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TRUE WEST

HISTORY OF THE AMERICAN WEST

VIRGIL EARP DAY OF DESTINY

OCTOBER 2020
OUR 67TH YEAR

THE TRUE STORY OF HOW
THE LAWMAN EARNED HIS
FIRST BADGE

PLUS:

DO OR DIE:
THE EARPS VS.
THE COWBOYS IN
TOMBSTONE

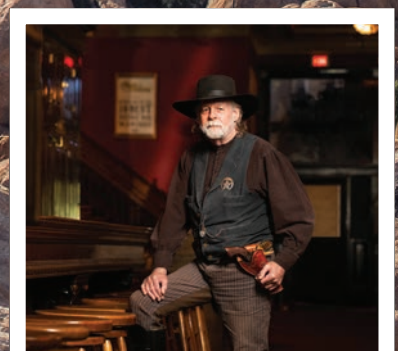
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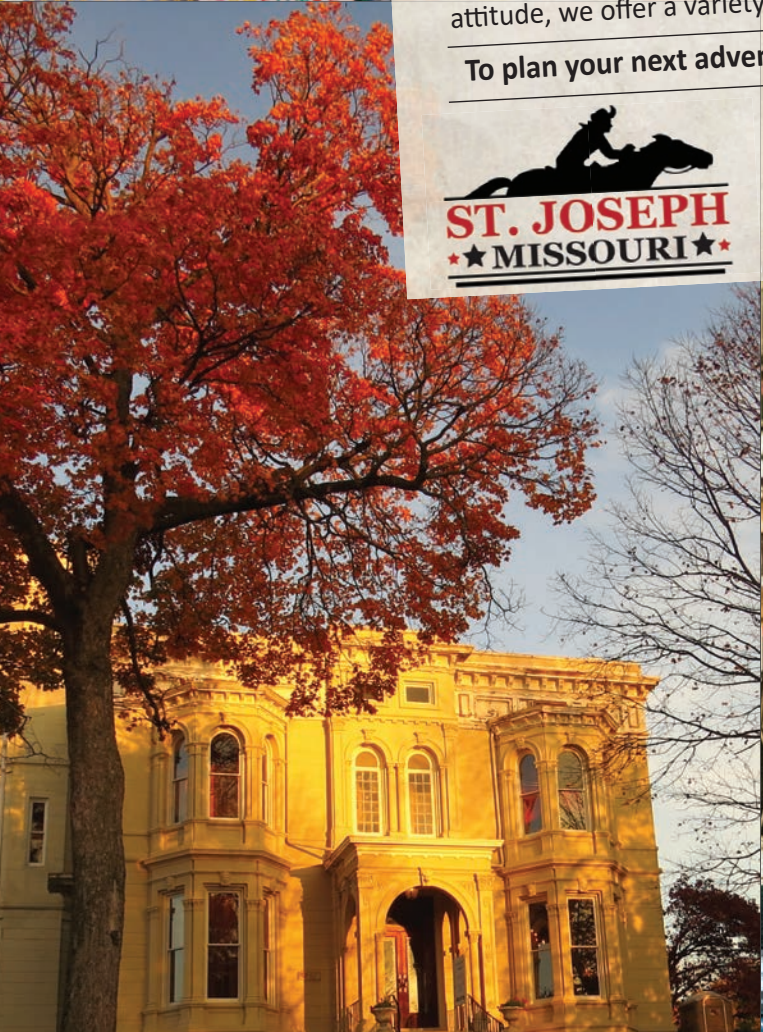
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The Earp brothers are the first names that comes to our minds when we think about the Old West. Virgil, Wyatt, and Morgan Earp are the brothers that would take a stand against the Notorious Lawless outlaw group known as the "Cowboys". The brothers moved to Tombstone, Arizona looking for wealth and prosperity as Tombstone became a Silver Boomtown during this time period. It wouldn't be long before they found themselves in one of the most memorable gun fights in American history.

October 26, 1881 around 3 p.m. one of the most famous Gun battles would take place. This would put Tombstone and the Earp brothers in history books that historians still love to read over a 130 years later. Virgil, Wyatt, Morgan, and family friend Doc Holliday would confront Ike and Billy Clanton, as well as their friends and fellow outlaws Frank and Tom McLaury. The Earps and Holliday confront them to disarm the outlaws for breaking the city ordinance of carrying firearms within city limits.

The first two shots rang out and in about 30 seconds later history would forever change. Frank, Tom, McLaury along with Billy Clanton would end up losing their lives while Ike would run and hide. In the aftermath Virgil, Morgan, and Doc Holliday were wounded leaving Wyatt as the only man uninjured in the gun fight. This gun fight would lead to Virgil being ambushed and shot eventually losing the use of his left arm for the rest of his life. As for Morgan Earp he would end up losing his life while playing pool as Wyatt was watching. Morgan would be shot in the back and ended up losing his life on that tragic night. Wyatt Earp would go on a vendetta ride looking for retribution over his slain bother for the next several months. This would lead to many deaths and making Wyatt Earp one of the most famous men in American History.

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The Majesty of Yellowstone

In 1871, photographer William Henry Jackson and artist Thomas Moran joined the Ferdinand V. Hayden Survey of the Yellowstone region of northwestern Wyoming. Jackson and Moran's dramatic photographs and inspiring paintings of the dramatic scenery and geography, including the Lower Falls of Yellowstone River, greatly influenced Congress to pass the legislation, and President Ulysses S. Grant to sign the bill, that created Yellowstone National Park in 1872. For more on Jackson's photography and Moran's art, see pages 36-43.

— THOMAS MORAN'S 1893 LOWER FALLS, YELLOWSTONE PARK COURTESY CRYSTAL BRIDGES MUSEUM OF AMERICAN ART/
WILLIAM HENRY JACKSON'S 1871 PHOTOGRAPH LOWER FALLS OF THE YELLOWSTONE COURTESY BEINECKE LIBRARY, YALE UNIVERSITY —

True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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— TRUE WEST ARCHIVES —

John Wayne's title role in *Hondo* became one of the most famous roles in his 50-year career on the Silver Screen. Uncover more about your favorite Westerns on our Western Movies board.

[Pinterest.com/TWmag.com](https://www.pinterest.com/TWmag.com)



— COURTESY BBCW P. 69-71 —

In 1902, Annie Oakley posed with an unknown costar in her new stage show, *The Western Girl*. Follow *True West* on Instagram for daily historical facts, original photos and Western art!

[Instagram.com/TWmag](https://www.instagram.com/TWmag)



— COURTESY LIBRARY OF CONGRESS —

This 1904 orotone of Navajo riders crossing the desert in Arizona's Canyon de Chelly is probably the best known of Edward Curtis's photographs. Find more facts and photos on *True West's* Twitter.

[Twitter.com/TrueWestMag](https://www.twitter.com/TrueWestMag)



— BLOODY BILLY BY BOB BOZE BELL —



Did you know that Bob Boze Bell has been researching Billy the Kid for over three decades? Get the behind-the-scenes scoop on all things *True West* on Bob Boze Bell's daily blog.

[Blog.TrueWestMagazine.com](https://www.blog.TrueWestMagazine.com)



— COURTESY LIBRARY OF CONGRESS —

Yanosha (near right) was one of Geronimo's bravest Chiricahua Apache warriors. Here, he stands with (from left) Geronimo's son, Chappo; Geronimo's half-brother, Fun; and Geronimo on March 26, 1886, just before surrendering to the U.S. Army. Get your daily dose of Old West history on *True West's* Facebook page.

[Facebook.com/TWmag.com](https://www.facebook.com/TWmag.com)

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Civil War veteran Virgil Earp was just settling down in Prescott when he joined a posse. His life was never the same.

—By Bradley M. Courtney

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—By Bob Boze Bell

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—By Ron Williams

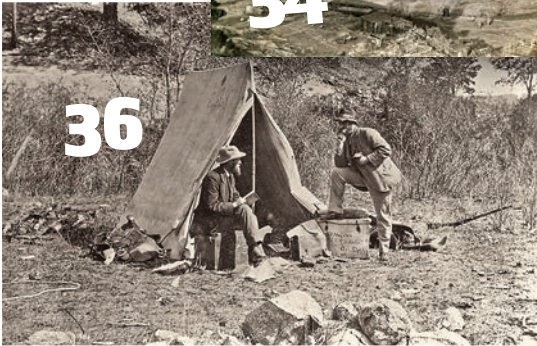


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Photographer William Henry Jackson and artist Thomas Moran joined the 1871 Hayden Survey to Yellowstone and changed the world with their artwork.

—By Stuart Rosebrook



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Artists' interpretations of Western history, then and now.

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—By Stuart Rosebrook



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Cover Design by Dan Harshberger

— VIRGIL EARP EARNS HIS BADGE BY BOB BOZE BELL —

Old Vaquero Saying

“Art, undeniably, is conducive to happiness.”



Quotes

“Don’t think about making art, just get it done. Let everyone else decide if it’s good or bad, whether they love it or hate it. While they are deciding, make even more art.”

– Andy Warhol

“The principles of true art is not to portray, but to evoke.”

– Jerzy Kosinski

“Art is never finished, only abandoned.”

– Leonardo da Vinci

“If people would just look at the paintings, I don’t think they would have any trouble enjoying them. It’s like looking at a bed of flowers, you don’t tear your hair out over what it means.”

– Jackson Pollock

“My role in society, or any artist’s or poet’s role, is to try and express what we all feel. Not to tell people how to feel. Not as a preacher, not as a leader, but as a reflection of us all.”

– John Lennon

“Originality is nothing more than connecting familiar elements in unfamiliar ways.”

– James Scott Bell

“I shall be so brief that I have already finished.”

– Salvador Dalí

“To practice any art, no matter how well or badly, is a way to make your soul grow. So do it.”

– Kurt Vonnegut

“If I were called upon to define briefly the word Art, I should call it the reproduction of what the senses perceive in nature, seen through the veil of the soul.”

– Paul Cezanne

“To avoid criticism, do nothing, say nothing, and be nothing.”

– Elbert Hubbard



Ansel Adams
– COURTESY PBS.ORG –

“No man has the right to dictate what other men should perceive, create or produce, but all should be encouraged to reveal themselves, their perceptions and emotions, and to build confidence in the creative spirit.”

– Ansel Adams

“I’ve been absolutely terrified every moment of my life—and I’ve never let it keep me from doing a single thing I wanted to do.”

– Georgia O’Keeffe

“It’s not what you look at that matters, it’s what you see.”

– Henry David Thoreau



“And just where did that extra vowel come from?”

A New Chapter Has Begun

Saying goodbye to the True West World Headquarters.

My best friend, the late, great, Charlie Waters, advised me not to buy *True West* magazine with this logic: “Do not buy yourself a job. There must be a better way to get your artwork published.”

Well, I loved the guy, and I trusted his business acumen, but this particular advice wasn’t true for me. My partners and I bought *True West* magazine in the fall of 1999 and thus began a long run of publishing my artwork on the pages of this magazine. For one thing, my artwork was free, so our company didn’t have to pay anybody. You’d be surprised how far that can take you.

For the record, I have done 45 covers (including this one), and we’ve published over a hundred “Classic Gunfights” with at least three to six original illustrations in each one, from me. Check out the 20 best BBBs on page 68.

All of this wild and crazy wonder was created out of a storefront in Cave Creek, Arizona, that we like to call the *True West* World Headquarters. Our offices have been closed since the March 13 quarantine, and more than half our staff is happier working remotely and—long story short—our lease is up at the end of September, and we are not going back.

Our publisher, Ken Amorosano, got the bright idea to do a digital art show to offer my office paintings (75) to our readers as a historic piece of the old homestead. You will be able to peruse the art and buy them, and I have kept the prices as low as possible because I want them to have good homes. So, if you want to own a piece of the *True West* World Headquarters, go to TrueWestMagazine.com.



Last team shot at our *True West* building: l.-r.: Christine Lake, Rebecca Edwards, Jenna Link, Ken Amorosano, BBB, Carole Glenn, Greg Carroll, Samantha Crowley and Dan Harshberger. At the time, we didn’t know it would be the last shot. The photo was taken in January during the launch of the Geronimo book and art show at the Scottsdale Museum of the West.

— TRUE WEST ARCHIVES —

“One door closes,
another opens.”

—Old Vaquero Saying



Laughing Curly Bill: The Terror from San Simon is one of the paintings being offered in the *True West* World Headquarters sale.

— BOB BOZE BELL —



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

BY JANA BOMMERSBACH

Studying History is One Thing; Walking History is Another

The West's original emigrants will never be forgotten.

An ox shoe. A square nail. A kitchen knife. An 1840s dime. A grave. Those are some of the precious things found by members of Trails West as they explore, find, mark and teach about the old pioneer trails that brought 400,000 people through the West in the “great migration” of the mid-1800s.



Retracing the emigrant trails leads Trails West out into remote, lightly traveled areas of the West, including the “narrows” of High Rock Canyon on the Applegate Trail.

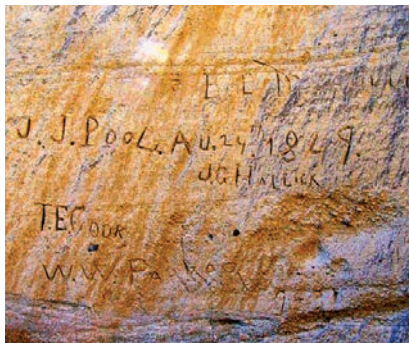
— ALL PHOTOS COURTESY TRAILS WEST, INC. —

But the greatest treasure is “walking history”—the yearly trips that retrace the emigrants’ steps.

Bill Bishell well remembers the day some 20 years ago when he and his wife, Leta, ran across a Trails West marker—a tall, welded old railroad track engraved with a quote from a diary over 150 years old. “It piqued our interest, and when we got home, we wrote to a P.O. Box in Reno,” he remembers. These days Bishell is on the board of Trails West and was one of the members featured in a television show about their work, *Saving History: Hunting the Old Pioneer Trails*, which is available on YouTube.

“We’re a group of old farts who are interested in history,” he says, while the documentary calls them “history buffs turned detectives.”

Founded in 1970, the group feared the well-worn trails so crucial to the settlement of the West were being lost as the land filled up with farms, ranches, shopping centers, casinos and highways. The idea of marking the trails and inscribing each with an appropriate memory from an original pioneer so took hold that they’ve planted about 700 markers through Wyoming, Nevada, Idaho, Oregon and California. They also publish interpretive guides for anyone who wants to explore on their own.



Conestoga wagons left ruts in the earth, and emigrants left their names carved in the walls along the Applegate.

“It takes thousands and thousands of hours to find the right diary quotes for the markers,” Bishell notes. But the stories those diaries tell are so heartwarming—and sometimes so frightening—that the respect for that perseverance just keeps growing.

“We’re in an air-conditioned vehicle with an ice chest of drinks, and we’re reading diary quotes about someone who died of



Trails West volunteers have worked hard to place more than 700 permanent markers along Western emigrant trails. Each marker, such as Applegate Trail marker A-7 (above) includes a quote from a pioneer’s diary, such as Elonzo Delano’s August 16, 1849, quote.

thirst around here,” Bishell says. “Imagine what they really went through, how tough it was, how miserable they had to be. We try and put ourselves in their place.”

Imagine walking 30 miles in one day, then doing it every day for months. Imagine burying a new mother next to the trail, while the women on the wagon train take her baby as their own. Imagine leaving behind a family heirloom because the wagon is too heavy, and the mules are too tired. Imagine no water, no food and nothing else to do but keep going forward.

Trails West welcomes newcomers on their yearly trips and can be reached at their website: EmigrantTrailsWest.org.



Jana Bommersbach has earned recognition as Arizona’s Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written three true crime books, a children’s book and the historical novel *Cattle Kate*.

THIS NEW MAYNARD DIXON ART BOOK, WITH THREE ADDENDUMS, FEATURES 90 ILLUSTRATIONS.

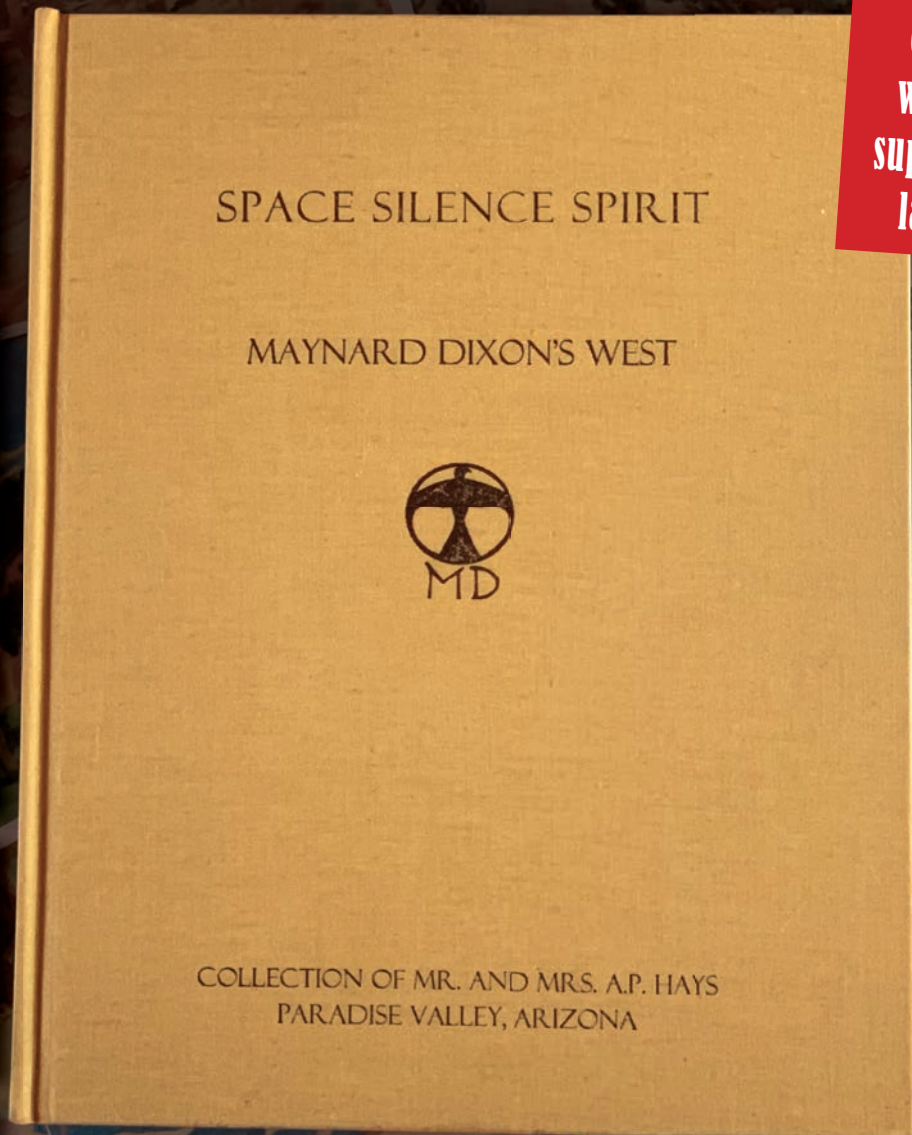
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Space Silence Spirit showcases some of Maynard Dixon's great works.

