



**CORPS OF DISCOVERY COMMEMORATIVE KNIFE**

Ruana Explorer Numbered Production Knife Honoring Lewis and Clark and the Corps of Discovery has a 6 1/2-inch Blade with Deer Antler Handle, and Comes with a Leather Sheath Laced with Elk Rawhide and a Certificate of Authenticity (\$475); Ruana Knife Works 406-258-5368 [www.ruanaknives.com](http://www.ruanaknives.com)

# RENEGADEROADS





# Following the Bootmaker Trail

*From Guthrie, Oklahoma, to Phoenix, Arizona.*

**T**ourists go on whiskey tours in Scotland, bootmaker Lee Miller tells me, so why not take a custom bootmaker tour in America?

Could get a little pricey, I think. A \$50 bottle of Scotch is one thing, but a \$4,000 pair of boots is not out of the realm of possibilities. Yet, I like the idea. J.B. Stetson made his hats back East, but custom boots are Western, have been since cowtown bootmakers put their souls into their soles.

These boots are made for driving, so I'm taking the Bootmaker Trail.

## Oklahoma Connection

Need proof that boots are art? Look no farther than Lisa Sorrell's Sorrell Custom Boots in historic Guthrie. She won the Best Artist Award for wearable art at last year's Southwestern Design Conference.

Not bad for a former seamstress who "wasn't raised cowboy" and had "never worn boots" until she answered a newspaper ad and started stitching tops for legendary bootmaker Jay Griffith.

"By the time I left, I knew I wanted to be a bootmaker," she says. "In fact, it wasn't like finding what I wanted to be, it was more like discovering what I was. I just hadn't known before that I was a bootmaker."

Over in Pawnee, Jerry Brown was raised cowboy. At Hole in the Wall Boots and Saddles, he's putting his own brand on Pawnee Bill's town.

Cowboying for a living made Brown appreciate good boots. "I got really tired of shelf boots that would wear out 60 days after you bought them," he says.

So he learned how to make them, then managed to "muster up enough equipment to say I had a shop."

Sorrell and Brown are relative newcomers to the trade, but Blucher Boot Co. in Beggs is part of Old West history.

In 2001, James "Smitty" Smith and partner Patrick Hale took over the company Gus Blucher founded back in 1915. Blucher's clients included Westerners from Emmett Dalton to Tom Mix.

"Nothing really has changed," Smith says. "We still use the 1915 catalog and follow Gus Blucher's rules."



It's time to cross the Red River, home of scores of custom bootmakers. I can't visit them all, except the ones I find to be impressive.

## Made in Texas

Talk about location. The Carl Chappell Boot Shop sits along the Chisholm Trail in St. Jo.

Chappell learned the trade from his father. "He said he over-trained me," quips Chappell, who now offers bootmaking seminars.

Chappell pushes the limit in his boots. "I like to make boots that leave other

*Sam Lucchese started his boot enterprise in 1883, and the company still makes quality cowboy boots today. Lucchese boots are known for the twisted cone boot last design—the only one of its kind today.*

— COURTESY LUCCHESI —

bootmakers cringing, saying, "I'm sure glad it was him doing that instead of me!"

Next, I head to the last place you'd expect to find a bootmaker—Saks Fifth Avenue in Dallas' Galleria mall. But Rodney Ammons (Affinity Luxury Shops/Ammons Boots) has always done things differently (just ask colleagues about his notorious fart machine).

"It's a passion," Ammons says, in reference to bootmaking, not playing jokes with a fart machine (I think...).

Boots are manufactured at the El Paso plant, but custom orders are taken at the Saks shop. Ammons once made a pair for the Rev. Billy Graham's bodyguard, with cross inlays and a hidden derringer holster.

From Big D, the trail leads to the country. Eddie and Kathy Kimmel of Kimmel Boot Co. near Comanche say they may have the only boot shop in the sticks.

"People told me I'd get better traffic if I had my shop in town," Eddie says. "[But] if someone drives out here over these rough roads, they're coming out here for a reason."

## SIDE ROAD

### Best of the Road

**Lodging:** Pollard Inn (Guthrie); Stoneleigh Hotel (Dallas); The Mansion at Judges' Hill (Austin); San Antonio Omni (San Antonio); Officers Quarters No. 1 (San Angelo); Blue Swallow Motel (Tucumcari); W.J. Marsh House Victorian B&B (Albuquerque); Westward Look Resort (Tucson); Hermosa Inn (Paradise Valley).

The reason is that Kimmel is known for making tough, durable yet beautiful, well-fitting boots. They're worth the drive.

So is the trip to Austin, home of Sixth Street, Austin City Limits and another music icon, Texas Traditions. Lee Miller is working on a pair for Lyle Lovett when I arrive. Not only that, Miller trained under Charlie Dunn, the bootmaker immortalized in a Jerry Jeff Walker song; he took over when Dunn retired in 1986.

Things have come full circle. Decades ago, Dunn took this wanna-be bootmaker from Vermont under his wing. Now Miller is teaching two apprentices in his shop, Virgile Mourtant and Julia Parmentor.

"This is a true folk craft," Miller says.

In San Antonio, you'll find another bootmaking institution, Little's Boot Co., which Dave Little's grandfather started as a shoe repair business in 1915. "How

we stayed in business this long is unbelievable," Little says.

Not really. Over the years, Little has earned a reputation for making the best-looking, best-fitting boots around, and you won't find a fancier shop.

"I've always insisted that we're here to provide a service of quality," Little says. "We're not interested in quantity."

Austin and San Antonio are awesome, but you can't beat San Angelo's Western experience. Visitors can tour historic Fort Concho, visit an excellent brothel (Miss Hattie's is a museum these days) and have plenty to choose from in the boot departments.

First stop, Brest Boots & Saddle Shop. I love those old machines, the smell of leather. This place looks like a boot shop.

"I got tired of going into Western stores and finding boots made in China," says

*(From top clockwise) Carl Chappell finishes another pair of handmade boots at his shop in St. Jo, Texas; Deana McGuffin, based in Albuquerque, New Mexico, teaches the bootmaking trade to her student, Mark Suess; Juan Ortiz stitches a pattern on a custom boot at Little's Boots in San Antonio.*

— ALL IMAGES BY JOHNNY D. BOGGS UNLESS STATED OTHERWISE —



## BOOTMAKERS AT A GLANCE

### Sorrell Custom Boots

217 E. Oklahoma, Guthrie, OK; 405-282-5464  
Base: \$1,675; Delivery: 16 months; Employees: 1;  
Favorite Bootmaker: Jay Griffith

### Hole in the Wall Boots and Saddles

617 7th St., Pawnee, OK; 918-762-1004  
Base: \$750; Delivery: 6-7 months; Employees: 3;  
Favorite bootmaker: Gus Blucher

### Blucher Boot Co.

103 S. Maple, Beggs, OK; 918-267-5393  
Base: \$650; Delivery: 1½-2 years; Employees: 2;  
Favorite Bootmaker: Tex Robbin

### Carl Chappell Boot Shop

105 S. Main St., St. Jo, TX; 940-995-2901  
Base: \$1,500; Delivery: 2 years; Employees: 1;  
Favorite Bootmaker: Dew Westover

### Affinity Luxury Shops/Ammons Boots

13550 Dallas Pkwy, Dallas, TX; 972-716-5234  
Base: \$490; Delivery: 14 weeks; Employees: 9;  
Favorite Bootmaker: Sam Lucchese