Born Lafayette Maynard Dixon (1875-1946) he was a lifelong non-conformist in life as well as his art. Dixon's artistic abilities helped create an original vision of American West culture. Maynard Dixon was an artist that devoted his life capturing evolving Western regions for all to appreciate and admire.

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BY JOHN LANGELLIER

Western Masters Remain Strong

The annual sale attracted a who's who worthy of a fine museum collection.



Ed Mell • *ACROSS THE DESERT*

OIL ON CANVAS - 40 X 40 INCHES
ESTIMATE: \$28,000-\$38,000
SOLD FOR: \$64,350



William R. Leigh, 1866-1955 • *PONY EXPRESS*

OIL ON CANVAS - 28 X 22 INCHES
ESTIMATE: \$600,000-\$900,000
SOLD FOR: \$680,200

Despite the challenges of dealing with social distancing and all the other new requirements that came in the wake of the global pandemic, the Scottsdale Art Auction, held on June 13, 2020, continued as it had in previous years. In short, the auction remained an impressive, professional event. As has been a hallmark in earlier years, the 377 lots read like a Who's Who of Western artists including such luminaries as Albert Bierstadt (1830-1902) and Alfred Jacob Miller (1810-1874).

Indicative of the quality and range of items, few pieces remained unsold at the auction's end. Indeed, the combination of living artists and past masters would have

made it possible for a major museum to build an impressive collection from the diverse offerings. Ed Mell's stunning *Across the Desert*, topped the list for living artists at \$64,350. (Note, all prices include buyer's premiums.) Most other living artists did not approach such a level, but a number of giants of yesteryear remained strong bringing between a quarter of a million to over a half million dollars in some instances.

For instance, Thomas Moran, a much sought-after landscape painter, was represented by his *Castle Rock* which brought \$257,400. Select examples by Ernest Blumenschein, Charles Russell (his bronze *Where the Best of Riders Quit*), and John

Clymer all sold within \$315,900 and \$321,750, well within their estimates as was typical for the entire auction. In turn, Frederic Remington's iconic bronze, *The Cheyenne*, went for an impressive \$438,750.

Maynard Dixon's haunting *Neolithic Afternoon* at \$526,500, and William R. Leigh's dramatic, action-filled *Pony Express* at \$680,200, however, brought top honors. Once again, Scottsdale set a high bar for others to follow.



- ALL IMAGES COURTESY OF SCOTTSDALE ART AUCTION -

John Langellier's most recent book, *Scouting with the Buffalo Soldiers: Lieutenant Powhatan Clarke, Frederic Remington and the 10th U.S. Cavalry in the Southwest*, has just been released by the University of North Texas Press.



John Clymer, 1907-1989 • *THUNDERING HOOFS*

OIL ON BOARD - 30 X 40 INCHES
ESTIMATE: \$300,000-\$400,000
SOLD FOR: \$321,750

Charles Russell, 1864-1926
WHERE THE BEST OF RIDERS QUIT

BRONZE, ROMAN BRONZE WORKS N.Y.
14 X 12 INCHES
ESTIMATE: \$300,000-\$500,000
SOLD FOR: \$321,750



UPCOMING AUCTIONS

September 14-19, 2020

Rendezvous Royale (Cody, WY)
RendezvousRoyale.org • 307-587-5002

September 17, 2020

American Indian Art (Cincinnati, OH)
CowanAuctions.com • 513-871-1670

September 26, 2020

Texas Art (Dallas, TX)
FineArt.HA.com • 877-437-4824

November 17, 2020

Early Arms & Militaria (Denver, PA)
MorphyAuctions.com • 877-968-8880

Maynard Dixon, 1875-1946
NEOLITHIC AFTERNOON

OIL ON CANVAS - 36 X 40 INCHES
ESTIMATE: \$500,000-\$700,000
SOLD FOR: \$526,500



Ernest Blumenschein, 1874-1960
ROCK OF FIRE-MORNING, GHOST RANCH

OIL ON CANVAS - 24 X 27 INCHES
ESTIMATE: \$250,000-\$350,000
SOLD FOR: \$315,900



Thomas Moran, 1837-1926 • *CASTLE ROCK*

OIL ON CANVAS - 25 X 20 INCHES
ESTIMATE: \$250,000-\$450,000
SOLD FOR: \$257,400

Frederic Remington, 1861-1909
THE CHEYENNE

BRONZE, CAST NUMBER 11
20 INCHES HIGH, 24 INCHES WIDE
ESTIMATE: \$400,000-\$600,000
SOLD FOR: \$438,750



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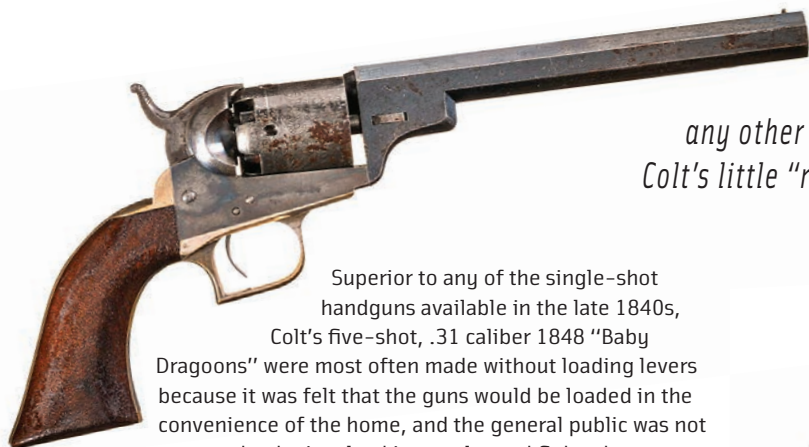
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BY PHIL SPANGENBERGER

Punch in a Pocket— 1848 Baby Dragoon Revolver

Superior in design, function and quality to any other concealable pistol of the mid-19th century, Colt's little "revolving pistol" was an immediate success.



Superior to any of the single-shot handguns available in the late 1840s, Colt's five-shot, .31 caliber 1848 "Baby Dragoons" were most often made without loading levers because it was felt that the guns would be loaded in the convenience of the home, and the general public was not expected to be involved in a prolonged fight where more loads would be needed.

— ALL IMAGES COURTESY ROCK ISLAND AUCTION COMPANY —



The squareback trigger guard is the most distinguishing feature on the 1848 Pocket Colt. Standard finish was a color case-hardened frame, hammer and (rare if fitted with one) lever, while the rest of the arm was blued. Grip straps were silver-plated brass. Cylinder stops on early models (shown) were either oval or round as seen in this specimen.



As production continued, somewhere around serial no. 11600, several changes took place, like attached loading levers becoming standard fare. This extremely rare, cased later production '48 model, serial no. 11655, with accessories and an extra barrel/rammer assembly, is exquisitely engraved and bears the stagecoach holdup cylinder scene.

If anything could be said of Col. Samuel Colt, it is that he was an extremely astute businessman. While producing the behemoth 1847 Walker Colt and Dragoons, he recognized that not everyone needed such a huge handgun. He also knew that for the general public to be interested, a self-defense weapon must not only be smaller, but also affordable. In figuring the problems of producing a quality, reliable handgun, yet one that the average man could afford, Colt carefully studied each step required in turning out his big and heavy military revolvers. He determined that certain features deemed necessary in a large belt revolver could be dispensed with in a

smaller pocket-type pistol, thus reducing the time and labor involved in the production of such an arm. According to the research volume, *Colt's Variations Of The Old Model Pocket Pistol, 1848 to 1872*, by P.L. Shumaker, it has been estimated that Colonel Colt eliminated about 85 of the roughly 480 separate operations required to produce one of his belt pistols like the .44 caliber Dragoons.

Production of Colt's first pocket revolver started in 1847, and is what collectors now refer to as the Model 1848 "Baby Dragoon" revolver. Superior to any of the single-shot handguns then available, about 15,000 of these five-shot .31 caliber revolvers were

produced in octagonal barrel lengths of three, four, five and six inches. These were made with a distinctive Dragoon-style, squareback trigger guard, and fitted with one-piece varnished walnut stocks, grip straps of silver plated brass, a blued barrel and cylinder, and a color case hardened frame hammer and lever (on later production guns). Around an estimated 150 pocket '48 Colts were produced before the company started refining and improving them with mechanical and cosmetic changes.

As production continued, somewhere around serial number 11600 other changes took place, like attached loading levers becoming standard fare. Later models went



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TRUE WEST
CELEBRATING THE AMERICAN WEST



Although Minnesota schoolteacher George Northrup did not venture into the California goldfields himself, he posed for this daguerreotype as one of the hardy '49ers who actually made the trek. Like them, he shows off mining tools, along with a Stocking single shot pistol and a squareback 1848 "Baby Dragoon."

— TRUE WEST ARCHIVES —

from circular cylinder stops to rectangular in shape, and the frame was also slightly lengthened. Early '48s wore a cylinder scene of a portion of the Ranger and Indian fight depicted, while guns made after around serial number 10500 to 11000 bear the stagecoach holdup motif, as found on the '49 Colt.

Since early 1848s were seldom fitted with loading levers, loading one involved first knocking out the barrel wedge, then removing the barrel and cylinder. Next, each chamber of the cylinder was charged with powder, then a lead projectile (a round ball or conical bullet) was forced into each chamber by using the cupped arbor

(cylinder pin) as a rammer. After this, percussion caps were fitted over the cones (nipples). The cylinder and barrel assembly was replaced and fastened with the barrel wedge. Finally, the cylinder was rotated so the hammer rested over a single cylinder "safety" pin at the cylinder's rear facing, between two of the chambers. Because of the lack of a cutout area for capping, if a cap failed to ignite, the pistol had to be dismantled to replace the faulty cap.

Despite these drawbacks, Colt's new pocket revolver was superior in design, function and quality, to other pocket pistols on the market at the time. The public's approval was overwhelming. This new little



This cased, early production 1848 Colt, complete with accessories, reveals the silvered brass grip straps, circular cylinder stops, and the Ranger and Indian fight roll-engraved cylinder scene. Some later-made '48s had rounded trigger guards rather than the squareback type as seen here. Interestingly, the term "Baby Dragoon" is strictly a modern collectors' term.

“revolving pistol” was an immediate success. Again responding to public opinion, the 1848 Baby Dragoon successfully paved the way for its successor, the 1849 Pocket Model, Colt’s best-selling revolver of the 19th century. Today, with original 1848 Colts fetching premium prices, a shootable, later production replica of this classic and rare “five shooter” can be obtained from Cimarron Firearms (*Cimarron-Firearms.com*), proof positive that this classic pocket pistol lives on. ❖

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

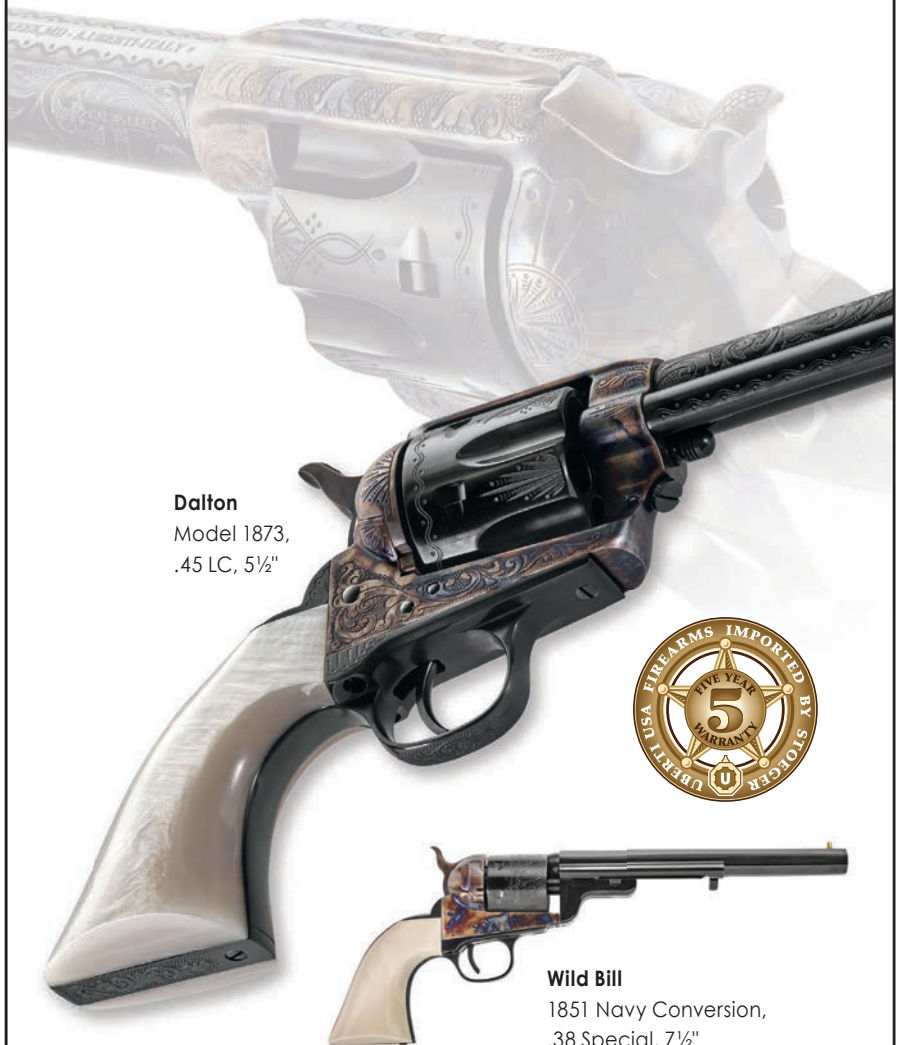


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Model 1873,
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HISTORY REPEATS ITSELF

BY BRADLEY G. COURTNEY

CIVIL WAR VETERAN VIRGIL EARP WAS JUST
SETTLING DOWN IN PRESCOTT WHEN HE JOINED A
POSSE. HIS LIFE WAS NEVER THE SAME.

BIRTH OF A LAWMAN

So great is the shadow cast by Tombstone's legendary 1881 shootout at the OK Corral, it is not widely known that Virgil Earp's law-enforcement career began in Prescott. Its launching point was a prominent saloon along Whiskey Row.

In 1877, the Jackson & Tompkins' Saloon at 134 South Montezuma Street near the center of Whiskey Row was one of the top four saloons in Prescott. On October 17 of that year, Col. William McCall, a Pennsylvanian who had been brevetted general during the Civil War, was enjoying a game of billiards therein. That is when two men, George Wilson (calling himself "Mr. Vaughn") and Robert Tullos (aka John Tallos), walked in and made a beeline for McCall. One jabbed a pistol in his

back while the other whispered threats in the colonel's ear, something like "Keep your mouth shut or else!"

Why convey such a warning? A few months prior, McCall had been living near the Texas/Oklahoma border. While there, he learned Wilson had murdered Robert Broddus (sometimes spelled Broaddus), deputy sheriff of Montague County, Texas.



VIRGIL AND ALLIE EARP

- ALL ARTWORK BY BOB BOZE BELL -

Very possibly, McCall played a part in chasing Wilson, who proved elusive. The murderer fled to Colorado before journeying to Prescott. So to Wilson's surprise, and knowing McCall was aware of his crime, he spotted McCall and was concerned the colonel might cause him trouble.

The killing occurred when Deputy Sheriff Broddus was escorting Wilson from Collin County to Montague County to stand trial for an undisclosed misdemeanor. With Broddus were two guards, Bud McGary and Tom Lemans. The three lawmen and the prisoner were camping one spring morning in Denton County along Bolivar Creek. The guards were making breakfast. Suddenly, Wilson grabbed McGary's gun, pulled the trigger and shot

Continued on page 22



ALLIE EARP, AGE 17

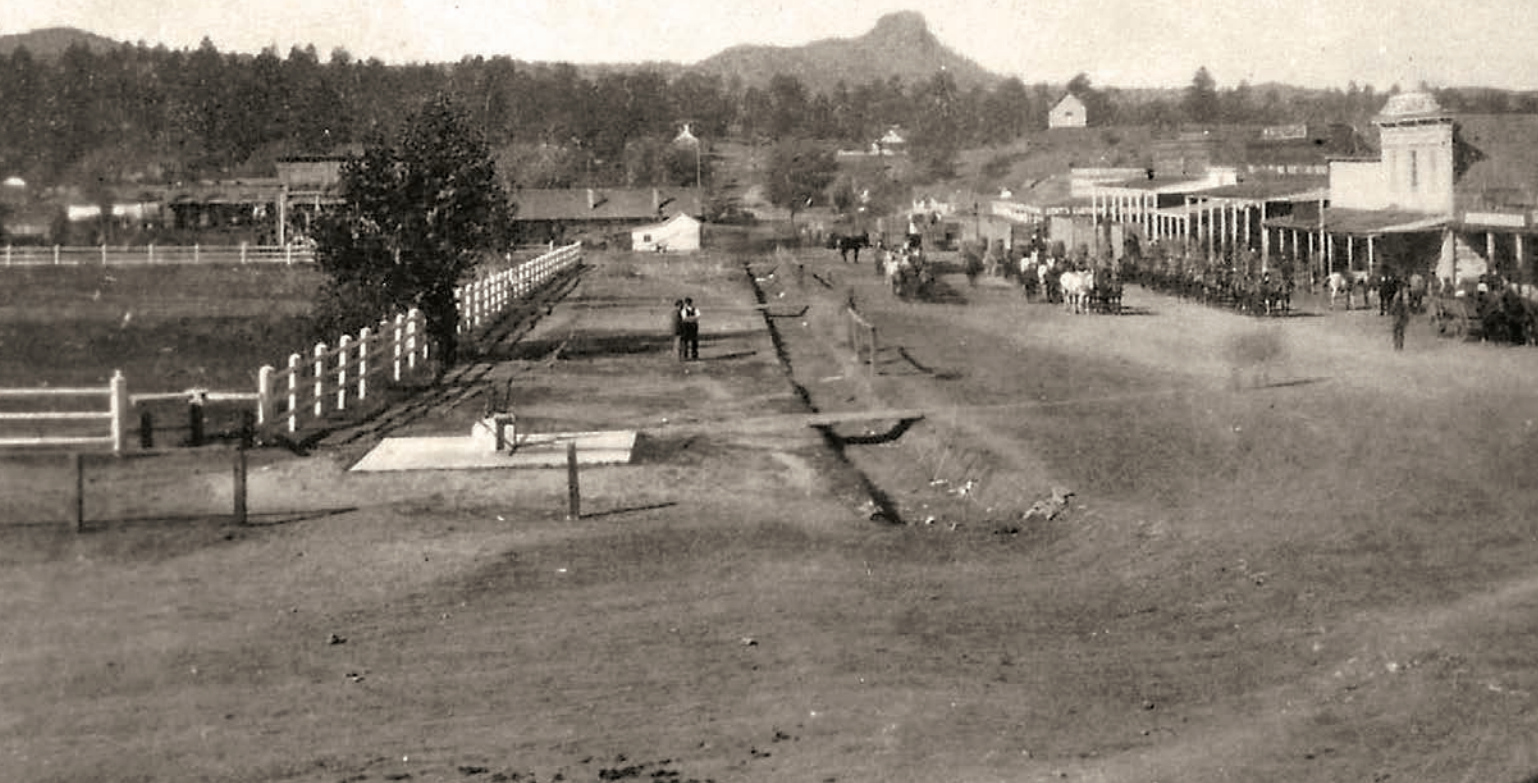
— PHOTO COURTESY OF RED MARIE'S —

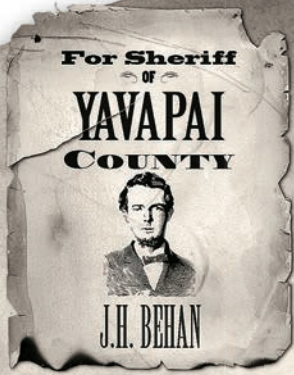
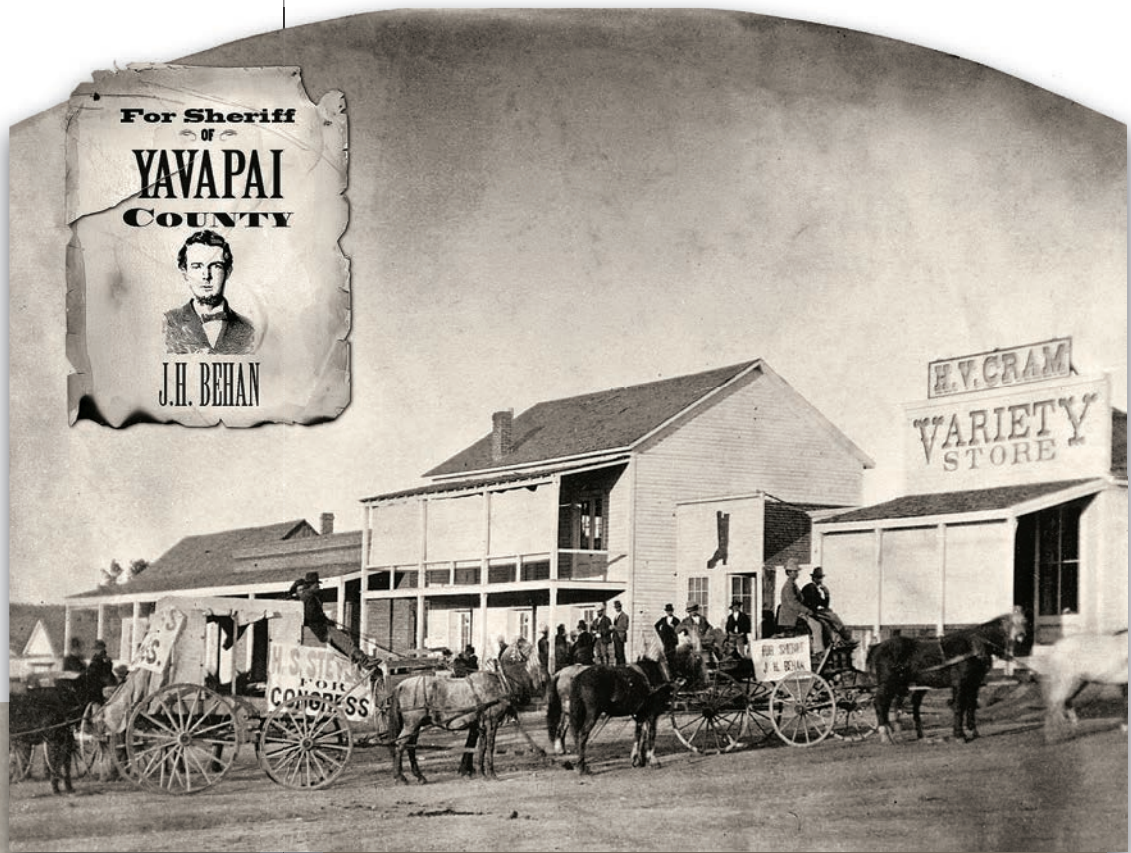


One of the two credible photos of Holliday as an adult is this one, signed by him, taken in Prescott in 1879. (The other one is his graduation photo from dental school in Philadelphia, Pennsylvania.)

— COURTESY BILL KOCH COLLECTION —

Prescott, Arizona Territory, circa 1870s-1880s





PRESCOTT, ARIZONA TERRITORY, 1870s

It's election time in the new capital of Arizona. Hiram S. Stevens is running for the legislature and John H. Behan is running for sheriff of Yavapai County. Both win. Behan has been active in politics since his arrival in Arizona, having served as representative of Mojave and Yavapai counties. However, Behan trips when he runs for recorder in August of 1880. He is bitter about the defeat, feeling he wasn't adequately backed by his Democrat friends. He will receive a bone in about six months.

Meanwhile, Virgil Earp has been driving a stage to the surrounding mining camps including Tiptop (where Johnny Behan lives), Agua Fria, Gillett, Black Canyon, Humbug, Big Bug, Cottonwoods, Bumblebee and the little village of Phoenix.

— PHOTO COURTESY OF SHARLOT HALL MUSEUM —



U.S. MARSHAL CRAWLEY DAKE, 1879

As head of the marshals in Arizona, Crawley gives Virgil his commission before Earp goes to Tombstone. A staunch supporter of the Earps, he will be sued by the federal government for the \$3,000 he gives Wyatt to pursue outlaws.

Continued from page 18

Broddus to death. He then snatched Broddus's horse.

Apparently, Wilson had at least a smidgen of scruples. Before escaping, still holding his gun on them, Wilson offered McGary and Lemans \$20 for a saddle. The guards refused but, bafflingly, sold a pistol to the outlaw for \$10, and then gave him a blanket so that he would not have to ride bareback on Broddus's horse.

On June 2, 1877, Texas governor Richard Hubbard, offered \$500 for the capture or death of Wilson. He would up the ante in November, but by then, it was of no consequence.

Somehow Colonel McCall escaped Jackson & Tompkins' and dashed straight into the office of Justice of Peace C. F. Cate and reported the presence of the outlaws. Cate issued an arrest warrant for "Mr. Vaughn" and "John Doe"; Tullos was a stranger to McCall, and perhaps McCall really believed Wilson's last name was Vaughn. Cate gave the warrant to Constable Frank Murray who immediately strode over to Jackson & Tompkins', followed by McCall.

Prior to their arrival, the two no-goods—clearly soused—had stepped outside, and one took a potshot at a woman's dog as they strolled along Prescott's plaza. When



Murray arrived, the scoundrels believed they were being held accountable for discharging the gun at the animal. Told otherwise, both drew their pistols, quickly mounted up and galloped their horses south down Montezuma while shooting to the left and right.

Murray gathered an all-star posse. But it took a bit of time, which gave the desperadoes a head-start advantage.

Somewhere in Prescott, three men were engaged in friendly conversation, far enough away to be oblivious to what just transpired. Two were high-ranking lawmen: Yavapai County Sheriff Ed Bowers and US Marshal Wiley Standefer. It is likely that these

lawmen would have hurried to the sound of gunfire had they been close enough to hear it.

Bowers, along with Murray, would take up the chase on horseback. Standifer and McCall hopped aboard the marshal's horse-drawn carriage.

The third man was Virgil Earp, new to Prescott and so little-known that the *Miner* repeatedly reported his name as "Mr. Earb." However, he was toting his Winchester rifle. Given the situation, that might come in handy.

Most Old West historians—including his biographer Donald Chaput—believe that Virgil had never been an official lawman up to this point. Virgil claimed that he served in some capacity as a lawman in Dodge City, Kansas, with brother, Wyatt. Yet, there is no documentation verifying this.

Virgil, however, must have made an impression upon the three lawmen, and the Civil war veteran—he, too, had fought for the Union Army—and he was promptly deputized. But Earp had no horse at the time, and there was room for only two on the carriage. He would have to keep up on foot!

Wilson and Tullos were expected to be far down the trail by now. How



THE EARPS BURN BIG MIKE

“Big” Mike Goldwater (standing) gets ready to go on a picnic with friends in 1880. It was no picnic when customers left without paying for goods and that’s what Virgil and Allie allegedly did to Mike. The Goldwater store (below) was a fixture in Prescott and later became a successful chain.

– PHOTOS COURTESY OF SHARLOT HALL MUSEUM –



long could Virgil last? Fortunately for him, the chase would not be a long, heroic, Western movie-like affair, but more like a scene from Mel Brooks’s *Blazing Saddles*.

The outlaws, instead of distancing themselves from Prescott, stopped about a half mile (perhaps less) southwest of the Row, probably on the corner of Carleton and Granite streets by Prescott’s main waterway, Granite Creek. Both dismounted with pistols pulled. They lit up their cigarettes and waited.

Standefer and McCall, leading the posse and moving fast, rode right by the fugitives. Lucky break for the outlaws? Yes, until one of them shouted, “Don’t run over us, you son of a bitch!”

Imagine what the other outlaw thought at this outburst.

The two posse members halted, jumped off the carriage and turned



NORTH MONTEZUMA STREET, PRESCOTT, A.T., 1881

It is perhaps in this very boardinghouse, above, that Doc Holliday roomed with the Arizona Territory’s secretary of state and the future acting governor John J. Gosper. This nugget of Arizona history has dismayed many Holliday researchers, who are deeply disappointed that Doc would have sunk so low as to have roomed with a politician.

– SHARLOT HALL MUSEUM LIBRARY/ARCHIVES, PRESCOTT, ARIZONA –

their pistols on the bad men. Murray and Bowers, riding down from the north, dismounted and did the same. Earp quickly caught up, positioned himself between the four other lawmen and shouldered his Winchester.

Hearing the demand to surrender, Wilson vociferously entreated God, “O’ Lord have mercy on me, a poor drunken, worthless damned son of a bitch.”

The criminals opened fire.

Bullets and buckshot came from three directions. Wilson fell immediately when a bullet penetrated his skull. Tullos died instantly after being shot eight times. Most, if not all, of those wounds came from Virgil’s Winchester.

To the astonishment of many, George Wilson hung on for two days with a bullet lodged in his head. The Miner boys turned theological those two days, wondering if the prayer Wilson bellowed before being shot had any effect because of the sincerity behind it—even with its profanity. “It was the language with which he was familiar. The question is, are not such earnest prayers as likely to be answered as those hypocritically expressed in more elegant phrase?” the *Miner* speculated.

TEAMSTERS ON THE ROAD

A freight wagon like the ones Virgil and Wyatt manhandled across the Mojave Desert, approaches Prescott, Arizona Territory in the 1890s.

— PHOTO COURTESY OF DOROTHY MCLAUGHLIN —

All for naught. Wilson died with a bullet still in his brain.

An interesting side note to this story is that Virgil’s younger brother Wyatt had dealt with Wilson in Wichita, Kansas, in 1875 when he was a policeman there. Apparently, Wilson had “forgotten” to pay for a wagon he had acquired. Wyatt came to collect, and did so after a bit of firm prompting.

Small world. Small Old West world.

It was later learned that Wilson was more evil than first thought. He was also wanted for the murders of the sheriff and deputy sheriff of Las Animas County, Colorado.

This episode proved to Prescottonians that Virgil was a man who



could be counted on and a crack shot with a rifle. He was soon appointed Prescott's nightwatchman, and elected constable in 1878. Ironically, he defeated the very man, Frank Murray, who made him a member of the October 17 posse.

On November 1, 1879, after a series of correspondences between the brothers, Wyatt and his wife, Mattie, and older brother, James and his wife, Bessie, and two children, arrived in Prescott with Doc Holliday and Kate Elder in tow. Doc and Kate had joined them in Las Vegas, New Mexico Territory. In late December of 1879, Virgil and Wyatt arrived in Tombstone, the territory's latest boomtown. Morgan most likely arrived sometime in the spring of 1880.

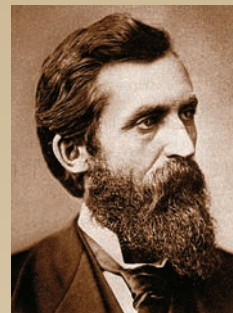
Doc Holliday, ever the sporting man, stayed in Prescott with Kate to gamble on Whiskey Row until early 1880, before she went to Globe and he went back to Las Vegas. In May, Doc returned to Prescott, where he roomed with Territorial Secretary John Gosper and a temperate miner Richard E. Elliot on Whiskey Row until he left for Tucson in July. He would rejoin the Earps in Tombstone on September 14, 1880. A little more than a year later, on October 26, 1881, in a 30-second gunfight, the three Earp brothers and Doc Holliday shot their way into eternal fame.



Bradley G. Courtney holds an M.A. in history from California State University-Dominguez Hills. He is the author of *Prescott's Original Whiskey Row* and *The Whiskey Row Fire of 1900*.



5TH GOVERNOR
JOHN C. FREMONT



JOHN J. GOSPER

JUNE 2, 1880

When the Earps leave Prescott in November of 1879, Doc and Kate stay in the mile-high city. Doc Holliday shows up on the Prescott, A.T. census. He is rooming on Montezuma Street with two men, Richard E. Elliott, 45 (a good friend of Virgil Earp), and John J. Gosper, 39, the future acting governor of Arizona Territory. (Gosper is the secretary of state, but the official governor, John C. Frémont, is rarely in the territory and the duties fall to Doc's roommate.) It's unclear where Kate is during this time.

Stuart Lake will later claim in his book *Frontier Marshal* that Doc hit a winning streak playing faro on Whiskey Row and ran up a \$10,000 poke, but Earp historian John Gilcrease thinks the figure is wildly inflated, stating, "Doc Holliday never saw that much money in his life." Surprisingly, for those who imagine Doc and Wyatt joined at the hip, Holliday gets to Tombstone about ten months after the Earps arrive.

TRUE WEST
EXCLUSIVE

CLASSIC GUNFIGHTS

SHOTGUNS AT MIDNIGHT

VIRGIL EARP VS UNKNOWN ASSAILANTS

SUSPICION POINTS TO IKE
CLANTON, JOHNNY RINGO,
CURLY BILL BROCIUS,
HANK SWILLING AND
FRANK STILWELL

TAKE YOUR PICK!



On a midnight mission, three heavily armed riders head up Charleston Road at a trot.

— ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

DECEMBER 28, 1881

Three days past Christmas, in the chilly night air, Virgil Earp steps from the Oriental Saloon, hobbling slightly from a calf wound he received during the Fremont Street fight.

As midnight approaches, Virgil crosses Fifth toward the Golden Eagle Brewery. When his silhouette lights up the saloon windows, multiple shotguns roar from across the street. The spraying buckshot splinters the windows, awning post and east wall of the saloon. One load hits Virgil above the left hip, and another shatters his left arm above the elbow.

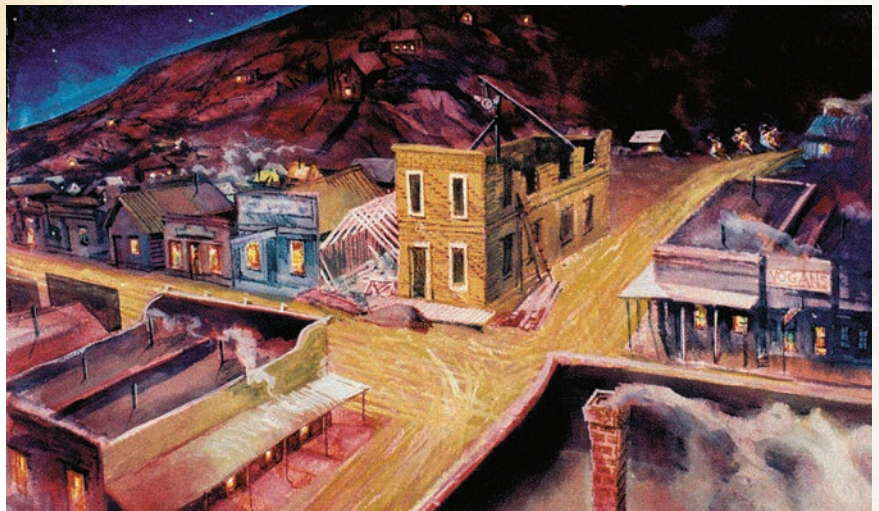
Three assailants are seen fleeing a building under construction on the southeast corner of the Fifth and Allen intersection. They head south on foot and disappear into the gully south of Touhnut Street.

Incredible as it may seem, Virgil keeps his feet and staggers back across the street to the Oriental. He reaches his brother Wyatt, who was investigating the explosions he had heard. Virgil collapses in his brother's arms.

Wyatt and others help Virgil to his room at the Cosmopolitan Hotel.

Two doctors are summoned.

Everyone fears the marshal has been mortally wounded.



Midnight draws to a close at Fifth and Allen Streets, as we look southeast at the new Huachuca Water Co. structure being built. Next door is the Palace Saloon, also under construction. Three assassins approach from Tombstone Gulch (upper right).



The concealed shooters watch as Doc Goodfellow crosses the intersection after leaving his office, which is on the second floor above the Golden Eagle Brewery (upper left, with light on). George Parsons is staying in Goodfellow's office while he recovers from a wound received in fighting a recent fire.