### Kimmel Boot Co.

2080 CR 304, Comanche, TX; 325-356-3197  
Base: \$595; Delivery: 4 months; Employees: 5;  
Favorite bootmaker: Alan Bell

### Texas Traditions

2222 College Ave., Austin, TX; 512-443-4447  
Base: \$1,200; Delivery: 2 years; Employees: 4;  
Favorite Bootmaker: Early Lucchese

### Little's Boot Co.

110 Division Ave., San Antonio, TX; 210-923-2221  
Base: \$950; Delivery: 4½-5 months; Employees: 10;  
Favorite Bootmakers: Jesse and Gilbert Garcia

### Brest Boots & Saddle Shop

522 S. Chadbourne, San Angelo, TX; 325-653-2668  
Base: \$595; Delivery: 4 months; Employees: 7;  
Favorite bootmaker: Eugene Lopez

### M.L. Leddy's Boots & Saddlery

2200 W. Beauregard, San Angelo, TX; 325-942-7655  
Base: \$495; Delivery: 9 months; Employees: 25;  
Favorite bootmaker: Arch Baird

### Bishop's Handmade Boots

6520 Quay Road AR, Tucumcari, NM; 505-461-1889  
Base: \$700; Delivery: 12-14 months; Employees: 1;  
Favorite Bootmaker: Glen Hopson

### McGuffin Custom Boots

1113 Nashville Ave. SW, Albuquerque, NM; 505-452-0690  
Base: \$1,800; Delivery: 4-5 months; Employees: 1;  
Favorite bootmaker: L.W. McGuffin

### Stewart Custom Boot Co.

30 W. 28th St., South Tucson, AZ; 520-622-2706  
Base: \$270 stock, \$350 custom; Delivery: 90 days;  
Employees: 14; Favorite Bootmaker: Cosimo Lucchese

### Paul Bond Boot Co.

915 W. Paul Bond Dr., Nogales, AZ; 520-287-3322  
Base: \$700; Delivery: 2 months; Employees: 20;  
Favorite bootmakers: Dave Little, Eddie Kimmel

### David Espinoza Bootmaker

4409 N. 16th St., Phoenix, AZ; 602-263-8164  
Base: \$499; Delivery: 12 weeks; Employees: 3;  
Favorite bootmaker: Dave Little



Robert Brest, standing in front of his store in San Angelo, Texas, is one of a few bootmakers who is preserving the art of handmade Western boots.

Robert Brest, who bought Rusty Franklin Boot Co. two years ago. "It's an art, and it's American, and I'm going to make sure it stays in America."

Bootmaking is also an art at San Angelo's legendary M.L. Leddy's Boots & Saddlery. M.L. Leddy opened a saddle shop in Brady in 1922, then moved to San Angelo 14 years later.

"Leddy had people do one step, mainly so they wouldn't go out and start their own boot company," sales manager Sammy Farmer says on the floor of Leddy's fancy digs. "But it worked and still works. You get more proficient if you sit back and build 10 handmade toes. You get pretty good at making toes."

### New Mexico Way

Texas doesn't have a monopoly on bootmaking. I discover a pair of gems—one-man and one-woman shops—in New Mexico, where I make an amazing discovery: The Kimmels are wrong. They aren't the only bootmakers based in the boonies. You have to know where you're going to find Bishop's Handmade Boots near Tucumcari.

Word of Tim Bishop's workmanship has spread since he started making boots in 1994. His favorite part of the business? "I like to see my boots six months after I've built them because they look better when they've been worn. When I build

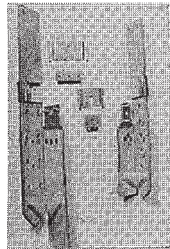
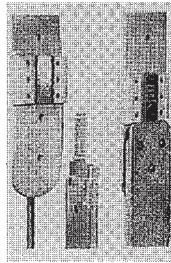
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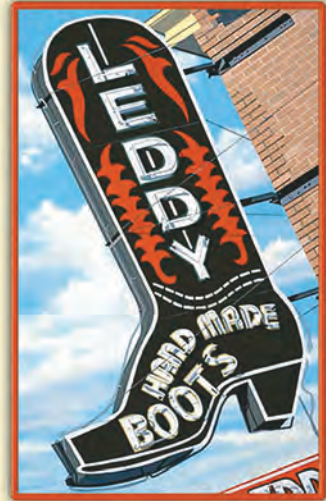
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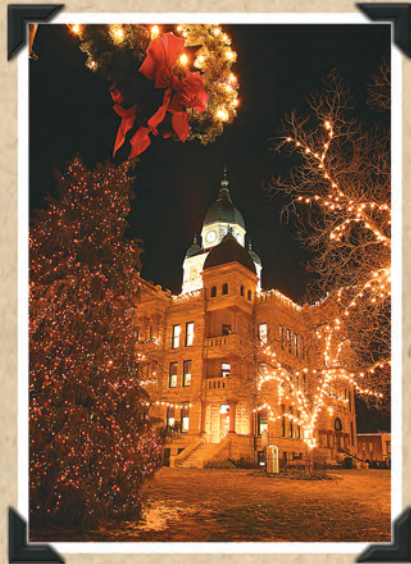
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## SIDE ROAD

### El Paso

The bootmaking capital of the United States just happens to be in the city where John Wesley Hardin died with his boots on.

El Paso is home to factories Lucchese ([lucchese.com](http://lucchese.com)) and Tony Lama ([tonylama.com](http://tonylama.com))—with deals to be found at outlet stores—as well as smaller operations and mom-and-pop shops. This is the place to go for good Mexican food, cheap Mexican furniture and the masters of leather like Austin-Hall (915-771-6113), Champion Attitude ([caboots.com](http://caboots.com)), J.B. Hill ([jbilltexas.com](http://jbilltexas.com)), Rocketbuster ([rocketbuster.com](http://rocketbuster.com)) and Stallion ([stallionboots.com](http://stallionboots.com)).

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myself a pair, I'll probably leave them in the closet for a month or two because they don't have that broken-in look. Then I'll probably break down and wear them to mow the yard or something to get that used look."

I wouldn't do chores in any boots from south Albuquerque's McGuffin Custom Boots. Talk about art.

Third-generation bootmaker Deana McGuffin learned the trade from her father, and she also offers bootmaking courses.

"He was a real perfectionist in his work," Deana says of her late father, L.W. McGuffin. "He taught me that no matter what you do and what kind of artistic endeavor you get involved in, just do it to the best of your ability and strive for excellence in everything you do."

Maybe the biggest compliment comes from other female bootmakers. Lisa Sorrell and Stephanie Ferguson credit Deana for inspiring them to pursue their own bootmaking dreams.

It's on to Arizona, home of three bootmaking aces and a new store that carries beautiful historical boots.

### In Old Arizona

I'm not sure what to expect at Stewart Custom Boot Co. in South Tucson. I sure don't expect to find a ponytailed, revolver-

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packing former engineer and barbershop quartet enthusiast. Meet Victor J. Borg.

Aldolfo Romero and Ronnie Stewart teamed up in the 1940s in Leon, Mexico, before parting ways in 1955. Stewart took his company to Tucson but went bankrupt. In 1970, Borg wound up with the business.

Burned out on engineering, Borg trained himself to make boots. "I can start with leather in a box and make a finished boot, but the work [my employees] do, that's humbling. It's taught me to really respect these guys as artisans and craftsmen. They're not guys sticking bolts in holes."

From Tucson, it's an easy drive to Nogales and Paul Bond Boot Co., a must stop on any bootmaker trail.

Bond rodeoed in the 1930s-40s before taking on the craft of bootmaking in 1946. He'll turn 91 in December, but you'll likely find him at the shop. "I love to play golf and fish and travel," he says, "but I don't think anything's better than being right here in the shop and trying to create something."

He has created boots for actors and singers, but Bond is also known for giving working cowboys a durable product. "I just love to see 'em wear our boots," he says.

On my way to Phoenix, I head to Glendale, home to the newest Boot Barn store, which carries the Oak Tree Farms line. Not many women probably realize they can purchase custom

boots here. If you've got a pair of chaps looking for a pair of boots, this may be your best bet. For those ladies who have been searching for Cathedral, Steeple, Chapel boots and the like, you've hit the jackpot.

The trail ends in Phoenix at David Espinoza Bootmaker.

Espinoza spent much of his career in the shoe and leather trade, learning to make boots in 1972. "The whole time I was making boots as a hobby," he says. "Now I've got way too much work to call it a hobby."

Re-enactors and Old West enthusiasts provide much of his business, but Espinoza makes boots for everyone. He also praises his workers. "Each and every one is an artist," he says. "I start every pair and finish every pair, and I guide them in between, but they are the true artists."

Which is a theme I've heard at every shop I've visited.

"This is becoming something of a lost trade," Espinoza says. "There are a lot of people who can make boots, but very few of those are artists."

On this trail, I've met a lot of artists.




At press time, Johnny D. Boggs owned 23 pairs of cowboy boots, and he only has two feet.



*National Cowboy Hall of Fame inductee Paul Bond will turn 91 in December, and has been in the bootmaking business since 1946. He's outfitted everyone from working cowboys to actors.*

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## The Great Northfield Raid

*But don't forget Madelia, Minnesota.*

**Robbing the First National Bank  
in Northfield, Minnesota, wasn't  
the best career move The Boys  
ever made.**

The Boys included Frank and Jesse James, who made it out of Minnesota. Their colleagues didn't fare so well. Bill Stiles (or Bill Chadwell, if you prefer) and Clell Miller got shot down on the streets on that September afternoon in 1876. Two weeks later, Cole, Jim and Bob Younger and Charlie Pitts got shot to pieces at Hanska Slough near Madelia. The Youngers survived; Pitts didn't. Two Minnesota citizens also fell during the botched robbery: Nicolaus Gustavson was killed in the streets during the fracas and heroic teller Joseph Lee Heywood was murdered after refusing to open the safe.

Sensational? You bet. Americans love a bloody bank robbery. We remember Coffeyville, Kansas. We remember the Daltons, John Dillinger, Bonnie and Clyde and, naturally, the James-Younger Gang. Why else would Brad Pitt play Jesse?

Northfield? Here's a town founded on the principles of abolition, temperance and other wholesome ideologies, a city with two renowned universities, but many people know it only for September 7, 1876.

"We just happen to be lucky enough to shoot a bunch of bad guys of relative note," says Mark Fagerwick, then-executive director of the Northfield Historical Society and Museum Store, housed in the

historic Scriver Building that in 1876 was home to the First National Bank.

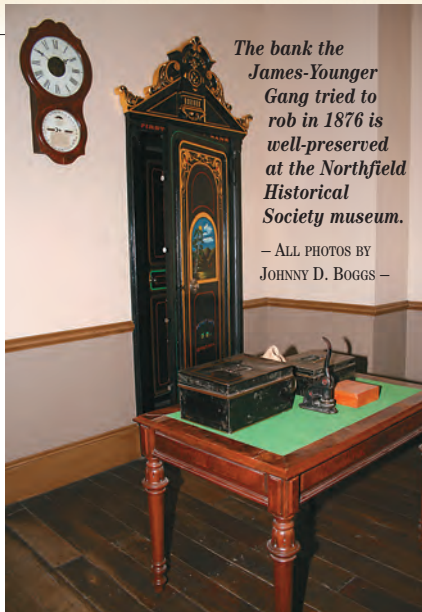
Sensational? You bet. But Northfield and the surrounding community are anything but sensational when promoting history. Oh, you may pick up an Outlaw Trail brochure at the Northfield Area Chamber of Commerce. And, sure, the September re-enactment of the bank robbery, first held in 1948, draws an estimated 100,000 spectators. Yet keep in mind that the event is called "The Defeat of Jesse James Days," held on September 6-10 this year, which focuses on the heroic defenders, not those bushwhackers. Having just performed in Germany in May, even Northfield's modern-day James Gang serves as an international ombudsman for the city "in a very strange kind of way," gang leader Chip DeMann says.

Downtown Northfield isn't dotted by historical markers noting that Clell Miller bled to death here or Henry Wheeler made his killing shot here. Things are low-key. No cheesy gifts (unless you count the cute Jesse James bobblehead doll at the museum). No Joseph Heywood Blue Plate Special. Closest thing I can find to that are the Jesse James and Frank James burgers at Boonies Beef and Brew in Millersburg.

Nor did The Boys limit themselves to Northfield. They almost robbed the bank in historic Mankato, and they certainly got

*James-Younger Country isn't all Northfield. The Youngers were captured near Madelia, an event celebrated in this mural on the Chamber of Commerce wall.*





The bank the James-Younger Gang tried to rob in 1876 is well-preserved at the Northfield Historical Society museum.

— ALL PHOTOS BY JOHNNY D. BOGGS —

around southern Minnesota during their sojourn here. Millersburg. Red Wing. St. Paul. Albert Lea. Minneapolis. And don't overlook Madelia.

"The Northfield posse was after the gang for two weeks," says Les Johnson of Madelia's Younger Brothers Committee. "Within eight hours after we got word they were around here, we had them shot up and locked up."

In Madelia, you'll find a mural depicting the shoot-out, dedicated in 1998, at the Chamber of Commerce. In nearby Hanska Slough, two historical markers record the capture of the Youngers. Plus, Madelia celebrates the Tenth Annual Younger Brothers Capture on September 15-17.

Sensational? Perhaps. Yet sensationalism can lead to tourism dollars. The Boys might bring people to Northfield and Madelia, but once they're there they'll find out what these towns are really about.

"Even without that story, we'd still have a good story to tell," Fagerwick says.

They're telling it, too, in Northfield and Madelia, and telling it well.

Sounds like a pretty good career move.



Road warrior **Johnny D. Boggs** recommends the Country Inns & Suites in Northfield and Blackbeard's Eatery & Rhum Tavern in Madelia.



"Always drink upstream from the herd."

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For more information on the Northfield Historical Society or The Defeat of Jesse James Days Please call 507-645-9268 or visit [www.northfieldhistory.org](http://www.northfieldhistory.org) or [www.djjd.org](http://www.djjd.org) 408 Division Street, Northfield, MN 55057



# Stuck to Her Dream

Lori Van Pelt wins a Spur for best short fiction.

**I** buried Pecker in his favorite place. I'd seen him come to pray here sometimes early of a morning when the sun was just coming over the eastern mountains. He'd kneel down by this very clump of sage, take off his hat, and be still for several minutes. I envied him that peace. So, it was natural for me to bury him here. And the right thing, the decent thing for me to do, as I'd done the killing."