Were the Shooters Upstairs or on the Roof?

A persistent Tombstone tale renders Virgil's shooters as firing from a rooftop on the southeast corner (some versions add even more shooters on another roof). Most historians, however, believe the shooters were on the ground floor.

The confusion stems from a report that "five shots were fired in rapid succession by unknown men, who were standing in the old Palace saloon that is being rebuilt next door above Tasker & Pridham's store, on the southwest corner of the same street."

This paragraph from the Epitaph gives the false impression that the shooters were "above" Tasker & Pridham's store, but in fact, the Palace Saloon is east of the store, or in the vernacular of the times, "above."

Also, stray buckshot sprayed the upper walls and awning posts of the Golden Eagle Brewery, an impossible feat for anyone shooting down from a rooftop.

The newspaper even got the wrong corner (southwest, when it should be southeast), or perhaps its mangled syntax refers to something else.



Seeing Triple

Wyatt recalled to Stuart Lake in 1928 how confused Tombstonians became at the incredible physical likeness between the three brothers—Wyatt, Virgil and Morgan. When the first council of Tombstone wished to appoint Virgil Earp as town marshal, the appointed messenger walked up and handed the badge to Wyatt. On another occasion, E.B. Gage gave a saddle horse to Morgan in the belief that he was transferring ownership to Wyatt, who had sought to purchase the animal earlier.

Finally, the sporting crowd placed bets and to settle the argument, the three Earps were weighed and measured. According to Wyatt, "Boots off, there wasn't three

pounds difference in our weights, and not one of us scaled above a hundred and fifty-eight. Virg was the heaviest, Morg a shade heavier than I. When you add that each of us had wavy, light-brown hair, blue eyes, and a mustache of the sweeping variety then in Western fashion, you may understand why our comings and goings often were reported inaccurately and why certain persons in Arizona ascribed supernatural qualities to the Earps."



Bad State of Affairs

December 28, 1881

About 11:30 P.M. Doc G [Dr. Goodfellow] had just left [his office above the Golden Eagle Brewery] and I thought couldn't have crossed the street—when four shots were fired in quick succession from very heavily charged guns, making a terrible noise and I thought were fired under my window under which I quickly dropped, keeping the dobe [adobe] wall between me and the outside till the fusillade was over. I immediately thought Doc had been shot and fired in return, remembering a late episode and knowing how pronounced he was on the Earp-cowboy question. He had crossed [the street] though and passed Virgil Earp who crossed to west side of 5th [Street] and was fired upon when in range of my window by men, two or three concealed in the timbers of the new two story adobe going up for the Huachuca Water Co. He did not fall, but recrossed to the Oriental and was taken from there to the Cosmopolitan, being hit with buck shot and badly wounded in left arm, with flesh wound above left thigh. Cries of "There they go," "Head them off," were heard but the cowardly apathetic guardians of the peace were not inclined to risk themselves and the other brave men, all more or less armed, did nothing. Doc had a close shave. Van and I went to hospital for Doc and got various things. Hotel well guarded, so much so that I had hard trouble to get to Earp's room. He was easy. Told him I was sorry for him. "It's Hell, isn't it!" said he. His wife [Allie] was troubled, "Never mind, I've got one arm to hug you with," he said.

December 29, 1881

Got to bed about 2 a.m. Crowds this morning looking at buck shot and bullet marks on the walls. I was just retiring, taking off stockings—when firing commenced and dropped under the window. A bullet passed very close to me striking near the window, probably passing within a foot or two of my position. Longitudinal fracture, so [Virgil's] elbow joint had to be taken out today and we've got that and some of the shattered bone in room. Patient doing well. It is surmised that Ike Clanton, Curly Bill [Brocius] and [Will] McLaury did the shooting. Bad state of affairs here. Something will have to be done.

—George W. Parsons

Who Were the Shooters?

Suspicion immediately pointed to Will McLauray as one of the shooters (see Parsons' diary entry, previous page). But Will, the attorney and brother of Frank and Tom (both killed in the October street fight), had left Tombstone two days earlier to return to Fort Worth, Texas, his home.

However, rumors have circulated ever since that Will had offered a reward for the Earps' dead bodies (some say \$500 per Earp). In the 1900s, Will wrote a letter to his father in which he inferred that the only good that ever came out of all the money he spent after his brothers were killed was Virgil's attempted assassination and Morgan's murder.

Wyatt Earp later claimed that Virgil saw Frank Stilwell "go into the vacant building just as he was coming out of the Oriental." However, this report came after the Tucson train station killing of Stilwell (Wyatt will kill him on March 20, 1882), and a case could be made that the Earps were stacking evidence against Stilwell to justify his killing.

Ike and Phin Clanton were tried (technically "examined") on February 2, 1882, for the shooting of Virgil before Judge William Stilwell.

J.W. Bennett testified, stating "that he found a hat in the building—the new drugstore—immediately after the shooting." The hat was produced, although there is no corroboration that it had Ike Clanton's name sewn in it, as Wyatt later claimed.

The most damning evidence came from Sherman McMasters, who testified that he saw Ike in nearby Charleston on the night of the shooting. McMasters later asked Clanton "about the shooting, at which Clanton replied that he 'would have to go back and do the job over.'"

Seven other witnesses, however, provided an alibi for the Clantons, testifying that the Clantons were in Charleston at the time of the shooting. Thus, the court discharged the prisoners.



Crime Scene & The Suspects:

At least three shotguns sprayed pellets at Virgil, hitting the post, walls and windows of the Golden Eagle Brewery (see circle of fire, above). Yet to be determined is who joined Ike Clanton on the midnight mission. Popular conjecture points toward Johnny Ringo, Frank Stilwell, Curly Bill Brocius and Hank Swilling. Take your pick.



Johnny Ringo

Frank Stilwell

Ike Clanton



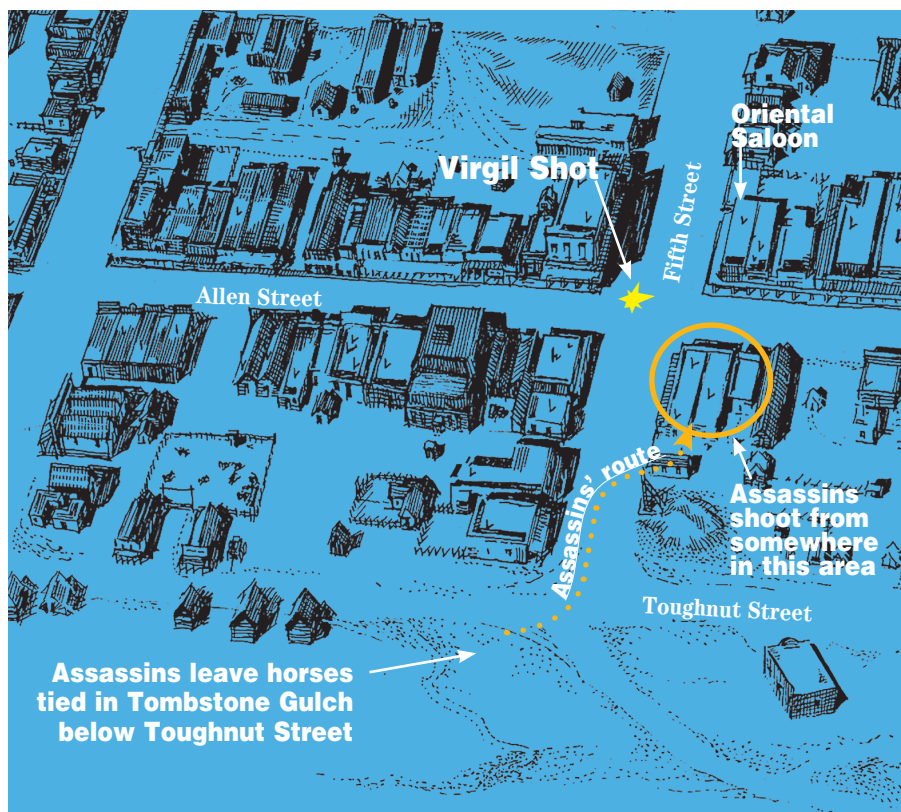


Two views of the shooter's corner: After the fire of 1882, the Huachuca Water Co. building (inset, in circle); and looking southeast from Fremont Street, the water company, circa 1900. The building now features cornices and a gable.



Confusing Snipers' Nest

Parsons says the shooters were in the Huachuca Water Co. building under construction on the southeast corner of Fifth & Allen. *The Epitaph* pinpoints the shooters at the Palace Saloon, which was being constructed "above" (or east) of the Huachuca building. To make matters even more confusing, J.W. Bennett testified that the shooters were in "the new drugstore." Go figure.



With Friends Like These...

Ike Clanton (above) tries opening a restaurant in Tombstone in the early days of the camp. His efforts are not successful.

— COURTESY ARIZONA HISTORICAL SOCIETY —



Doc Deals Faro as Wyatt Earp Looks On

It's Cee-gar City as Doc Holliday deals faro to a wary trio of gamblers who are "Bucking the Tiger." This could be Prescott, or Tombstone, or Tucson, or Las Vegas, or Dodge, or Leadville, or Pueblo or any of the stops in between. This is a scene that repeats itself countless times, with Holliday on either side of the table—Doc doesn't care, he deals faro and plays it, around the clock. Breathing the smoky, stale air night after night must do nothing to help his condition.

The Arrest That Cost Virgil His Job

On October 26, 1881, Virgil Earp made a decision to deputize a drunk dentist to help make an arrest. Although it is perhaps the most famous gunfight in the history of the frontier West, it cost Virgil his job as City Marshal.



Billy Clanton (left) slams against the house, while Virgil (right) fires at him. Behind Virgil, Morgan has been hit and is down while Wyatt shoots at the withers of Tom McLaurie's horse. Frank McLaurie is just about to fire—he will hit Virgil in the calf.



All Down But One

Wyatt sent the following telegram to U.S. Marshal Crawley Dake:

“Virgil Earp was shot by concealed assassins last night. The wound is considered fatal. Telegraph me appointment [as U.S. deputy marshal] with power to appoint deputies. Local authorities have done nothing. Lives of our citizens have been threatened.”

With the commission in hand, Wyatt formed a posse and attempted to flush out the cow-boys at Charleston, but the raid was a failure.

Three months later, Morgan Earp is ambushed and killed while he played pool less than 50 yards from where Virgil was shot. A second bullet missed Wyatt by inches.

All of the participants in the Gunfight Behind the O.K. Corral (who stayed to fight) received wounds, except one.

Billy Clanton: Dead

Tom McLaury: Dead

Frank McLaury: Dead

Morgan Earp: Wounded, shoulder

Virgil Earp: Wounded, right calf

Doc Holliday: Wounded in hip

Wyatt Earp: Unscratched

Wyatt's incredible luck continued for the rest of his life, although he did wrench his back once while jumping off a San Francisco trolley.

Aftermath: Odds & Ends

Bucking all the odds, Virgil Earp survived his terrible wounds.



Allie and Virgil, in front of the
Cosmopolitan Hotel

Returning to Tombstone in 1887 to visit old friends, Virgil joined a posse that was looking for train robbers. He freaked out a Mexican tracker when an early morning gallop showcased Virgil's lack of an elbow joint, his arm flailing in all directions. Everyone had a good laugh about that one.



Recommended: *Classic Gunfights, Volume II "Blaze Away, the 25 Gunfights Behind The O.K. Corral."*
by Bob Boze Bell.



The flailing arm of the law.

THE COWBOY SALOON OF STILWELL AND STUART

Oklahoma historian reveals the real story of the ownership of the famous Charleston, Arizona, watering hole.

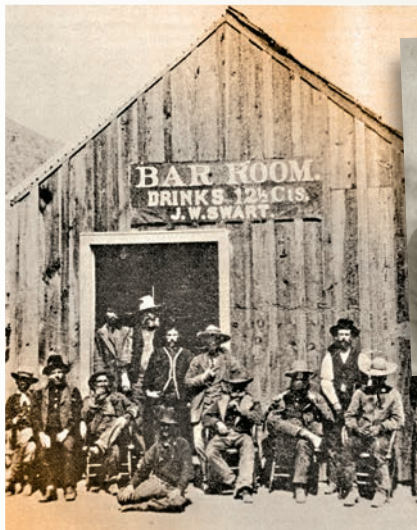
For many years, *True West's* editors have published a much-debated 1889 photograph of Stewart's Saloon from Charleston, Arizona Territory. The town supported local mining mills and local ranchers and quickly became a hotbed of an anti-Earp contingent of cowboys, outlaws and rustlers including Ike and Billy Clanton, Frank and Tom McLaury, Pete Spence, Frank Stilwell, John Ringo and Curly Bill Brocius. *True West* ran a photo in the May 2020 issue, after some detective work by the editor on the photo. Now, Western historian extraordinaire Roy Young has provided us the final word on the photo in question:

"There is an error on page 11 about which I've written to you twice before, once getting a published reply showing the correction. But, here it is again. As this is such a famous Arizona photograph, please note the following:

"The photo labeled as 'Swart or Stewart' is neither. The man's name was Jacob Wise Stewart. On April 15, 1881, Stewart and James Murphy purchased Frank Stilwell's bar and livery in Charleston, Arizona, following Stilwell's appointment as a deputy sheriff of Cochise County, by Sheriff John Behan. Stilwell was first assigned duties in Tombstone and then assigned to Bisbee, leading him to divest himself of his considerable properties in Charleston.

"Why the misspelling of Stewart on the sign is a mystery. Either the sign painter misspelled the name, or—as is speculated by some historians—the sign was actually never on the building but added to the photograph at some later time. But there is more than ample proof that the name should be spelled Stewart, not Swart. If a 'descendant' believes Swart is the correct spelling, then he is not a descendant at all."

One of Charleston's most intriguing characters connected to the Stewart Saloon was



— STILWELL/STUART SALOON COURTESY TRUE WEST ARCHIVES —



Frank C. Stilwell, 1881, C.S. Fly photographer

One of only two known extant pictures of Stilwell.

— ALL IMAGES COURTESY ROY B. YOUNG COLLECTION UNLESS OTHERWISE NOTED —

cowboy-outlaw and Iowa native Frank Stilwell. Stilwell came to Charleston in 1879 from northwestern Arizona with Charles Hamilton "Ham" Light, for whom Stilwell had been working in Mohave County. Stilwell was the first owner of the bar and related businesses, all simply known as "Stilwell's," says Young, who is a descendant of the Stilwell family. (Young has a manuscript of Stilwell's that should be published in late 2021 or early 2022.)

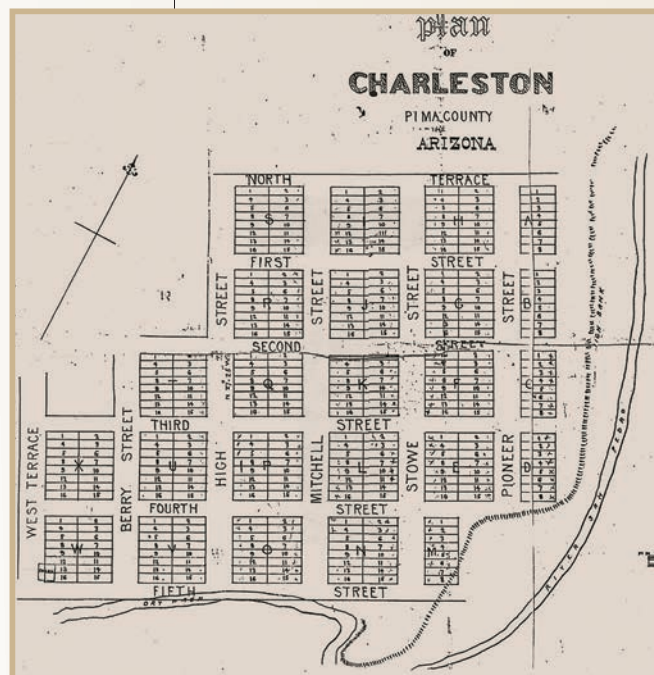
According to *True West's* Marshall Trimble, "Stilwell's was part of an enterprise that included a livery, stage line (Charleston to Patagonia), boarding rooms and other businesses. He sold his saloon to James Murphy and Jacob Wise Stewart on April 15, 1881, because he was moving to Bisbee. Cochise County Sheriff

John Behan had hired Stilwell as his deputy sheriff that month."

Stilwell would later become deeply entangled in the Earp-Cowboys feud, including being identified as an accomplice in the killing of Morgan Earp in Tombstone on March 18, 1882. Morgan's older brother, Wyatt, and friend, Doc Holliday, later killed Stilwell as he attempted to surrender outside the Southern Pacific Railroad Station in Tucson on March 20, 1882. But that's a story for another time.



Plan of Charleston, Pima County, Arizona, February 22, 1879 by Alexander J. Mitchell, surveyor and assayer for the Tombstone District; made for Amos Stowe, who patented the townsite in 1878.



W. W. MONTAGUE & CO. Wholesale and Retail Grocers, 117, 119, 121, 123 and 125 Battery Place, N. Y.

Arizona—Camp Bowie—Clifton.

Camp Bowie,
PIMA COUNTY.
One hundred and five miles east of Tucson.
DeLoz S R, postmaster
Tully, Ochoa & Co, gen mds

Camp Grant,
PIMA COUNTY.
One hundred and ten miles north-east of Tucson.
Norton, Stewart & Co, gen mds
Stewart M W, postmaster

Camp Thomas,
PIMA COUNTY.
Collins J B & Co, gen mds
Wood W V & Co, gen mds

Camp Verde,
YAVAPAI COUNTY.
Forty-two miles east of Prescott
Barton H G, physician
Head C P & Co, gen mds
HEAD W S, post trader and postmaster
HULL G W, justice of the peace
Maxwell T, justice of the peace
Robinson D L, notary

Casa Grande,
PINAL COUNTY.
Southern Pacific Railroad station, 67 miles north-east of Tucson.
BUCKLEW & OCHOA forwarding and commission merchants, (B Heine-mann)
Fish J D, telegraph operator S P R R
FRYZER JERE, hotel and saloon
Heinemann B, with Bucklew and Ochoa
Hoover W S, agt S P R R
LONG YEE, restaurant
Smith & Watzlavick, gen mds and forwarding, (E O Stratton agt)
Stewart R B, saloon
Stratton E O, with Smith & Watzlavick
Tung Lee, bakery

Castle Dome,
Norton Chas T, gen mds
Norton Geo, agt Iron Cap Mining Co
Stein Joe J & Co, saloon

Charleston,
PIMA COUNTY.
Is situated on the San Pedro river 9 miles from Tombstone; stage connection from Tombstone.
Brooks G W, saloon
Brown E, physician
Clark & Griffin, liquors
Duhrig J, liquors
Fontana G, jeweler
Gastell A I, postmaster
Hererra & Co, gen mds
McClure Ernest, exl of U S customs
McMorris — blacksmith
Merrill & Co, gen mds
Morton Mrs, varieties
Peterson B H, physician and druggist
Sanford & Hilton, meat market
Scott W B & Co
Smith & McDowell, brewery
Stilwell & Brenham, hay yard
Stilwell & Co, liquors
Stewart J W, saloon
Welisch H, gen mds

Chino,
YAVAPAI COUNTY.
CHINO P M, postmaster

Cienega,
YAVAPAI COUNTY.
Is 29 miles east of Tucson.
Dunbar J O, hotel and saloon and corral

Clifton,
APACHE COUNTY.
GRANT W M, postmaster
Larimore W T, gen mds
Lindsay H, pros Longfellow Copper Min Co
Smadbeck Louis, secty Longfellow Cop-per Min Co
Ward Jno J, gen mds

PUNCTUALITY, Precision, Durability, Quality, Service.
Buckle & Son, Tailors and Woollen Drapers, opp. Walker House, Salt Lake City.