Lori Van Pelt clearly knows how to draw in readers, so it's no wonder that her short story, "Pecker's Revenge," won a Spur this year. But the same solid research and crisp, defined story lines are also found in her tales of characters who made and manipulated Wyoming's history.

This Saratoga, Wyoming, rancher's wife splits her writing time between fiction—particularly short stories—and nonfiction, with time allowed for poetry and music. Reared on a ranch in Banner County, Nebraska, Lori studied business in college, worked in the banking industry, then turned her attention to writing—first for a weekly newspaper and then freelance.

She has published a collection of short fiction, *Pecker's Revenge and Other Stories from the Frontier's Edge*, with the University of New Mexico Press. That press also included her short story, "Natural Causes," in *Hot Biscuits: Eighteen Stories by Women & Men of the Ranching West*. Other short fiction has appeared in *Black Hats* and *White Hats*, both edited by Robert J. Randisi and published by Berkley, plus *American West: Twenty New Stories from the Western Writers of America*, an anthology published by Forge Books.

But fiction is not her only forte. Two of her books detail the lives of Wyoming characters in Carbon and Laramie Counties. These short biographies feature outlaws and politicians, women and men, and are part of Lori's "Dreamers and Schemers" series being published by High Plains Press.

She also took flight with the first woman

to fly solo non-stop across the Atlantic Ocean when she wrote *Amelia Earhart: The Sky's No Limit* for the "American Heroes" series published by Forge Books and recently named to the New York Public Library's "Best Books for the Teen Age Reader 2006" list. And she has an essay in *The Way West*, a nonfiction anthology written by members of Western Writers of America and published by Forge Books.



In her Spur-winning collection, Lori Van Pelt writes 14 short stories featuring miners, rodeo riders, railroad workers and settlers.

— COURTESY LORI VAN PELT —

**TW:** Do you find it difficult to switch from nonfiction to fiction?

**Van Pelt:** No. I enjoy working with both genres. Certain techniques, like engaging the senses and creating compelling narratives, can be used effectively in both nonfiction and fiction.

**You've written about Cattle Kate and Amelia Earhart to characters of old Cheyenne. Which ones are your favorites, and why?**

Amelia Earhart is definitely a favorite because I've been fascinated with her—and with aviation—since I was a young person. However, mostly I don't think in terms of "favorites" but just choose people who intrigue me for some reason. For the Wyoming profiles, I decided to write first about people in Carbon County, where I live

now, to learn more about the history of my new home. That led directly to writing about historical people from other areas of the state, such as Cheyenne, and has provided me with a great continuing education about Wyoming's history.

**What challenges do you face when placing real people into fictional situations?**

In the few instances that I have used real people, they have played minor—but often crucial—parts in the stories. Fictional characters and situations are my main focus. Since the real people I've written about in my short stories played a part in history, I've tried to remain true to their achievements and/or foibles. To do that, I had to study them and the historic period they lived in, and then I let my imagination take hold and placed them in intriguing situations. My nonfiction writing, especially the "Dreamers and Schemers" series, helps teach and inspire me in this regard.

**How does where you live affect you as a writer?**

I live in a very rural area and that offers me the solitude to focus on my writing. There's always a need for balance, though, because too much solitude can quickly turn into isolation and loneliness. Research often involves a mixture of travel, Internet searching and using interlibrary loan services at the University of Wyoming library in Laramie, located about 100 miles from my home, and the similar services of other institutions throughout the country. I work in a log cabin that is more than a century old, built by the first owner of my husband's ranch, so the place where I live and work is also quite inspiring.

In that small, century-old cabin, Lori brings to life her characters—both the real ones and those who spring from her imagination. She is now completing another collection of short fiction and is researching and beginning the writing process for additional biographies.

As for Pecker and his revenge, all we can say is, he was a man who was "stuck to his dream."

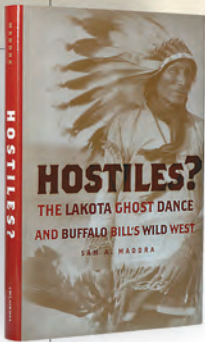
Candy Moulton is a regular contributor to *True West* and editor of the WWA *Roundup* magazine.



"Everything is funny as long as it is happening to somebody else."

WILL ROGERS

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## NONFICTION

## HOSTILES? THE LAKOTA GHOST DANCE AND BUFFALO BILL'S WILD WEST

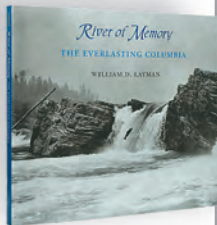
SAM A. MADDRA, UNIVERSITY OF OKLAHOMA PRESS, \$24.95, HARDCOVER; 800-627-7377.

Not four months after the bloodshed at Wounded Knee, 75 Lakota Indians—including 23 presumed “hostiles” who had been confined at Fort Sheridan, Illinois—set sail for Britain with William F. Cody’s Wild West show of 1891-92. “The presence of the Ghost Dancers made this tour by Buffalo Bill’s Wild West unique,” writes Maddra, an American history lecturer at Scotland’s University of Glasgow. Maddra chronicles an overlooked aspect of Cody lore, providing insight into the famous showman, the Lakota Sioux and the world’s fascination with the American West. —JOHNNY D. BOGGS

## RIVER OF MEMORY: THE EVERLASTING COLUMBIA

WILLIAM D. LAYMAN, UNIVERSITY OF WASHINGTON PRESS, \$24.95, SOFTCOVER; 800-441-4115.

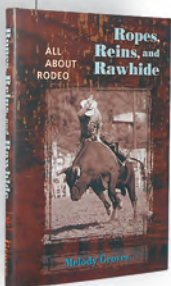
*River of Memory* is a captivating read on the Columbia River before it was tamed by the 14 hydraulic dams that confine its flow today. Layman takes the reader on a journey from the river’s mouth on the Pacific coast of Oregon to its headwaters at Columbia Lake in eastern British Columbia. Magnificent black-and-white photographs of the river in its natural state—taken before the 1930s—give the reader a feel for the majesty of this great river. Accompanying Layman’s narrative are the words of early travelers of the river as well as insights from modern poets and writers. This reader was most captivated by the wonderful illustrations of the fish that inhabit different stretches of the Columbia. —BOB THE FAUVIST



## ROPES, REINS, AND RAWHIDE

MELODY GROVES, UNIVERSITY OF NEW MEXICO PRESS, \$34.95, HARDCOVER; 800-249-7737.

Think you know everything about rodeos? Whether you do or not, this book makes pretty interesting reading. Writing mostly for the Western novice, Groves introduces the reader to the sport’s history as well as the folks behind the scenes who make it all work. Cowboys, stockmen, veterinarians, judges, announcers and arena workers are discussed in clear phrasing to inform new fans of just how the business is run. The regulations, equipment and scoring for each event are fully described with photos to augment the text. Rodeoing is a tough way to make a living, but the sport is cherished by many because it evolved from real cowboy life. This book is a fine primer to read before you attend your next rodeo. —CHUCK LEWIS

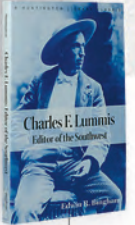


“The Rabelaisian Western has arrived.... [This] tale is like one told by a mad illusionist—yet hauntingly unforgettable.”

## CHARLES F. LUMMIS: EDITOR OF THE SOUTHWEST

EDWIN R. BINGHAM, HUNTINGTON LIBRARY PRESS, \$19.95, SOFTCOVER; 800-UC-BOOKS.

Charles F. Lummis, founder and editor of *Land of Sunshine/West*, has inspired a few books, including a Spur award-winning biography in 2002. He wrote works himself, such as his best-known *A Tramp Across the Continent*, about his 3,500-mile walk from Ohio to Los Angeles. “My pen is very little good without my legs,” he admitted. “I must run and see or I’ve got nothing to write about.” What is wonderful about this particular work (first published in 1955) is the depth to which Edwin R. Bingham examines Lummis’ magazine. He shares its virtues as a business, its promotions of the Southwest and how it served as a training ground for regional writers, such as Mary Austin, Sharlot Hall and Ambrose Bierce. Lummis’ sole crusade was to celebrate and interpret southern California in particular and the West in general. This work reveals why the years spent under his guidance made the magazine a prized contribution to our literary history. —MEGHAN SAAR



## THE BOYS AT THE BAR

SUREVA TOWLER, JOHNSON BOOKS, \$15, SOFTCOVER; 303-998-7581.

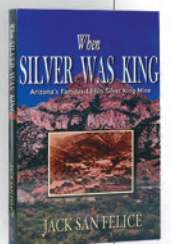
Reading the back cover comments, as many consumers do, I immediately formed a negative opinion (I spent my college weekends in Steamboat Springs, Colorado, where this local history is based). One of the comments, written by a barmaid: “Thank goodness these times are gone but not forgotten.” I cherish my memories in Steamboat Springs, and I know the cowboys are still there, contrary to the author’s observations in this book. The title suggests that this book is about the good ol’ boys—you know, cowboys—and drinking in bars, but it’s mostly about the ski bums taking over what was once a cowboy town. I’ll admit that the book’s narrative is tight and funny in parts, but overall, the text comes off as giddy gossip. Save your money for beers at the bar. —LINDA WOMMACK



## WHEN SILVER WAS KING: ARIZONA'S 1880s SILVER KING MINE

JACK SAN FELICE, MILLSITE CANYON PUBLISHING, \$24.95, SOFTCOVER; 480-830-2727.

After chasing Confederates in New Mexico and Arizona during the Civil War, veterans of the California Column stayed put and became pioneers of Arizona’s silver mining. One such vein, for the Silver King Mine, was discovered on the army’s strategic road, the Stoneman Grade. Jack San Felice tells





the story of the rich mine and its satellite towns of Pinal City and Silver King, although he sometimes strays into the Superstition Mountains for the stories of the Lost Soldiers' and Lost Dutchman Mines; also around Florence for the story of lawman Pete Gabriel, who deserves a book of his own. The author's writing is informal, almost conversational, and could have used some editing. But its flaws are certainly redeemed by his research in the field (he is a rugged hiker) and in libraries. The historical photos illuminating his text are worth "the price of admission" alone. The author also mixes concise details of mining technology with an anecdotal history of the people of central Arizona. *When Silver was King* is a nice addition to our shelves of Southwest local history. —**RICHARD H. DILLON**

**THE U.S. ARMY IN THE WEST, 1870-1880**

DOUGLAS C. McCHRISTIAN, UNIVERSITY OF OKLAHOMA PRESS, \$24.95, SOFTCOVER; 800-627-7377.

Douglas C. McChristian's book is a treasure trove of information that prior to its publication could only be obtained in bits and pieces through exhausting and laborious research. The



work is packed with excellent photographs and documentation that cover in minute detail the clothing, leather gear, weapons and personal items that an army soldier used to maintain his existence during the post-Civil War period when military spending was sparse. For serious students, McChristian has provided an exceptional bibliography. This book is one that every curator, historian (amateur as well as academic), period re-enactor (of the Civil War and the Indian Campaigns), student of militaria and artist should have in their personal libraries. —**ROBERT McELROY**

**THE SKINNING KNIFE**

M.H. COLE, PIONEER PRESS, \$49.95, HARDCOVER; 731-885-0274.

Certainly skinning knives rated as among the most important tools in the frontiersman's kit, yet little information is available to the enthusiast about these austere blades. M.H. Cole, a pioneer in the field of knife collecting and the author of four volumes of U.S. military knives, has compiled what is destined to become a standard reference work on these hunter's utility knives. Don't think this a treatise on the skinning



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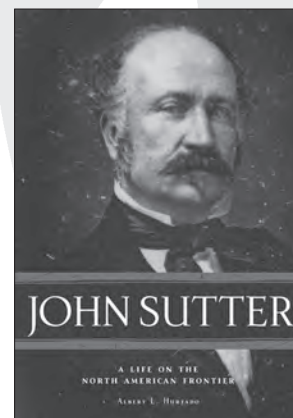
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knife's history, because this tome is encyclopedic, using clear, hand drawn representations of more than 100 variations of skinners, along with descriptive text, revealing maker, dates sold and other pertinent details. There's also a handy section depicting trademarks. *The Skinning Knife* is a worthwhile addition to any blade collector's library. —PHIL SPANGENBERGER

## FICTION

### SMONK

TOM FRANKLIN, HARPER COLLINS, \$23.95, HARDCOVER; 800-242-7737.

The Rabelaisian Western has arrived. Its grotesque anti-hero, Eugene Oregon Smonk, is a man with a purpose, that of raising as much Cain and killing as many people as possible for little or no reason. But from the first, this dwarfish decadent seems to be riding hell-bent toward a well deserved finale. Somewhere in the murky neverland of western Alabama, other aberrant personages are working their own way through a constantly darkening world. One particularly purposeless group, the garishly

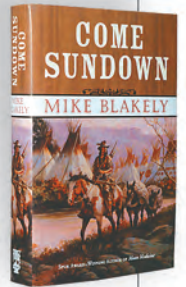


uniformed Christian Deputies, ride dementedly about seeking true evildoers only to find perversity gone wild. Again and again, their trails cross that of the elf-like redhead Evangeline. Throughout her few years, she's sought her origin through tawdry bordellos and back alleys. The search leads ever nearer to an explosive confrontation with the monster Smonk. Franklin's tale is like one told by a mad illusionist—yet hauntingly unforgettable. —BILL GARWOOD

### COME SUNDOWN

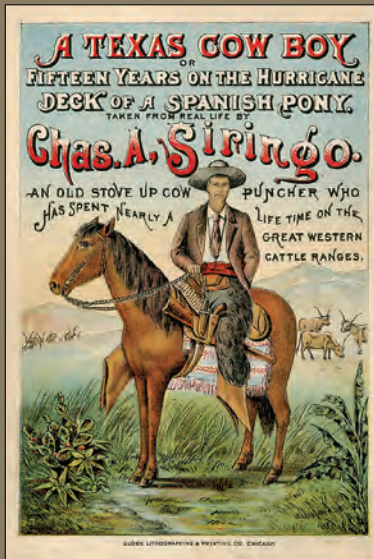
MIKE BLAKELY, FORGE, \$27.95, HARDCOVER; 888-330-8477.