TRY DR. CUNN'S RHEUMATISM KING

The 1880-1881 Pacific Coast Directory showing Charleston businesses including Stilwell & Brenham, Hay Yard, Stilwell & Co., Liquors and J.W. Swart, Saloon. At the time of this publication, Stilwell had sold the saloon but had yet to divest himself of other businesses. Two misspellings in this edition of the directory: "Brenham" should be "William H. Drennen," Frank's mining and stage line partner, and "Swart" should be "Stwart."

J.W. Stewart business advertisements in an 1881 Arizona Business Directory, showing conclusive evidence of surname spelling

J. W. STWART,

Charleston, Arizona,

Keeps constantly on hand the best

Wines, Liquors, and Cigars.

This is the Pioneer Saloon of the Town.

GIVE US A CALL.

PIONEER

Livery, Feed, and Sale Stable,

J. W. STWART, Proprietor,

Charleston, Arizona.

SADDLE HORSES AND BUGGIES FOR HIRE

ON THE MOST REASONABLE TERMS.

Accommodations First-Class

Jacob W. Stewart Confederate Pension File Card, California Infantry

- COURTESY FOLDS -

NAME OF SOLDIER:	Stewart, Jacob W.			
NAME OF DEPENDENT:	Widow,			
SERVICE:	75 Cal Inf			
DATE OF FILING:	CLASS:	APPLICATION NO.	CERTIFICATE NO.	STATE FROM WHICH FILED.
1932 May 19	Invalid.	11571004	999459	Arizona
ATTORNEY:	K. E. Mullen			

GREAT REGISTER

NAME	AGE	SEX	COLOR	RELIGION	EDUCATION	DATE OF BIRTH	DATE OF ARRIVAL
Stewart, Jacob W.	35	M	White	Methodist	High School	1847	1881
Stewart, John	30	M	White	Methodist	High School	1851	1881
Stewart, Mary	25	F	White	Methodist	High School	1856	1881
Stewart, Elizabeth	20	F	White	Methodist	High School	1861	1881
Stewart, William	15	M	White	Methodist	High School	1866	1881
Stewart, Charles	10	M	White	Methodist	High School	1871	1881
Stewart, James	5	M	White	Methodist	High School	1876	1881
Stewart, Sarah	4	F	White	Methodist	High School	1877	1881
Stewart, George	3	M	White	Methodist	High School	1878	1881
Stewart, Mary Ann	2	F	White	Methodist	High School	1879	1881
Stewart, John	1	M	White	Methodist	High School	1880	1881

COCHISE CO., ARIZONA.

NAME	AGE	SEX	COLOR	RELIGION	EDUCATION	DATE OF BIRTH	DATE OF ARRIVAL
Stewart, Jacob W.	35	M	White	Methodist	High School	1847	1881
Stewart, John	30	M	White	Methodist	High School	1851	1881
Stewart, Mary	25	F	White	Methodist	High School	1856	1881
Stewart, Elizabeth	20	F	White	Methodist	High School	1861	1881
Stewart, William	15	M	White	Methodist	High School	1866	1881
Stewart, Charles	10	M	White	Methodist	High School	1871	1881
Stewart, James	5	M	White	Methodist	High School	1876	1881
Stewart, Sarah	4	F	White	Methodist	High School	1877	1881
Stewart, George	3	M	White	Methodist	High School	1878	1881
Stewart, Mary Ann	2	F	White	Methodist	High School	1879	1881
Stewart, John	1	M	White	Methodist	High School	1880	1881

Charles O. Faricot's 1885 photograph shows Charleston's Second Street, the main business street of the town.



The 1884 Great Register of Cochise County showing 'Jacob Wise Stewart, Saloon Keeper,' one of many proofs of correct spelling 'Stwart.'

BY RON WILLIAMS

THE FORMER LAWMAN'S EIGHT YEARS IN YAVAPAI COUNTY
MAY HAVE BEEN THE BEST OF HIS LIFE.

VIRGIL RETURNS

In 1895, Virgil and Allie returned to Prescott, Arizona Territory, after living in Colton, California, and spending time in Colorado. Prescott had always been Allie's favorite place.

Soon after their arrival, Virgil partnered with W.H. Harlon in a lease of the Grizzly Mine, in the Hassayampa District of the Bradshaw Mountains. The two men took to gold mining in earnest, despite Virgil having the use of only one arm since he was nearly killed in Tombstone in December 1881. Tragedy struck on November 7, 1896: While both men were working the mine, a cave-in occurred. Virgil was pinned by the debris and knocked unconscious for several hours. When he came to, Virgil discovered he had dislocated his right hip, and both his feet and ankles were badly crushed. He also suffered serious cuts on his head and bruises all about his body. The injuries took a toll on his already battered body, and it would take several months for him to recover.

In the spring of 1900, Virgil and Allie left Prescott proper and headed 25 miles southwest, to the Kirkland Valley region of Yavapai County. Virgil had applied for, and been granted, 160 acres there under the Soldier's & Sailor's Act as a Civil War veteran. He and Allie built a small house on their land and raised cattle, but they regularly traveled up the mountain to visit Prescott.

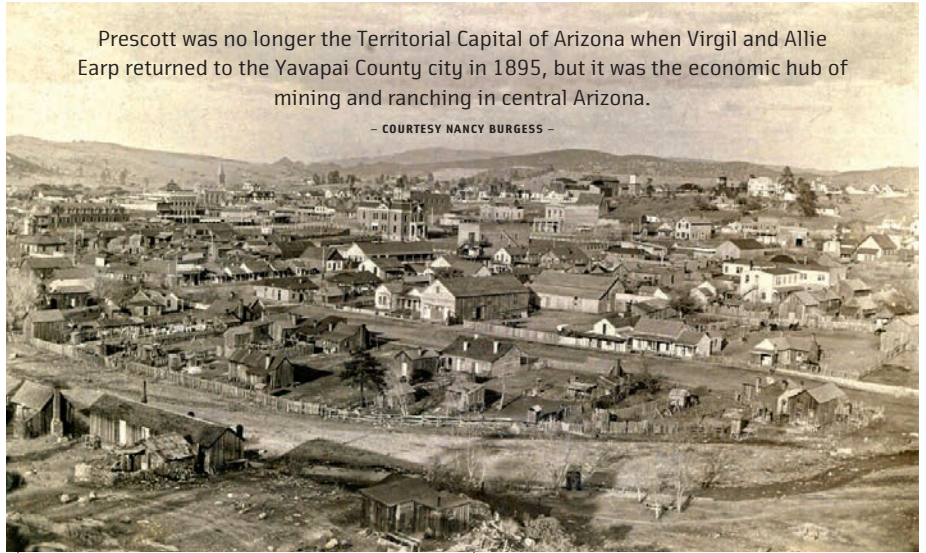
While living in Prescott, Virgil received a letter from his long lost daughter, Nellie, who was married with children in Portland, Oregon. Virgil soon thereafter went to see Nellie and met his two granddaughters (above) as well as three other grandchildren.

— PHOTO COURTESY OF JIM EARLE —



Prescott was no longer the Territorial Capital of Arizona when Virgil and Allie Earp returned to the Yavapai County city in 1895, but it was the economic hub of mining and ranching in central Arizona.

— COURTESY NANCY BURGESS —



Later that year, in the fall of 1900, Virgil received the Republican nomination for Yavapai County sheriff at Prescott. While he must have been honored to have been nominated to that esteemed office, he quickly declined the nomination. Perhaps his numerous injuries—both in Tombstone and there in Prescott—persuaded him that he was not up to the demands of being sheriff. Perhaps he was just politically astute enough to know that he probably wouldn't defeat Democrat incumbent Sheriff John Munds. Either way, Virgil declined the

nomination. The Yavapai County Republican Party did not seek a replacement nomination, and Sheriff Munds was reelected.

Virgil ranched the Kirkland Valley for three years. In 1903, he sold his holdings to the neighboring Rigden family and left Arizona for good.

In 1904, he settled in Goldfield, Nevada, where he became an Esmeralda County deputy sheriff. Virgil contracted pneumonia in the spring of 1905 and never recovered. He died at the age of 62 on October 19, 1905. His last words to Allie were, "Light my cigar, and stay here and hold my hand."

At his daughter's request, Virgil's body was transported to Portland, Oregon, and buried at River View Cemetery. Allie would live another 42 years in San Bernardino with Virgil's family. She died at the age of 99 in 1947.



Constable **Ron Williams** is a 26-year law-enforcement officer and amateur historian. He is proud to hold the same elected office as Virgil Earp. Williams has given lectures across Arizona on Virgil Earp and constable history.



VIRGIL EARP
(DATE UNKNOWN)

This is how Virgil looked after Tombstone. His left arm hangs, useless but the fire is still in the eyes.

BY STUART ROSEBROOK

The Artists Who Inspired a National Park

PHOTOGRAPHER WILLIAM HENRY JACKSON
AND ARTIST THOMAS MORAN JOINED THE 1871
HAYDEN SURVEY TO YELLOWSTONE AND CHANGED
THE WORLD WITH THEIR ARTWORK.



Artist and Civil War veteran William Henry Jackson was just 28 years old when he signed on as the photographer for the Hayden Survey in 1871. Jackson, who had recently chronicled the Union Pacific Railroad's route across the West, was greatly inspired by Yellowstone's geology, and his large-format images of the future national park led to a grand career as a renowned Western photographer.

— ALL PHOTOS COURTESY TRUE WEST ARCHIVES
UNLESS OTHERWISE NOTED —

In 1871, Secretary of State Columbus Delano tapped geologist and Civil War physician Ferdinand Vandever Hayden to lead the American government's first geological survey of the Yellowstone region of Wyoming, Montana and Idaho territories. Dr. Hayden, a veteran of the pre- and post-Civil War Army in the West, had had a desire to survey the Yellowstone region since he'd first ventured into the Yellowstone River Valley in 1860.

Accompanying Hayden on the 50-man survey team were Civil War-Western photographer William Henry Jackson and artist Thomas Moran. Jackson's large-format photographs and Moran's oversized paintings of Yellowstone would influence Congress and President Ulysses S. Grant's decision to create Yellowstone National Park in 1872.

Nearly 150 years later, Hayden's survey remains the baseline for our geologic and geographic knowledge of Yellowstone, while Jackson's photographs and Moran's artwork remain an important physical record of Yellowstone prior to its development as the world's first national park and a testament to the power and influence of art in our society.



English-born Hudson River School artist Thomas Moran was 34 years old when he joined the Hayden Survey of Yellowstone in 1871. Moran, who had established himself as a successful lithographic and engraving artist for the publishing industry of New York City, would find his muse in Yellowstone and would thereafter be forever known as one of America's greatest Western landscape artists.

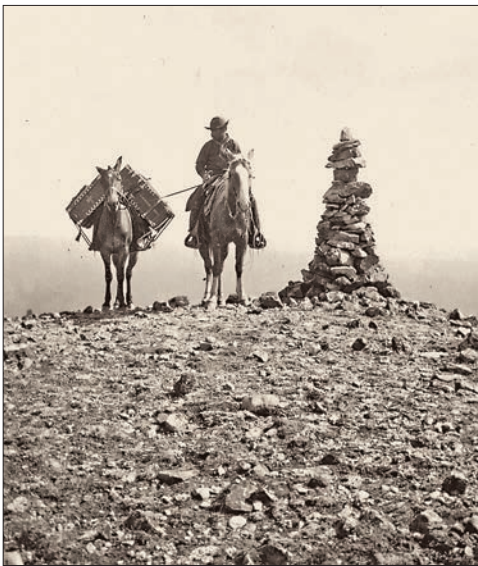
— PORTRAIT BY NAPLÉON SARONY —



Mammoth Hot Springs Summit of Jupiter Terrace

William Henry Jackson

– COURTESY LIBRARY OF CONGRESS –



William Henry Jackson posed astride his horse with his mule and camera equipment for a rare photograph in the field atop Mount Washburn during the 1871 Hayden Survey of Yellowstone.



Mammoth Hot Springs, Yellowstone

Thomas Moran

– COURTESY SMITHSONIAN AMERICAN ART MUSEUM, 1958.5.2.1 –



Hot Springs of Gardiner's River, Yellowstone, 1873

Thomas Moran

– COURTESY NATIONAL GALLERY OF ART, 156721 –

The Great Falls of the Yellowstone

William Henry Jackson

- COURTESY LIBRARY OF CONGRESS -



**Southeast Arm of Promontory Point,
Yellowstone Lake**

William Henry Jackson

- COURTESY LIBRARY OF CONGRESS -



William Henry Jackson and another man posed for a self-portrait with their photographic equipment on a mountain cliff-top near Yellowstone Park, Wyoming, circa 1871-1878. Jackson knew no boundaries on the trails he would take to make the best image possible.

- COURTESY LIBRARY OF CONGRESS -



Tower Falls

William Henry Jackson

- COURTESY BEINECKE LIBRARY, YALE UNIVERSITY -



Above Tower Falls at Yellowstone

Thomas Moran

- COURTESY SMITHSONIAN AMERICAN ART MUSEUM -



**Upper Falls of the
Yellowstone**

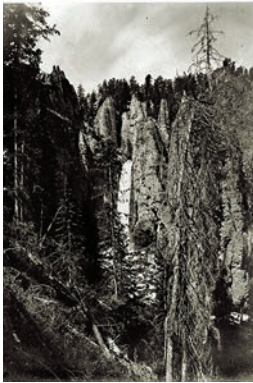
William Henry
Jackson

- COURTESY LIBRARY OF
CONGRESS -



***Golden Gate,
Yellowstone
National Park***

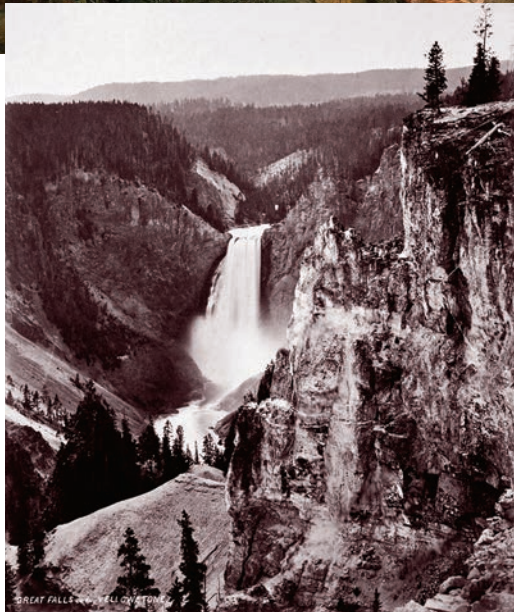
Thomas Moran



***Tower Falls of
Yellowstone
National Park***

William Henry Jackson

- COURTESY LIBRARY OF CONGRESS -



***The Great [Lower] Falls of the
Yellowstone***

William Henry Jackson

- COURTESY LIBRARY OF CONGRESS -



Lower Falls of Yellowstone

Thomas Moran



Yellowstone Valley #2

William Henry Jackson

- COURTESY BEINECKE LIBRARY, YALE UNIVERSITY -



Lower Yellowstone Range

Thomas Moran

***Yellowstone River Above
the Falls***

William Henry Jackson
- COURTESY LIBRARY OF CONGRESS -



Members of the Hayden Survey launched The *Annie* on Yellowstone Lake in 1871. It was the first known boat to sail the great body of water, the largest lake above 7,000 feet in North America.

William Henry Jackson
- COURTESY LIBRARY OF CONGRESS -



Yellowstone's Lake Mary's Bay

William Henry Jackson
- COURTESY LIBRARY OF CONGRESS -



Yellowstone Lake

Thomas Moran
- COURTESY NYPL DIGITAL COLLECTIONS -



Yellowstone Lake

Thomas Moran
- COURTESY NYPL DIGITAL COLLECTIONS -



Tower Falls and Sulphur Mountain

Thomas Moran
- COURTESY NYPL DIGITAL COLLECTIONS -



On August 24, 1871, a month after the 32-member survey entered the future park region of Yellowstone near Gardner River, photographer William Henry Jackson went ahead of the mule train to chronicle the survey's trail along the Yellowstone River.
- COURTESY LIBRARY OF CONGRESS -



*Grand Cañon of the
Yellowstone*

William Henry Jackson



The Grand Cañon of the Yellowstone

Thomas Moran

— COURTESY NYPL DIGITAL COLLECTIONS —



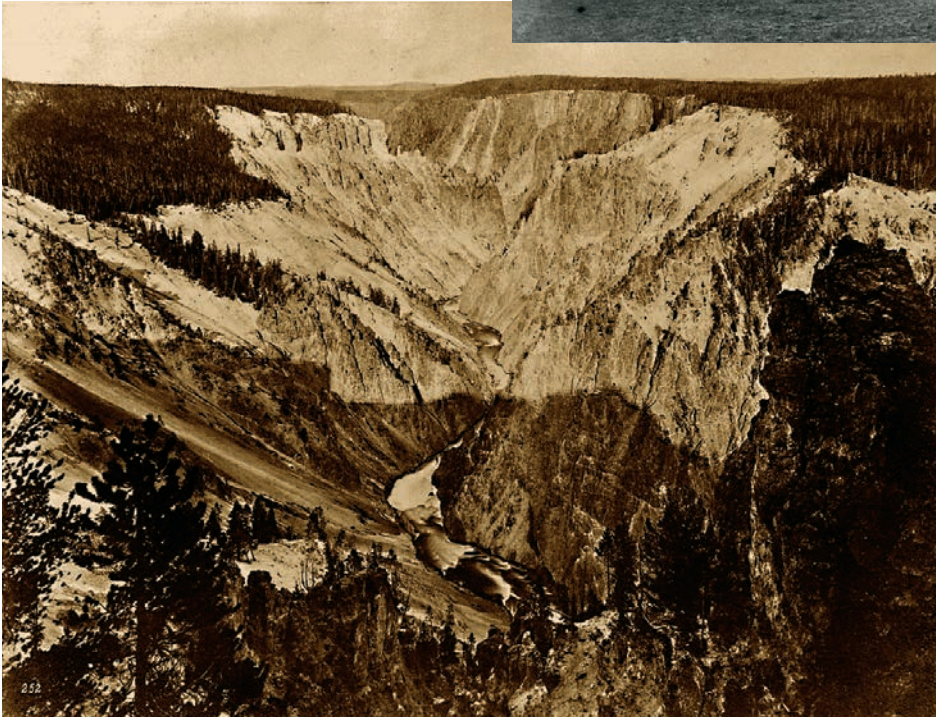
The Grand Cañon of the Yellowstone

Thomas Moran

– COURTESY NYPL DIGITAL COLLECTIONS –

William Henry Jackson chronicled the survey on film, including the Hayden Survey Camp near the head of Pelican Creek, 15 miles east of Yellowstone Lake.

– WILLIAM HENRY JACKSON, COURTESY LIBRARY OF CONGRESS –



Grand Cañon of the Yellowstone River

William Henry Jackson

– COURTESY LIBRARY OF CONGRESS –

Geologist and Civil War physician Ferdinand V. Hayden (sitting, left) was a seasoned veteran of Western surveys when he was tapped to lead the 1871 survey of the Yellowstone country that would become the world's first national park in 1872.





CLASSIC TRUE WEST

FROM THE TRUE WEST ARCHIVES

Editor's Note: Australian author Peter Brand's latest Western book, *Doc Holliday's Nemesis: The Story of Johnny Tyler & Tombstone's Gamblers' War* is reviewed on page 52. The late Roger Jay, a regular contributor to *True West*, collaborated frequently with Brand. The two shared a passion for the history of the sporting men of the West, as illustrated by these two stories from the November 2001 issue of *True West*.

FRIENDS AND ENEMIES: Dan Tipton and Johnny Tyler

DAN TIPTON AND THE EARP VENDETTA POSSE BY PETER BRAND

Daniel Tipton's name is not well known in the annals of the West. His character has never been portrayed in any Hollywood versions of the Tombstone story. Yet, when Wyatt needed loyal and reliable men, Tipton stepped out of the shadows to be counted as an Earp Vendetta rider.

Daniel Gordon Tipton, a New Yorker and former Union Navy man, was acquainted with the Earps. When Virgil Earp was ambushed on December 28, 1881, Wyatt realized that he had to surround himself with trustworthy men who would not be intimidated by further Cow-boy threats.

On February 15, 1882, Tipton clashed violently with Cow-boy troublemaker Ben Maynard in the Alhambra Saloon. The source of their dispute was rooted in the Earp/Cow-boy war, and Tipton earned a nasty gash under his right eye when he was struck by Ben Maynard's six-shooter.

Referred to thereafter as a "warm friend" of the Earp crowd, on March 18, 1882, Tipton was playing pool with the Earps at a Tombstone saloon when Cow-boy assassins murdered Morgan from the darkness of a back alley. At that moment, Wyatt Earp closed ranks, gathered his Vendetta posse and set out to avenge Morgan's death.

After the killing of Frank Stilwell at the rail yard on March 20, 1882, the group returned to Tombstone, picked up Vermillion, Smith and Tipton and rode out to Pete Spencer's wood camp. Here the riders found Florentino Cruz and shot him to death on March 22, 1882.



Earp associate, gambler and U.S. Customs Inspector Daniel G. Tipton's life ended as prisoner 9801 in the Ohio Federal Prison in 1898. He'd been convicted of smuggling false labor certificates for Chinese laborers.

— AUTHOR'S COLLECTION —

Wyatt and his men were now deputy U.S. marshals wanted for murder.

Smith and Tipton then separated from Wyatt, returned to Tombstone, and were arrested by County Sheriff John Behan for aiding the Vendetta posse. The charges were dismissed.

Tipton stepped into the fray again in the early hours of March 27, 1882. He left Tombstone for Henry Hooker's Sierra Bonita Ranch in Willcox armed with information and money. Wyatt and his men managed to evade timid Sheriff John Behan and ride east to New Mexico. In Albuquerque, after Doc and Wyatt argued, Holliday and Tipton separated from the group, traveling to Colorado. The

Southern dentist and Tipton, the ex-Union seaman, made odd traveling companions, except for their love of alcohol and gambling.

Tipton rejoined the Earp Posse when it finally arrived in Trinidad, Colorado. He would then travel with the Earps to Gunnison, where the small group spent the summer of 1882.

In the following years, Dan Tipton worked as a U.S. customs inspector and made El Paso, Texas his home. Always the gambler, Tipton's luck ran out in June, 1897, when he was arrested for smuggling false Chinese labor certificates across the border. He was found guilty and sentenced to 20 months in Ohio Federal prison. Tipton, who was suffering from advanced Bright's disease, pleaded with the judge for leniency, but Daniel Tipton died behind bars on February 28, 1898.



Long before Dan Tipton joined the Earp Vendetta Posse against the Cow-boys, he had become an enemy of the Clanton-led mob when he was beaten by Ben Maynard in Tombstone's Alhambra Saloon.

— TRUE WEST ARCHIVES —



**DOC'S NEMESIS:
JOHNNY TYLER
BY ROGER JAY**

Tombstone, October 12, 1880. The Oriental Saloon. Each was armed—as was the custom among the sporting class in Tombstone—and a fight between Johnny Tyler and Doc Holliday seemed imminent. In the nick of time, mutual friends separated the “well-known sports” and Tyler retired from the field.

His blood up, Doc turned his wrath on the proprietor, Milt Joyce, who reprimanded Doc for causing a scene. That exchange escalated into a shootout and a brawl, leaving Doc so gore-stained, onlookers feared for his life.

John Tyler and Doc Holliday were enemies to the hilt. Interviewed by the *Leadville Daily Democrat*, August 20, 1884, Doc said flatly that his troubles with Billy Allen could be traced to Tyler and the grudge he bore Holliday since Tombstone.

Doc may have met his nemesis en route to Tombstone from Prescott in September 1880. Doc's journey dovetails neatly with the San Augustin Festival in Tucson, a gambler's paradise. It's unlikely Doc would have missed this celebration, which was directly on his route. And the *Arizona Star* of August 27, 1880, notes the arrival of J.E. Tyler of Tombstone at the Palace Hotel in Tucson one day before the fiesta was to begin. Doc and Tyler could hardly have avoided each other in the gambling enclosure, and the Tucson papers reported several skirmishes between unnamed sports at the fairgrounds.



A dispute between Johnny Tyler and Doc Holliday in Tombstone's Oriental Saloon (above) in 1881 led to Wyatt Earp throwing Tyler out of the gambling house and into the street.

— TRUE WEST ARCHIVES —



Doc Holliday and Johnny Tyler would both meet up again in the violent and dangerous gaming rooms and saloons of Leadville, Colorado (left).

— COURTESY NYPL DIGITAL ARCHIVES —

Less than a month later, Doc and Tyler clashed at the Oriental.

Wyatt Earp later claimed that Tyler headed a “coterie” of gamblers intent on taking over the gambling concessions there. When Tyler made his play, probably in early February 1881, Wyatt reportedly grabbed him by his ear and sent him tumbling into the street, while Doc kept Johnny's companions at bay with a nickel-plated six-gun. This means that Tyler was still causing trouble some five months after his set-to with Doc.

It seems that wherever Doc Holliday traveled, whether to Tucson, Tombstone or Leadville, trouble was there waiting. That is, trouble in the name of one Johnny Tyler.



TRUE WEST ARCHIVES

For the first time ever, every issue of *True West* magazine is now online, including Peter Brand's and Roger Jay's articles. To subscribe to the *True West Archives*, go to TrueWestMagazine.com.

Our past awaits you!

BY JOHNNY D. BOGGS

Following the Tracks of the Kansas Pacific

Discover the beauty and history of the plains from Kansas City, Missouri, to Denver, Colorado.

The American West and American railroads are filled with myths and legends.

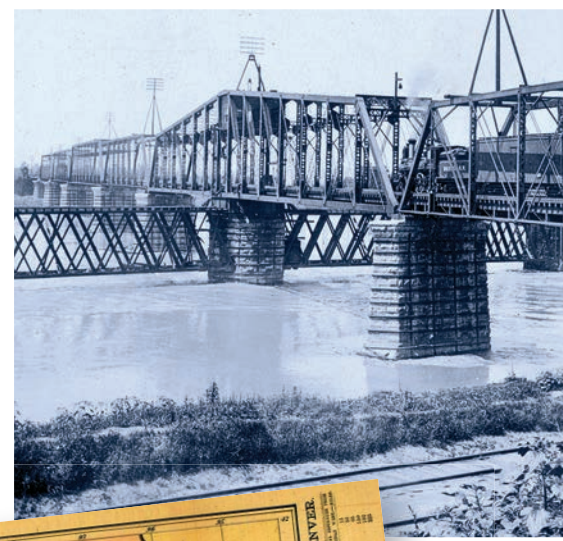
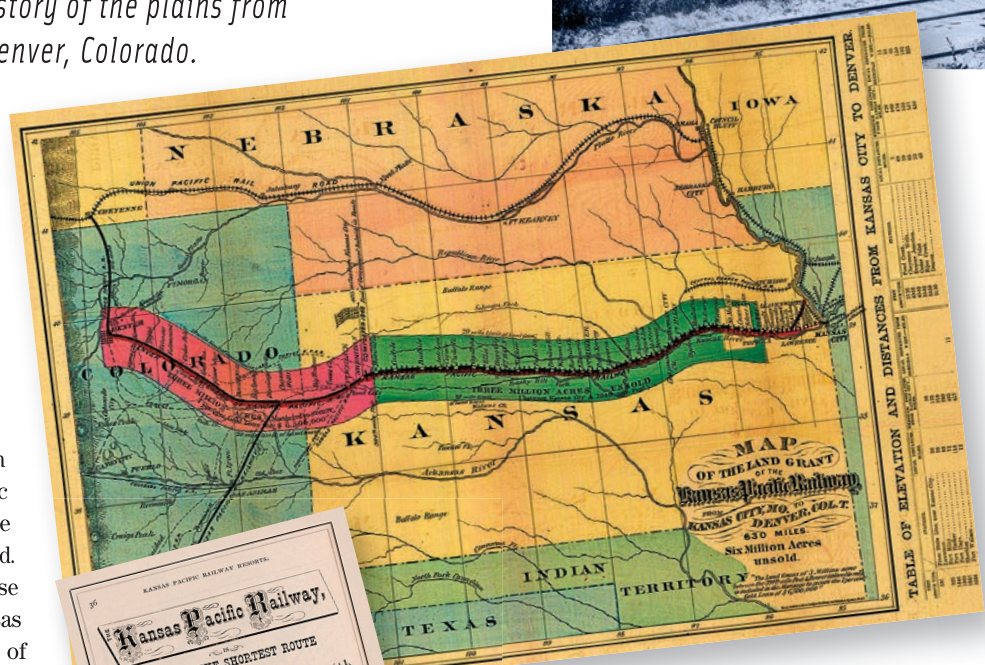
Some of them have been debunked, or at least questioned—like William F. Cody’s reputed buffalo-hunting contest against William Comstock near present-day Oakley, Kansas. Others are generally accepted, like the linking of the coasts by rail when the Central Pacific and Union Pacific met in Utah in 1869 to complete America’s first transcontinental railroad.

Often overlooked in both of those events is the role played by the Kansas Pacific Railway, which made a lot of Old West history.

The Race West

The KP had its origins in 1855, when the Leavenworth, Pawnee & Western Railroad was chartered. In 1862, President Abraham Lincoln’s signing of the Pacific Railway Act left the LP&W eyeing transcontinental glory, and in 1863, the LP&W had a new name, the Union Pacific Railway, Eastern Division, though it had no connection with the UP that was laying tracks west from Omaha, Nebraska. When the Pacific Railway Act was revised in 1864, granting westbound construction of the transcontinental railroad to the first company to reach the 100th meridian, the race was on. Yes, the Union Pacific won the beefy contract, but the railroad that became the Kansas Pacific Railway in 1869 kept making history.

While the railroad’s groundbreaking began in Wyandotte (now part of Kansas



When the Kansas Pacific Railway was completed between Kansas City, Missouri, and Denver, Colorado, on August 15, 1870, a branch line from Denver to a junction in Cheyenne, Wyoming Territory, was already in operation. This made the railroad the first true transcontinental railroad to carry passengers from coast to coast without a ferry crossing because of the Hannibal Bridge (above) across the Missouri River in Kansas City, which was constructed in 1869.

— MAP COURTESY TRUE WEST ARCHIVES/HANNIBAL BRIDGE PHOTO COURTESY NYPL DIGITAL COLLECTION/KPRR HANDBILL COURTESY BEINECKE LIBRARY, YALE UNIVERSITY —

City, Kansas), the Missouri side of the city still honors its transportation history (Arabia Steamboat Museum, National Airline History Museum, 1914’s Union Station). By November 1864, the rails had reached Lawrence, and that helped the city burned by William Quantrill’s raiders in 1863 rise from the ashes to become the vibrant, historic city it is today (Watkins Museum of History).

In June 1866, the tracks hit Junction City (Geary County Historical Museum) and neighboring Fort Riley (U.S. Cavalry Museum, Custer House), the railroad’s planned western terminus. But Denver wanted a railroad, too, and Coloradans’ voices were heard in Washington, D.C., where President Andrew Johnson authorized a railroad line—funded primarily by German investors—to connect Denver.



Kansas Cowtowns

In the spring of 1867, the iron rails put Abilene (Dickinson County Historical Society, Old Town Abilene, Abilene & Smoky Valley Railroad) on the map as a shipping point for Texas longhorns. “The first shipment was made on the 5th of September,” the *Chicago Tribune* reported on November 14. “On the 24th, 25,000 head of cattle were gathered at the station waiting shipment, and 10,000 more were on the way from Texas. Next season it is calculated that not less than 200,000 head of beeves will go to the Abilene market for sale and shipment.”



By autumn, the rails reached Ellsworth, 224 miles from Wyandotte, so when Abilene’s run as a cowtown ended in 1871, Ellsworth (Ellsworth County Historical Society Museum) was ready to take over. Two weeks after reaching Ellsworth, Hays (Fort Hays State Historic Site) had a railroad, too.

Railroaders had to eat, and Cody kept their bellies filled with buffalo. In 1868, Cody said, he defeated Comstock, 69-46, in a buffalo-shooting contest. Did it happen? Biographer Louis W. Warren says no, at least not the way Cody claimed. In *Memories of Buffalo Bill*, Cody’s widow mentioned a poster offering Kansas Pacific excursions to the contest—but the railroad didn’t become the KP until March 3, 1869, not the only factual error in a book written with press agent Courtney Ryley Cooper. Historian Steve Friesen, however, notes that there’s enough archaeological evidence, and plenty of stories, to suggest some truthfulness to the legend. No matter your thoughts, the monument near Oakley is worth seeing.



A tour following the historic Kansas Pacific Railway across the heart of the Sunflower State should include stays in historic hotels, such as the Midland Railroad Hotel in the former cowtown of Ellsworth, which was founded in 1867 in anticipation of the coming railway.

— MIDLAND RAILROAD HOTEL PHOTO COURTESY KANSAS TOURISM/RAILWAY BROCHURE COURTESY BEINECKE LIBRARY, YALE UNIVERSITY —

Comstock didn’t live long enough to add his opinion. Indians killed James Fenimore Cooper’s grand-nephew, operating as a scout for the 7th Cavalry out of Wallace (Fort Wallace Museum), on the Solomon River in August 1868, the month the railroad reached Wallace County. There construction stalled until October 1869 while the newly renamed Kansas Pacific Railway looked for more money.

Denver Bound

In March 1870, westbound rails entered Kit Carson, Colorado, and tracks started moving east out of Denver. Coloradans had been busy. The Denver Pacific Railway and Telegraph Company, incorporated in 1867, linked Denver with the Union Pacific in Cheyenne, Wyoming, in June 1870.

The construction of the Kansas Pacific Railway across the eastern plains of Kansas inspired Illinois cattle broker Joseph McCoy to build stockyards and a drovers’ boardinghouse in a new railhead in Abilene, Kansas, in 1867. The city of Abilene celebrates its heritage as one of the great cowtowns at its annual Chisholm Trail Days every Labor Day weekend, but 2020’s celebration was canceled because of COVID-19.

— PHOTOS COURTESY KANSAS TOURISM —



Historical railroad enthusiasts following the route of the original Kansas Pacific Railway from Omaha to Denver should schedule a tour of the Colorado Railroad Museum in Golden, Colorado. The 1881 Baldwin 2-8-0 steam engine Denver & Rio Grande # 346 is one of the primary locomotives used to pull passenger trains at the park.

- COURTESY COLORADO RAILROAD MUSEUM -

KP tracks from the east eventually reached Hugo (Limon Heritage Museum Railroad Depot in nearby Limon) and Deer Trail (Deer Trail Pioneer Historical Museum). On the morning of August 15, 1870, 10 and a quarter miles separated the KP's end of track from Denver. A race began for the midpoint at Comanche Crossing. Railroad crews, headed by Major L.H. Echoltz, departed from Denver, and another left from the east under one E. Weed. "The Weed party won," the *Atchison Daily*

Champion reported, "completing their 5 1/8 miles at 12:30. The last rail was laid at 2:30 this afternoon."

A marker commemorates the event at Lyons Park in Strasburg, née Comanche Crossing.

Coast-to-Coast

The Kansas Pacific Railway formally opened on September 1, 1870. Passengers could leave Denver (History Colorado Center; nearby Golden's Colorado Railroad Museum and Buffalo Bill Museum and

Grave) and be in Kansas City, some 639 miles away, in 36 hours.