Honore Greenwood, known to the Indians as Plenty Man, is an admitted murderer, liar and thief. He escaped a French hangman years ago and ran away to America where his outlandish adventures continue. In this episode, Greenwood has an Indian wife and lives with the Comanches. He remains unmolested as long as he runs errands for them, which include trading for whiskey that he waters down. Greenwood is a likeable rogue, a clever rascal always looking out for himself, but in this story, he must go up against his old friend, Kit Carson. *Come Sundown* is great fun, witty



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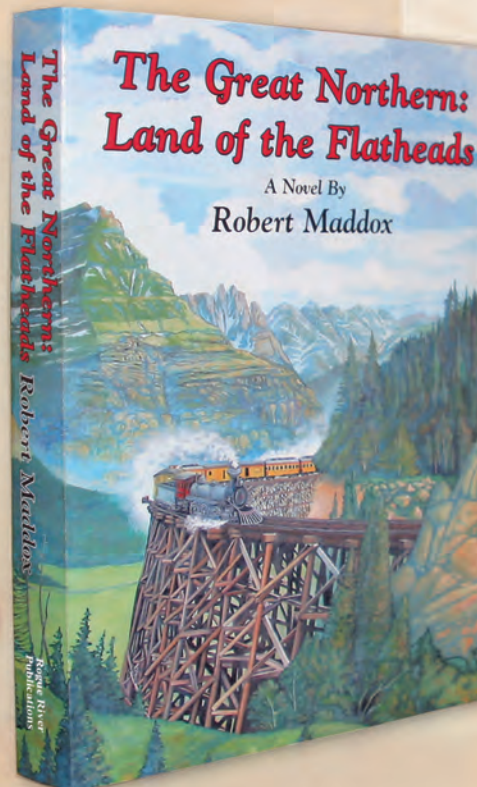
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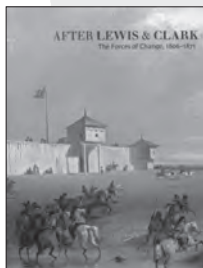
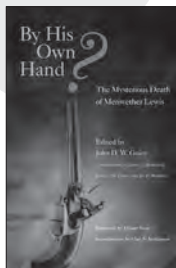
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Drygulched by the loser's clan, he is saved by the rifle of hard-headed Jake Murdock. A small rancher with big ambitions, Jake lives with Ellie, a beautiful mixed-blood, who Jake says he'll send back to the Sioux when he marries. Bill silently vows that will never happen. After Jake brings a wife home, Bill takes Ellie to a new town and becomes sheriff. Yet Ellie refuses to marry him until Jake's baby is born. Young, dark-skinned Mick grows up fast. With another range war looming, Bill chooses the homesteaders' side while Mick rides for Jake's cattlemen. In telling this riveting story, Overholser handles the near insoluble questions of the Western Half Breed with great understanding.

—BILL GARWOOD

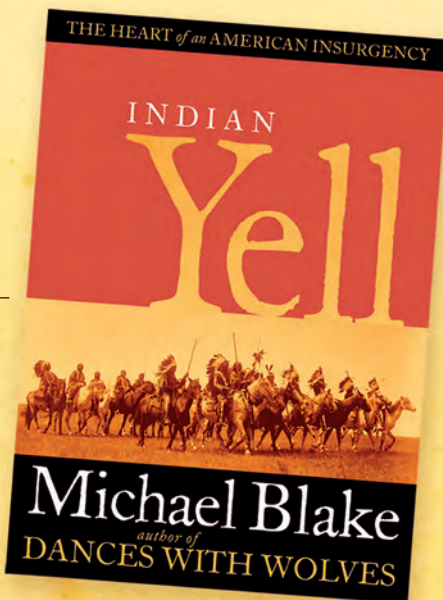


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This is a haunting story about one woman's journey into her past. Herself one-quarter Dakota, Wilson embarks on a car trip through South Dakota's Black Hills where her grandmother, her mother and six aunts all married white men and experienced discrimination from Indians and whites alike. Wilson shares what she learns about government boarding schools, land allotment, reservation rules and the long-forgotten Dakota War of 1862. Interviews with her mother and aunts reveal each woman's quiet dignity and grand sense of humor. Whether Wilson is searching abandoned family homesteads or watching out for rattlesnakes in desolate cemeteries, her passionate insights cause the reader to reflect long after turning the last page.

—PHYLLIS MORREALE-DE LA GARZA

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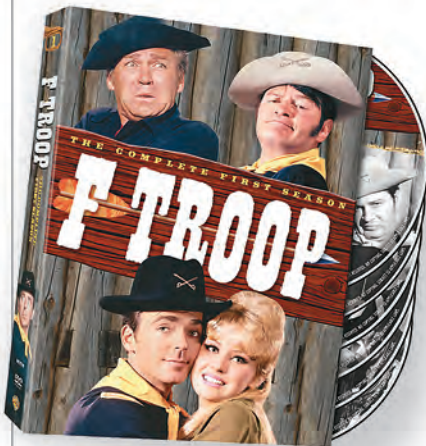
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**F TROOP**

(Warner Home Video; \$39.98) *F Troop* was a cavalry comedy that lasted two seasons, 1965-67, and burrowed into the pop cultural cache of a generation who likened it to the similarly sappy *Hogan's Heroes* and *McHale's Navy*. It starred Forrest Tucker, who hailed back as far as *The Westerner* (1940), and Larry Storch, the original Joe Pesci. The First Season box set, with 34 episodes and no extras, offers seasoned shtick by pros such as Edward Everett Horton, Don Rickles and the late great Jack Elam as Sam Urp, the "fastest gun in the West." Urp, we learn at the conclusion of episode six, left Fort Courage to pursue a "big deal in Tombstone, or a tombstone in Big Deal."

Season black-and-white episodes from 1965-66, with extras including commentaries by Conrad, interviews, found footage and a nice bit on the musical scoring that will lock the theme into your brain for days.

**CHEYENNE**

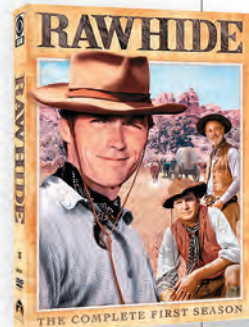
(Warner Home Video; \$39.98) Television Westerns crossed the line from adolescents to adults in September 1955, when *Gunsmoke*, *The Life and Legend of Wyatt Earp* and *Cheyenne* all premiered. *Cheyenne* also made Warner Brothers a serious TV production house and helped to legitimize ABC as a network. The hour-long show starred former Vegas bouncer Clint Walker as Cheyenne Bodie, a 6'6" hunka hunka cowpoke with a Gregory Peck voice who rarely got through an episode without taking off his shirt. Bodie often changed jobs, which meant he could be dropped into a lot of refitted Warner movie plots, including *The Treasure of the Sierra Madre*, with a handful of Mescalero Apaches in place of the great, grinning Alfonso Bedoya and his band of creepy banditos. The five-disc set covers the first season, in black and white, and has a brief interview with Walker.



and its renowned cinematography, the film is mostly metaphor and very little meat. There are some nice extras on the DVD, most notably the story of Mitchum's horse, Black Diamond, by his daughter Trina, who published a book, *Hollywood Hoofbeats*, in 2005.