The railroad cost more than \$23 million, the *Nashville Union and American* reported, adding: "The government has done less for this road than for the Union and Central Pacific Railways, only giving it a subsidy of about nine thousand per mile, when we average the whole distance of the route, and it is remembered that the last 200 and 34 miles was finished by private subscription."

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A WIDE SPOT IN THE ROAD

But there's more to this story because what history calls the first transcontinental railroad, technically, wasn't. Sure, the UP-CP linked Sacramento and Omaha, but the Missouri River separated Omaha from Council Bluffs, Iowa. Passengers and freight had to cross the Big Muddy by ferry or ice bridges to catch the next train. Not until March 22, 1872, did a railroad bridge link those burgs. But on June 30, 1869, a bridge over the Missouri connected the two Kansas Cities by rail.

Which means the KP completed America's first coast-to-coast rail connection.

"The people of the United States, and particularly those of the West and South, owe a debt of gratitude to the directors of the Kansas Pacific Railway," the *Union and American* continued, because "they have secured the most direct route from the Eastern Seaboard and the Southern States yet completed to the Pacific" and "have aided the people to become prosperous...."



Johnny D. Boggs highly recommends Kansas City's and Denver's downtown libraries.

MONUMENT ROCKS

The biggest misconception of Kansas is that unless you like wheat, sunflowers and flatness, there's not much to look at. About 20 miles south of Oakley, however, chalk pyramids rise up to 70 feet above the prairie. Call it Kansas's Monument Valley.

"These Monument rocks are considered the most remarkable on the plains," *Harper's* Theodore H. Davis wrote in 1865. "At a distance it is difficult to realize that they are not the handiwork of man, so perfectly do they resemble piles of masonry."

Designated a National Natural Monument in 1968 (Kansas's first) and considered one of the state's eight wonders, this Cretaceous Period creation has a part in Old West history, too. The rocks, also called the Chalk Pyramids, were used as landmarks to guide travelers along the Smoky Hill Trail during the Colorado gold rush in 1858.

The park is open daily sunrise to sunset.



Monument Rocks National Natural Landmark is a surprising and awe-inspiring geologic wonder 25 miles south of Oakley in northwestern Kansas.

— COURTESY KANSAS OFFICE OF TOURISM —

GOOD EATS AND SLEEPS

GOOD GRUB: Q39, *Kansas City, MO*; **The Cozy Inn**, *Salina, KS*; **AlleyWay Cafe**, *Cheyenne Wells, CO*; **Rookies of Strasburg**, *Strasburg, CO*; **Pete's Kitchen**, *Denver, CO*

GOOD LODGING: **The Eldridge Hotel**, *Lawrence, KS*; **Abilene's Victorian Inn Bed & Breakfast**, *Abilene, KS*; **Midland Railroad Hotel**, *Wilson, KS*; **The Oxford Hotel**, *Denver, CO*

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~ Our Past is Our Future ~

BY SHERRY MONAHAN

The Bounty of the Hunt

Once a necessity to sustain life in the West, wild game became a gourmet menu item in the late 19th century.



Soldiers and hunters from Fort Verde joined in a hunt in Oak Creek Canyon, Arizona, in January 1887, to bring wild game back to the fort's butchers to help augment the daily Army rations.

— EDGAR ALEXANDER MEARNES, COURTESY LIBRARY OF CONGRESS —

Venison is a word that is synonymous with deer today, but in the 1800s it was considered any wild game. In fact, Webster's 1895 dictionary defined it as, "hunting, game. Beasts of chase. Formerly, the flesh of any of the edible beasts of the chase, also game birds; now, only flesh of animals of the deer kind." *The Black Hills Daily Times* in Deadwood, South Dakota, noted in 1890, "A load of venison, deer and mountain sheep... Charley Sasse secured the entire lot for his market."

Wild game was often hunted by pioneers, explorers and campers on the frontier, but restaurants elevated a simple piece of venison. They prided themselves on having wild game, and having it was an event or offered for special occasions. Many restaurants in Kansas City, Missouri, offered wild game on their 1871 Christmas bills of fare. The Pacific House offered haunch of venison with game sauce, venison cutlets ala Chasseur and saddle of antelope with currant jelly. The Broadway and the St. Nicholas offered venison steak with currant jelly.

C.H. Imhoff was a young manager of the Commercial Hotel in Lincoln, Nebraska,

when he decided to offer an annual game dinner. He knew this was being done back East, but most in Lincoln thought that it was too much of an undertaking. Imhoff didn't think so, and in December 1884 he served game to 300 diners. The dining hall was decorated with taxidermy quail, prairie chickens, pheasants, duck, geese, squirrels, hares and other game. His chef, Jackson Johnson, created delectable meals that included game broth, baked trout, saddle of antelope, black tail deer with sauce Madere, leg of elk, wild goose, duck, quail, pheasant, elk steaks with mushrooms, venison cutlets with sauce piquant and pigeon pie.

To get the game for their meals, local restaurant owners often advertised they were looking to secure wild game for their menus. In Tombstone, Arizona, Isaac "Little Jakey" Jacobs was in charge of the Maison Doree's kitchen, and one of his many duties was to procure meat for the restaurant. He placed ads in the local paper soliciting wild game and was soon preparing delicious meals with it. Farther north in Cooke (City), Montana, the Cosmopolitan Hotel offered wild game to its patrons. Johnny Allen ran the hotel and served local mountain trout, elk steaks and black tail deer stew daily in 1886.

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In October 1897 the Brown Palace in Denver, Colorado, offered a variety of ducks on its menu, including plover, teal and mallard. It also offered quail and prairie chicken. Normally having duck on a menu wasn't a bad thing, but instead of being applauded for its grand menu items, the Brown was fined \$25 and costs for it. After dining at the hotel, Game and Fish Department Commissioner T.S. Swan filed a complaint that he was served teal duck. He used that evening's menu as evidence citing that it was illegal to have teal duck because it was not in season. Despite the hotel's attorney's efforts, the hotel was fined. The Brown Palace also served a variety of venison including loin of elk and the trendy venison with currant jelly.

Today, you can hunt your own or possibly find game meat locally. If not, you can order a variety of wild game venison raised on historic land at Broken Arrow Ranch in Ingram, Texas, elk and other items from the historic Sayersbrook Bison Ranch in Hermann, Missouri, or elk, bison and wild boar from the Jackson Hole Buffalo Meat Company in Jackson, Wyoming. If you're traveling in the West you can also dine out at the many historic restaurants that offer wild game.



Sherry Monahan kicked off her journey into Old West cuisine, spirits and places by authoring *Taste of Tombstone*. Visit SherryMonahan.com to learn more about her books, awards and TV appearances.

VENISON STEAKS WITH CURRANT JELLY

4 venison steaks, about 5 oz each
bacon fat or olive oil
½ teaspoon salt per steak
freshly ground black pepper to taste
1 teaspoon butter
1 cup beef stock
2 tablespoons red currant jelly
1 teaspoon celery seed

Coat the steaks with a little fat or olive oil and then the salt and pepper. Set aside. Place the butter, stock, jelly and celery seed into a small sauté pan and heat over low. Once the butter has melted, stir and increase the heat to high and bring to a boil. Reduce heat to simmer until the sauce has reduced almost by half. Heat the grill and cook the steaks over moderate heat for 3-5 minutes on each side, turning once.

Venison should be cooked medium rare. Allow the steaks to rest for 5-10 minutes and then serve with the sauce poured over them.

Recipe adapted from Benton, Montana's
The River Press, May 10, 1882



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Duels, Dice and the Sporting Life

Peter Brand's long-awaited biography of Johnny Tyler, a new Pleasant Valley Western, biographies of a Texas Ranger and Calamity Jane and the latest interpretation of Tombstone.

Western history bookshelves are filled with biographies of the well-known and famous, and that is especially true for men and women such as the Earps and Calamity Jane (see reviews below), so it is especially satisfying to receive new biographies of lesser-known historical figures such as Chuck Parson's bio of Texas Ranger Lee Hall (see Jim Wilson's review, below) and Peter Brand's latest, *Doc Holliday's Nemesis: The Story of Johnny Tyler & Tombstone's Gamblers' War* (TombstoneVendetta.com, \$30).

Brand, a well-respected Old West historian from Australia, specializes in researching and writing biographies of men whose lives intersected with the infamous characters of the Earp-Cowboy conflicts in Tombstone and Cochise County in Arizona Territory. His excellent biography of gambler Johnny Tyler showcases his adroit and detailed research skills and should be of immediate great interest to students and scholars of the late-19th-century Western boomtown era of vice, gambling and saloons.

Tyler, a confirmed member of the sporting life fraternity, was well-known in the gambling communities he frequented during his alcoholic, violent and unfulfilled life, and Brand brilliantly chronicles the gambler's misguided life from his childhood to his burial in an unmarked grave. "Johnny Tyler left no memoirs, diaries nor personal recollections," writes Brand, "so his life has been traced through the use of contemporary newspapers and historical documents. Tyler emerges as an aggressive gambler, a dangerous enemy, and a man seemingly

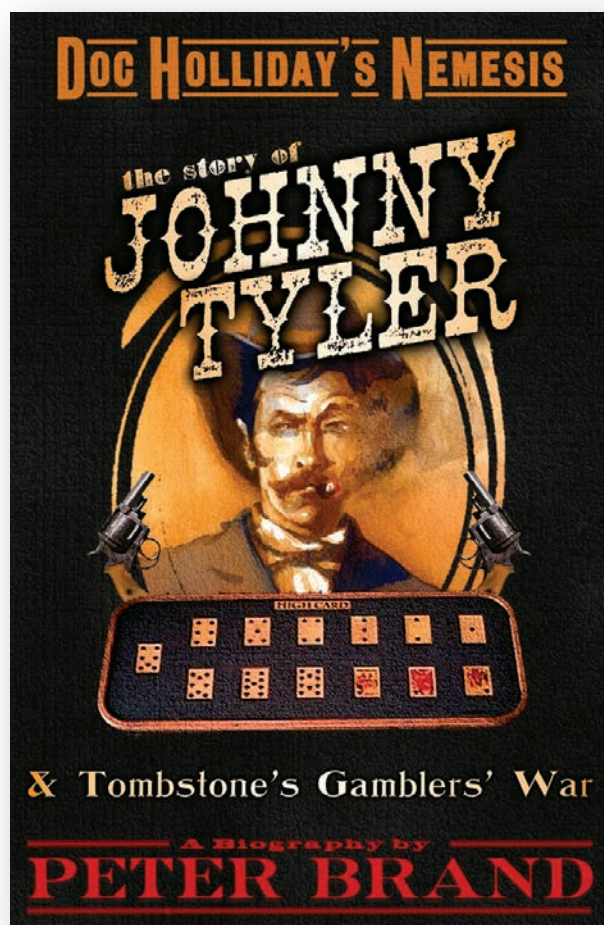
seduced by life on the edge, who ultimately was not able to control his addictions."

The Story of Johnny Tyler is an excellent addition to Brand's growing, self-published biographical series of lesser-known characters of the Tombstone-era, including *Wyatt Earp's Vendetta*, *Posse Rider: The Story of Texas Jack Vermillion*, *J.W. Hawkins: Private Detective* and *Perry Mallon: The Man Who Arrested Doc Holliday*. In addition, Brand's biography is an excellent primer in the fraternal nature of the gamblers' wars and feuds of the post-Civil War West, including the violent conflicts that embroiled Tyler and Holliday in Tombstone and Leadville and the significance of vice as an important economic force in the day-to-day lives of Western boomtowns. A bonus to all readers is Brand's preface on the game of faro, a game of chance that Brand notes was both "the most popular card game in 19th-century America" and Tyler's "addiction and the cause of much of the trouble in his life."

Brand, who has been a dedicated and well-respected member of the Wild West History Association for many years, credits his friendship with fellow Earp-Holliday historian, the late Roger Jay, with sparking

his interest in Johnny Tyler, and his ultimate "determination to write his [Tyler's] life story." I highly recommend Brand's poignant and well-told biography of Johnny Tyler. As Brand himself says, "[Tyler's] story highlights the nature of frontier gambling and the sudden violence that often scattered the cards and stained the green cloth with blood."

—Stuart Rosebrook



ROUGH DRAFTS



— PHOTO BY ROBERT RAY —

Fall is a great time to begin a new reading list. Here are some favorites I've recently received in my mailbox and recommend you put on your autumn reading schedule:

Blood and Silver: A Novel by Vali Benson (Tellwell, \$18): Benson's debut novel, set in Tombstone, Arizona Territory, is a fast-paced mystery adventure with a 12-year-old heroine who has to escape a brothel and evil madame to survive.

Stardust Trail: A Nate Ross Novel by J.R. Sanders (Level Best Books, \$14.44): Native Kansan Sanders writes from his adopted hometown of Los Angeles and brings his experiences as a former police officer and private investigator to bear in his B-movie cowboy murder mystery.

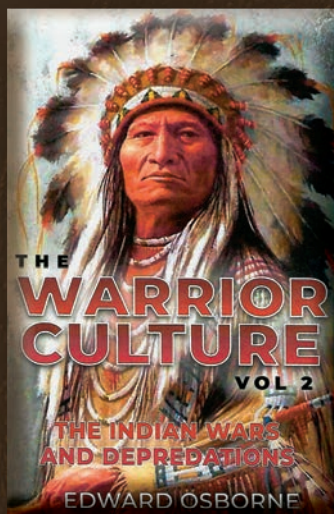
Big Wonderful Thing: History of Texas by Stephen Harrigan (University of Texas Press, \$35): The massive single-volume history of the Lone Star State by preeminent Texas historian Harrigan can be read in one sitting or savored just a chapter at a time.

War and Peace on the Rio Grande Frontier, 1830-1880 by Miguel Angel Gonzalez-Quiroga (University of Oklahoma Press, \$50): Gonzalez-Quiroga's history of the border between Mexico and the U.S. brings voice to historical perspectives from both sides of the contested river valley.

Desert Dust: One Man's Passion to Uncover the True Story Behind an Iconic American Photograph by Paul W. Papa and R.J. "Gill" Gillilan (HPD Publishing, \$18.95): The authors investigate Verne Wood's famous photograph of a wild palomino stallion and the drama that unfolded after the image was taken near Rawlins, Wyoming, in 1945.

The Whiskey Row Fire of 1900 by Bradley G. Courtney (The History Press, \$23.99): Courtney, whose feature on Virgil Earp is on pages 18-25, has written the definitive chronicle of the fire that altered Prescott, Arizona, history.

—Stuart Rosebrook

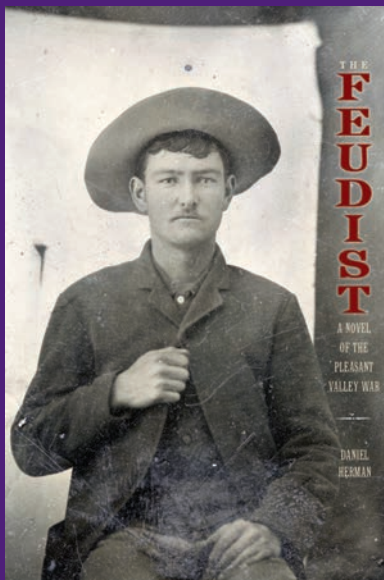


“Even more important than its expansion of battle history, Warrior Culture and the Indian Wars includes a focus on the lasting modern impacts of Custer’s Last Stand and the battle of Wounded Knee...” “Osborne’s observations and questions are thought-provoking...” “Authoritative, controversial, and steeped in footnoted references and scholarship, Warrior Culture: The Indian Wars is highly recommended for any college-level reader or western history enthusiast...”

— Diane Donovan, *Midwest Book Review*

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In 1887, Arizona’s Pleasant Valley erupted into vicious feuding. Who were the good guys; who the bad? Was there any way to know the difference? In this taut, suspenseful novel, Daniel Herman tells the story of an apprentice cowboy who finds himself drawn ever deeper into Arizona’s “dark and bloody ground,” with its confusing welter of conflicts and its clashing array of personalities.

“Daniel Herman’s novel pulls the reader into a time and place we think we know, but don’t. *The Feudist* is a love story, a coming-of-age story, and a vicious war story, all rolled into one.” —Melody Groves, author of *She Was Sheriff*

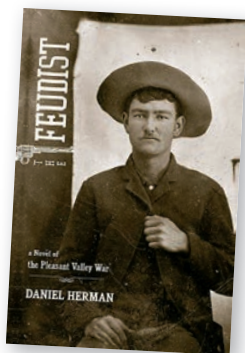
THE FEUDIST: A NOVEL OF THE PLEASANT VALLEY WAR

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Arizona's Legendary Feud

Graham-Tewksbury Feud historian Daniel Herman's most recent work, *The Feudist: A Novel of the Pleasant Valley War* (TCU



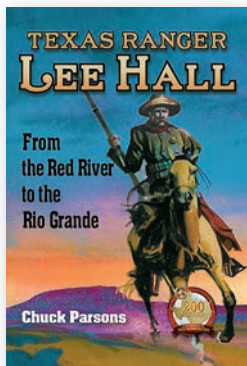
Press, \$22.95), is a historical novel that tells the story of a fictional character, Ben Holcomb, who ventures into Pleasant Valley and gets drawn into the feud. Through several twists of fate he finds himself connected to all the parties involved including the

Grahams, Tewksburys, the vigilantes, lawmen and even the Mormons. The author cleverly mixes several real people, including the Blevins, Grahams and Tewksburys, with fictional names for real people that the discerning reader can easily recognize. Herman has crafted a wonderfully written story of the many elements, characters and participants of the West's most famous and deadly feud. His insightful storytelling and expertise on the real story of the Pleasant Valley War are evident.

—Marshall Trimble, *Arizona State Historian and True West's "Ask the Marshall" columnist*

A Ranger of Many Hats

Texas Ranger Lee Hall (University of North Texas Press, \$29.95) by Chuck Parsons is a well-documented biography of Jesse Lee Hall. While Hall was a well-known Texas Ranger, he was also a deputy sheriff,



deputy United States Marshal, Indian agent and captain in the U.S. Army. His was an exciting life from his days taming the Nueces Strip to dealing with Comanche leader Quanah Parker to his service during the Philippine Insurrection.

Parsons does an exhaustive job documenting the life of this great Texan and great American.