**RAWHIDE**

(Paramount Home Video; \$49.99) The dogies kept a-rollin'. Eight seasons (1959-1966) of rollin', actually, from San Antonio, Texas, to Sedalia, Kansas, in rain and wind and weather, and boy were their hooves tired. Eric Fleming starred as the trail boss, Gil Favor; the unknown Clint Eastwood played Rowdy Yates, the younger ramrod; and Sheb Wooley, as Pete Nolan, stirred the vittles when he wasn't busy recording "The Purple People Eater." The whole deal was baked by Charles Marquis Warren, who also directed *Cattle Empire* (1958), a smart Joel McCrea Western, which is the missing link



between *Red River* (1948) and *Rawhide*. Western fans have been waiting quite a while for this First Season seven-disc box set (no extras). It doesn't hurt that the gangly Eastwood matured into the Man With No Name during the course of the series. Still, the guy to watch is Fleming, who did for the series what Gil Favor did for the lumbering beef, with a force of will, decent intentions and an authentic basic character that came from years of tough times and odd jobs. Fleming's brutal Depression-era childhood, his success as a TV actor and his bizarre death in a Peruvian river in 1966 ("though the streams are swollen") are the stuff of Werner Herzog's wildest fantasies.



**THE WILD WILD WEST**

(Paramount Home Video; \$49.99) *The Wild Wild West* was a hit for boomer kids who came through the glut of TV Westerns in the late 1950s, only to stumble into puberty with

James Bond. James Conrad was West, James West, a strutting, studly secret agent who wore skintight pants and tailored bolero jackets, and worked for President Ulysses S. Grant. He had his own train, a hammy sidekick and an arsenal of exploding, shooting and stabbing gizmos, and he was forever besieged by a legion of strange, cackling foes, bent on various nefarious schemes. At 5'8", Conrad lacked the physical power and presence of Sean Connery, but he looked good on the small screen. The seven-disc set contains 28 First

**TRACK OF THE CAT**

(Paramount Home Video; \$14.99) Duke's company Batjac produced *Track of the Cat* (1954), which has been unavailable as a DVD until now. Like *The High and the Mighty* (1954), which was a big success for Wayne, the picture was directed by William Wellman, who had adapted Walter Van Tilburg Clark's *The Ox-Bow Incident* 10 years earlier. Robert Mitchum stars as an acerbic rancher on the trail of a murderous "black painter," while his snowbound family plays out their turgid drama like disenfranchised characters from a scuttled Eugene O'Neill play. In spite of its reputation



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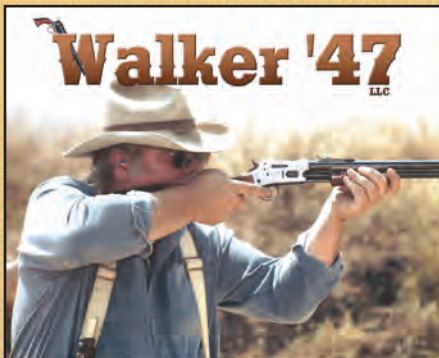
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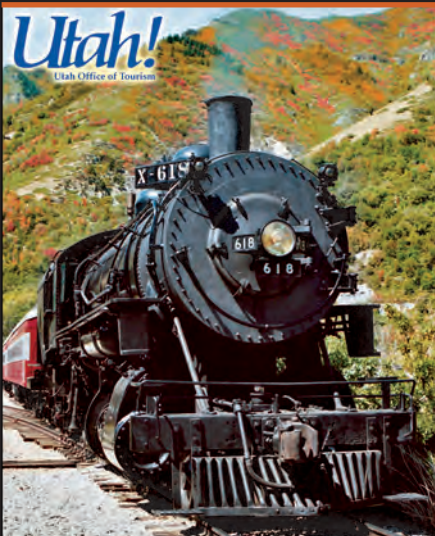
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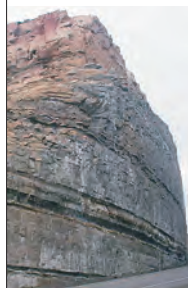


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To encourage our readers to visit this year's winners of our Top 10 True Western Towns award announced in Jan/Feb, each issue will showcase the local flavor at one of these towns.

The arrival of the Denver and Rio Grande Western Railway in 1881-82 helped Helper, Utah, fully develop. When the railroad changed the line from narrow to standard gauge in 1889, "helper" locomotives stood ready to aid trains traveling up the steep grade to Soldier Summit, which is how Helper got its name. Today, the town remains influenced by the coal mining industry, and its train yards are still busy with Union Pacific and local Utah Railway train traffic.



#### Old West Attractions:

Nearby Castle Gate was the site of the 1897 payroll robbery by Butch Cassidy and Elzy Lay. While they were planning the robbery, the two lived and worked in Helper. The steps of the Pleasant

Valley Coal Company, which Butch walked up to relieve the payroll master of \$8,000, are on display at the Western Mining & Railroad Museum (294 S. Main Street).

**What historic site do most of the schoolchildren visit?:** The Western Mining & Railroad Museum (see Helper's coal seams above). The walking tour to the museum takes children on the getaway route that Butch Cassidy and Elzy Lay took after the 1897 Castle Gate Payroll Robbery.

**Best Place to Buy Land:** The mining town of Kenilworth, located five miles east of Helper.

**Average Housing Cost:** A two-bedroom, three-bath home runs around \$80,000. For this price, you can also get a historic home built in the 1920s.

**Helper's Average Temperatures:** Summer temperatures range from the 90s-upper 40s, while winter temperatures average in 30s-0 degrees.



**Best Route to Helper:** From Salt Lake City, take I-15 south to Spanish Fork. Exit onto U.S. Highway 6 and travel south.

**Best Route to Historic Downtown:** Turn off U.S. Highway 6 onto Main Street.

**Best Western Art Gallery:** Boxcar Gallery (41 S. Main St.), which uses historic photographs to re-create Helper's industrial and Western heritage on canvas.

**Best Cowboy Bar:** Tino at the Regis Club (138 S. Main Street).

**Best Old West Event:** Annual Heritage Week, held the first full week of June, features Old West-style shoot-outs, lectures and special exhibits. (See below picture of organizers holding *True West*.)

**Who does everyone in Helper know?:** Ron Jewkes, the "unofficial" mayor of Kenilworth, who was born there in 1927 and has lived there ever since.



**Helper's Restoration Plans:** Working to get historic homes on the National Register of Historic Places, as they are excellent examples of handcrafted stone construction and feature unique features such as outdoor brick ovens.



Special thanks to Sue Ann Martell, director at the Western Mining and Railroad Museum, for sharing her love of the town with us.

# ... This is the Place

## GREAT MOMENTS IN HELPER, UTAH HISTORY

In 1881, the Denver & Rio Grande Railroad came to town  
— connecting Denver to Salt Lake City.

In 1897, Butch Cassidy came to make a payroll "withdrawal".

In the 1920s, the immigrants made their own home brew to sell in the local bars -- confounding the Revenuers.

In 2006, Helper was recognized as one of *TrueWest Magazine's 10 Best Western Towns of the Year!*



In its 100+ years Helper has had outlaws, lawmen, immigrants from over 27 different countries, unions, labor strikes, miners, railroaders and more bars and brothels than churches! Come and see this unique Old West mix that survives to this day.

Make a \$10 donation to the *Western Mining & Railroad Museum* by subscribing to



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*Army generals didn't believe foot soldiers could handle repeating rifles, such as this Henry.*

— ALL IMAGES TRUE WEST ARCHIVES —

**Were Winchester and Henry repeating rifles ever issued to the U.S. cavalry during the Indian Wars?**

**Jake Jacobson**  
 Idaho Falls, Idaho

An old saw says that generals went into the next war fighting with weapons from the last war, and that was certainly true about the Civil War. While some state volunteer regiments equipped their troops with breech-loading and lever-action rifles such as the Henry, the old generals believed the common foot soldier wasn't smart enough to operate these newfangled repeating rifles. The top brass also rejected Christopher Spencer's repeating rifle, so he took it to the White House where Mr. Lincoln field tested it and told his generals to order 94,000 carbines and 12,000 rifles. By the end of the war, Gen. Ulysses S. Grant called it the "best rifle in the hands of the troops." Sharps breechloaders were also popular during the war, and the federal government purchased some 80,000 rifles and carbines. Lincoln also recommended the Henry, and the War Department ordered some 2,000 rifles. Two regiments of Sherman's troops carried the Henry during their swath through Georgia.

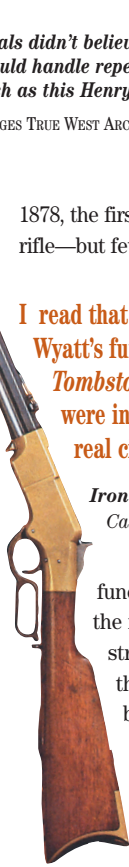
After the Civil War, the army issued breech-loading "trapdoor" Springfield rifles and carbines that were re-fitted to handle the new metallic cartridges. These were single-shot weapons. Meanwhile, the Indians secured lever-action repeating rifles from traders. At the Battle of the Little Bighorn, many of the Sioux and Cheyenne warriors fired repeating rifles while Custer's men used single shots. This should have been a wake-up call, but the army brass stubbornly refused to budge for 25 years. They did adopt the Hotchkiss in

1878, the first bolt-action service magazine rifle—but few found their way West.

**I read that Josie Earp didn't attend Wyatt's funeral, but the movie *Tombstone* made it seem like they were in love. What were the real circumstances?**

**Iron**  
 Calgary, Alberta

**True West Forum**



Josie didn't attend Wyatt's funeral. She said she was sick, but the real reason was she was grief-stricken. My, how she did love that man. In later years, she became very protective of his reputation. Right after his death, she pressed Stuart Lake to finish the biography on her husband. She wanted it to be a "nice clean story," which meant she wanted her role left out of the book. Her previous affections for Johnny Behan and Wyatt leaving Mattie for her were things Josie did not want shared in the book, but there's no question about her loyalty to Wyatt. For further reading, I suggest Casey Tefertiller's *Wyatt Earp: The Life Behind the Legend*.

**How did a woman riding sidesaddle on the frontier stay in the saddle when her horse began galloping?**

**Marc Moore**  
 Pleasantville, New Jersey

If nature made any sense, men would have ridden sidesaddle and women would have straddled their mounts. But I digress. Women in the Old West didn't ride sidesaddle when working cattle or



*Sidesaddle may have been the proper riding style for ladies in the East, but when women worked on the frontier, they rode just as men did.*

performing any other kind of work from the back of a horse. It just wasn't practical. So when a horse went into a gallop, she rode it just the same as a man. As more women migrated west, they brought along their Eastern customs (and dresses) such as riding sidesaddle, but they didn't ride the horse at a gallop. It would take a pretty good trick rider to gallop a horse while riding sidesaddle.

**Western movies make wagon trains look like long processions. Were the real trains of the Old West that long?**

**Dwight Price, Sr.**  
 Bristol, Tennessee

Depending on forage available and the time of year, wagon trains could have as many as 150-200 wagons, but for practical reasons, they divided up into sections. In the Southwest, where grass was scarce, the trains might have included a dozen wagons or less. Of course, the tough conditions often forced many to turn back.

*Were wagon trains in the Old West really as long as they're portrayed in Westerns? Take a look at this wagon train in Fort Meade, South Dakota, in 1885.*



**When did “woolies” make their first appearance in the Old West?**

*Meg Love  
McArthur, California*

Chaps that are made with the hair on and showing are called woolies or angoras. Woolies are made from sheepskin, while angoras come from the Angora goat. Other animal fur was sometimes used. Cowboys in the Southwest and California didn't go for woolies, angoras or fur chaps until the 1860s when they headed up to Montana, Wyoming and the Dakotas—and the large stock of Texas cattle. The woolies became practical and popular to wear when the men were riding out blizzards.



**Will you give me information on lawman Thomas “Kip” McKinney, who was present at the death of Billy the Kid?**

*Kip McKinney—on the side of law and order.*

*Thomas Dancik  
Middleburg Heights,  
Ohio*

Kip McKinney, born in Birdville, Texas, in 1856, served as a Texas Ranger and a U.S. deputy marshal, traveling through New Mexico and Arizona. A couple of months prior to the death of Billy the Kid, McKinney killed a horse thief named Bob Edwards. McKinney and John Poe were working as deputies under Sheriff Pat Garrett when they discovered the Kid at Pete Maxwell's place in Fort Sumner, New Mexico—and Garrett shot the Kid to death. A year after that, on July 24, 1882, McKinney married Letitia Smith, a foster child of his parents. He hired out for the army as a scout for pack trains and in 1891, he served at Fort Huachuca, Arizona. He was also an army guide during the Spanish-American War of 1898. He died of lung cancer on September 20, 1915. It's too bad that men the caliber of Kip McKinney are overlooked while men of lesser stature get way too much ink.



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"In Westerns, you were permitted to kiss your horse but never the girl."  
Gary Cooper

Other "O.K." Events on Oct. 26 ...

- 1492—Columbus' fleet anchors on Ragged Island Range, Bahamas
- 1492—Lead pencils first used
- 1774—Minute Men organize in colonies
- 1795—Pinckney's Treaty between Spain and U.S. is signed, establishing southern boundary of U.S. and giving Americans right to send goods down the Mississippi River
- 1810—U.S. Annexes western Florida
- 1861—Pony Express ends
- 1864—Union troops ambush and kill "Bloody" Bill Anderson in Richmond, Michigan

A WEDDING TO DIE FOR

TV's "Wyatt Earp" marries for first time.

GLENDALE, Calif.—At 81, Hugh O'Brian, the star on *The Life and Legend of Wyatt Earp*, married for the first time in what the couple described as "a wedding to die for." The June 25 wedding took place at Forest Lawn Memorial Park, a month before the cemetery marked its 100th birthday.



"This is my first, and most definitely, my last trip down the aisle," O'Brian said in the announcement of his marriage to 54-year-old teacher, Virginia Barber, his girlfriend of 18 years. For Virginia, it was her second marriage.

In lieu of gifts, the couple asked guests to donate to the Hugh O'Brian Youth Leadership, a charity for high school sophomores that O'Brian established in Los Angeles in 1958 when he was still playing the tough Old West marshal. (The series aired on ABC from 1955-61.)

"Wyatt Earp" and his "Josie" went to London for their honeymoon, where they took in more than just the sights; they enrolled in a six-week course in Ancient Civilization at Oxford University.

O'Brian's last role recast him as the legendary marshal for 1994's *Wyatt Earp: Return to Tombstone* (see photo). Over the years, the actor has also appeared in TV's *Murder, She Wrote*, *The Love Boat*, *Fantasy Island* and *Charlie's Angels*. But we'll always remember him as Wyatt.

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