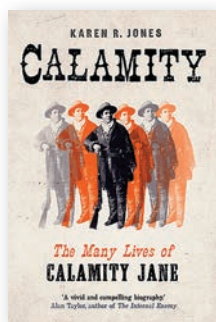
—Jim Wilson, *a retired Texas peace officer, former sheriff and a lifelong student of Western history*

An Enigma In Buckskin

Calamity: The Many Lives of Calamity Jane by Karen R. Jones (Yale University Press, \$28) digs deep into details, misconceptions and myths that surround this lady of mystery. Lucid and lively, this book is a must-have for anyone interested in frontier women, 19th-century celebrities or history. Calamity Jane was a remarkable woman of the American West, shrouded in mystery and myth; this book helps solve the enigma that is Calamity Jane.

A raconteur with a tendency for unorthodoxy, she was certainly memorable and witnessed extraordinary times. Much like Billy the Kid's, Jane's origins are sketchy at best. History picks her up in 1872 in Wyoming as a gutsy young woman dressed in soldier's clothes who saves an Army captain from ambush.

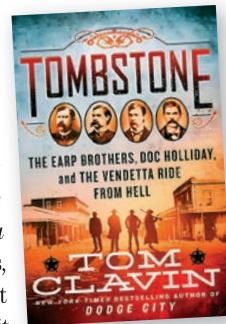
—Melody Groves, *author of When Outlaws Wore Badges*

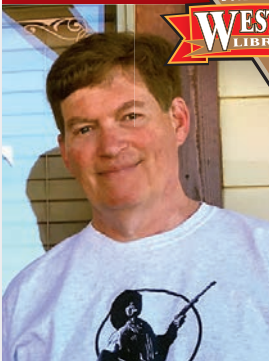


Tombstone Errata

While the reader unfamiliar with Tombstone and Earp history may find *Tombstone: The Earp Brothers, Doc Holliday, and the Vendetta Ride From Hell* (St. Martin's, \$29.95) quite readable—it is—it is so filled with errors that it cannot be recommended, and the only reason it should appear on a collector's bookshelf is if he/she has determined to be a completist of everything written on these topics. Early on in this volume, the prologue, the author exposes his presuppositions and biases including his reference to Sheriff John Behan as "that peacock of a sheriff," as well as the author's expression of pleasure that Behan, Frank Stilwell, Indian Charlie and Curly Bill Brocius are all in "Hell, where they belonged." Maybe so, but let the reader make those determinations, if they wish, after reading the book, not from the author telling them what to believe before getting into the first chapter. If that's his thesis statement, it's very narrow in scope.

—Roy B. Young, *co-editor of A Wyatt Earp Anthology: Long May His Story Be Told*





A PHYSICIAN-HISTORIAN SHARES HIS LOVE OF WESTERN ART BOOKS AND AUTHORS

Dr. Larry Len Peterson is the vice chairman of the C.M. Russell Museum Board of Directors and the recipient of the 2019 Montana Heritage Guardian Award, the highest honor bestowed by the Montana Historical Society. His books include *Charles M. Russell, Photographing the Legend* (2014) and *American Trinity: Jefferson, Custer, and the Spirit of the West* (2017), among others. Peterson's forthcoming *The American West Reimagined* (2021) profiles 120 artists and is accompanied by 560 spectacular color illustrations. Among his favorite art books are:

1 **Albert Bierstadt: Witness to a Changing West** ed. by Peter H. Hassrick (University of Oklahoma): Hassrick, the dean of Western art historians, wrote, "Bierstadt was there to record history through breathtaking scenery and vivid human display."

2 **Joe De Yong: A Life in the West** by William Reynolds (Alamar Media): According to Reynolds, "De Yong contributed much to the fabric of the cultural West and, most important, brought an understanding and appreciation of the need for authenticity and proper detail in the representation of the American West."

3 **Maynard Dixon's American West: Along the Distant Mesa** by Mark Sublette (Medicine Man Gallery): Sublette wrote, "Each journey, each illustration, each mural completed, every

gallery show, and every job leads Dixon's development as an artist."

4 **Eanger Irving Couse: The Life and Times of an American Artist, 1866-1936** by Virginia Couse Leavitt (University of Oklahoma): Leavitt wrote, "In their desire to record what was perceived as a vanishing race, Couse and other artists attempted to capture something of the spirit of the American Indian through mood and color, myth and artifact."

5 **Tepee Smoke: A New Look into the Life and Work of Joseph Henry Sharp** by Forrest Fenn (One Horse Land & Cattle Co.): Fenn says, "[Sharp] described [to Bert Phillips and Ernest Blumenschein] the fresh, open beauty of the land [Taos], the timeless way of life, and the enormous diversity such subjects offered the painter"

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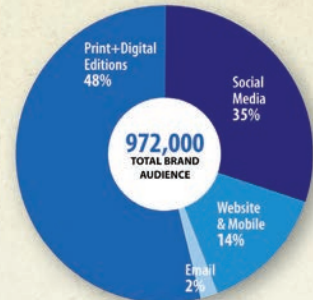
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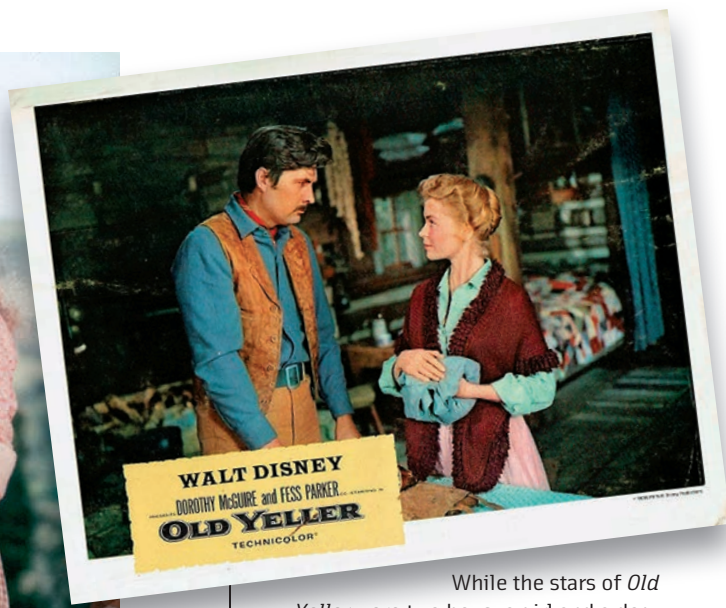
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It Made 'Em Cry

The family classic Old Yeller is poignantly and lovingly recalled by its youngest cast members.



Character actor Jeff York (center), who had costarred as Mike Fink with Fess Parker in the Davy Crockett series, and 13-year-old veteran TV actress Beverly Washburn were cast as the friendly father and daughter neighbors of the Coates family, including Kevin Corcoran as younger brother Arliss.

While the stars of *Old Yeller* were two boys, a girl and a dog, Walt Disney anchored his cast with seasoned headliners Fess Parker and Dorothy Maguire as the parents of Travis and Arliss.

— ALL IMAGES COURTESY BUENA VISTA PRODUCTIONS —

In 1956, Fred Gipson stunned readers when his new novel began, “He made me so mad at first that I wanted to kill him. Then later, when I had to kill him, it was like having to shoot some of my own folks. That’s how much I’d come to think of the big yeller dog.” Still read in schools across the country, frequently in conjunction with watching the film, it’s often cited as the book that first revealed to readers that the written word could make them cry.

Inspired by the tales Gipson’s Texas pioneer grandparents told him, *Old Yeller* is about an adolescent boy, Travis; his kid brother, Arliss; and their mother who, with father away on a cattle drive, are helped by a huge, lop-eared yellow dog who wanders onto their homestead to steal food, and becomes their protector. Walt Disney bought the book, and rejected all entreaties to

soften its ending: this was the story readers had made a best-seller, and this was the story he would tell.

With only seven characters, the cast had to be strong: Father was Fess Parker, an international sensation as Davy Crockett; lovely Dorothy Maguire, Oscar-nominated for 1947’s *Gentlemen’s Agreement*, was Mother. And in a memorable appearance, soon-to-be *Rifleman* star Chuck Connors was the neighbor who owns Yeller, but kindly trades him for a horny-toad.

But the movie truly belongs to the children and the dog. Tommy Kirk had already starred in *The Hardy Boys* serials on *The Mickey Mouse Club*. He didn’t have to audition, “because I was under contract already. The script arrived and they said, you have your wardrobe fittings next Wednesday.” Kevin Corcoran, who’d play

Arliss, was also a *Mickey Mouse Club* alumnus. “We were about five years apart,” Kirk recalls. They would co-star in six Disney movies, usually playing brothers. “Kevin was the person I was most close to at Disney. We became very good friends and remained so until he recently passed away.”

Beverly Washburn played Lisbeth, diligent daughter of hilariously shiftless Bud Searcy (Jeff York), the only man left home to look after “the women-folk” during the cattle drive. A well-respected child actress who’d starred in the pilots of both *Superman* and *Wagon Train*, unlike the boys, Washburn was not signed to Disney, “And I really didn’t think I had a chance; they were doing the *Mickey Mouse Club* and there were so many that could have been wonderful. But I went in and read, I met Walt Disney, and when I got the phone call that I had gotten the role,



Released in 1957, *Old Yeller* was adapted for the screen by the novelist Fred Gipson and writing partner William Tunberg. The film was a box office success, grossing \$13.6 million on its first release, as well as earning the *Motion Picture Exhibitor's* 1958 Golden Laurel for Top General Entertainment.

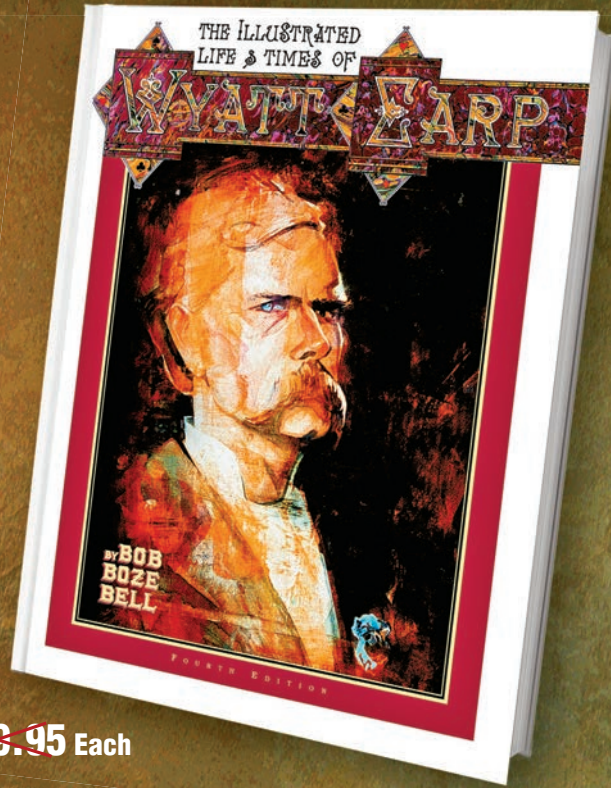
I was just thrilled!" Robert Stevenson, the only Walt Disney director ever to receive an Oscar nomination, for *Mary Poppins*, had directed Washburn twice before, and went to bat for her.

The big, beautiful mongrel who played Yeller was Spike; he'd been rescued from a shelter by the legendary Weatherwax brothers, who'd trained Lassie. Spike was treated well, Washburn remembers with a laugh. "His dressing room was bigger than mine!" Spike didn't have a stand-in: they couldn't find another dog who looked



Disney Mouseketeer Kevin Corcoran was cast opposite fellow Mouseketeer Tommy Kirk as Kirk's younger brother, Arliss, and both of them had many memorable moments on and off screen with Yeller, aka Spike.

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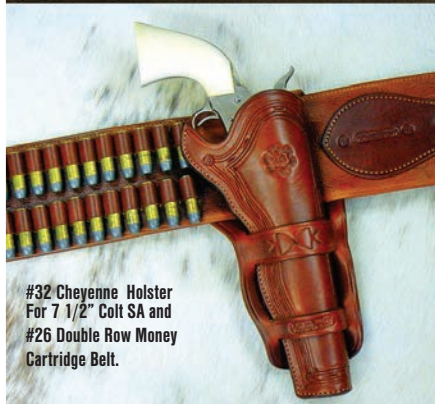
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Chuck Connors was cast as Dorothy Maguire's neighbor and Old Yeller owner Burn Sanderson. Two years later, Connors was cast in the leading role of CBS's *The Rifleman*, which made him a household name and international star.

like him. "Yakima Canutt, was in charge of all the animal fights," Kirk explains. "The encounter between the dog and the bear, and the dog and the wolf." Most of what looked like fighting was play, and Canutt, cinema's finest stuntman, made sure that none were hurt.

It was a happy set, in large part due to Stevenson. "He was so gentle and patient and kind," Kirk says. "He's the kind of guy you'd kill yourself to please him." *Old Yeller* was a hit, a perfect mix of joy and sadness and hope. Kirk says, "Universal themes, like love and loss, are the stuff of great art, and great artists can tap that vein successfully, even if it's only for a moment."

Six years later, Disney released a sequel, *Savage Sam*, from another Gipson novel. They brought back Kirk and Corcoran, but not Washburn. "I had a commitment to do another film," she recalls ruefully, "and I wasn't a big enough name that they would wait for me." They should have waited, and done a rewrite. Despite a strong cast—Brian Keith, Slim Pickens—*Savage Sam* couldn't decide whether it was a sequel to *Old Yeller* or a remake of *The Searchers*. "I hated the script," Kirk admits. "I hated [director] Norman Tokar." Still, Kirk gave such a powerful performance that he was cast as the youngest offspring in *The Sons of Katie Elder*. Then a party he was attending got raided, and marijuana was found. "And I ended up in a jail cell. And I was immediately replaced on *Katie Elder*." All these years later, Tommy Kirk and Beverly Washburn are not only still close friends, they're neighbors.

Spike would go on star in two highly regarded Western TV series, with Brian Keith in Sam Peckinpah's *The Westerner* (1960) and as sidekick to Ralph Taeger in 1967's *Hondo*. He also guested ten times, always as a different character, on *Lassie*.



Tommy Kirk, a veteran of Disney television productions at the age of 14, was cast in his first major film role as the older brother Travis. Based on the success of the film, he went on to costar in the Disney films *The Shaggy Dog*, *Swiss Family Robinson* and *The Absent-Minded Professor*.

BLU-RAY REVIEW

WAGON MASTER (1950)

(R.K.O.—Warner Archive, Blu-Ray \$21.99) *Wagon Master* was among director John Ford's personal favorites, and in this tale of reluctant cowboys escorting a Mormon group west, he provides a blueprint for the *Wagon Train* series. Instead of their usual supporting roles, the boyish leads are Ben Johnson and Harry Carey Jr., leading—not following—Ward Bond and his clan, and handling disreputable women and evil men. This edition includes wonderful commentary by Carey, Peter Bogdanovich and, archivally, Ford himself!



— COURTESY R.K.O. —

Henry C. Parke, Western Films Editor for *True West*, is a screenwriter, and blogs at *HenrysWesternRoundup.blogspot.com*. His book of interviews, *Indians and Cowboys*, will be published later this year.



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"Bob Boze Bell has taken the controversial subject of the Apache leader Geronimo to a whole new fast-paced history lesson with detailed historical time lines, historical photos, some never seen before, and maps. This book should have a place in your Old West Library."

—Gay Mathis

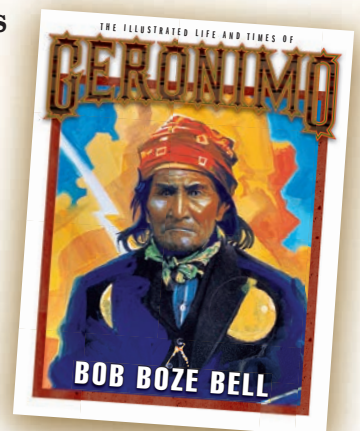
"Loved this book. First, the photos are all great and you get a lot of great history. Second, you get Bob's amazing art. Third, just like all of Bob's books, there is a great sense of humor that shows up in the writing and the art. The book is beautiful, educational and lots of fun."

—Larry Winget



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BY PETER CORBETT

Ouray, Colorado

The historic mining town trades on natural beauty, outdoor adventures.



The historic southwest Colorado mining town's namesake Ute Chief Ouray and his wife Chipeta paused for their portrait by Matthew Brady during peace negotiations with the federal government in Washington, DC, in 1880.

— TRUE WEST ARCHIVES —



A visit to Ouray would not be complete without a visit to one of its world-famous hot springs, including the mineral baths at the Ouray Hot Spring Pool adjacent to downtown.

— COURTESY GATES FRONTIERS FUND COLORADO COLLECTION WITHIN THE CAROL M. HIGHSMITH ARCHIVE, LIBRARY OF CONGRESS —

Twin Peaks Lodge & Hot Springs, Orvis Hot Springs, Box Canyon Lodge & Hot Springs and the municipal Ouray Hot Springs Pool.

Historical reports say that the area's original inhabitants—the Tabeguache Utes—considered the region's hot springs sacred. When the tribe ceded the San Juan Mountains to miners in 1873, the Utes insisted on maintaining access to the hot springs north of Ouray, according to Colorado historian P. David Smith.

Ouray is named for Chief Ouray of the Utes, who died in 1880. The town's settlers endured the winter of 1875-76 and, by October 2, 1876, had established a town government. The 1880 census showed Ouray had 864 residents. There were five saloons, profitable mines and two newspapers, the *Ouray Times* and *Solid Muldoon*, according to Smith.

What Ouray needed the most was a railroad to serve the mines and passengers. The Ouray branch of the Denver & Rio Grande Railroad arrived in 1887.

Ouray is a National Historic District with about 75 commercial buildings and 240 residences qualifying as historic. That includes the 1887 Beaumont Hotel and the 1888 Ouray County Courthouse.

Scenes from the 1969 film *True Grit* with John Wayne were filmed at the recently restored courthouse and in nearby Ridgway.

The Ouray County Museum is in the 1887 miners' hospital. Ridgway has the Ouray County Ranch History Museum and a Railroad Museum. Silverton has the Mining Heritage Museum.

TALK LIKE A LOCAL: Ouray in pronounced U-ray, rhyming with hurray. The "O" is silent.



Peter Corbett moved West to Flagstaff in 1974 to attend Northern Arizona University, where he studied English and American Studies. He's been exploring Arizona and the West since then and had a 35-year career in Arizona journalism.

One of the thrills of visiting the historic mining town of Ouray, Colorado, is just driving through the San Juan Mountains to get there.

The 25-mile roller-coaster ride from Silverton to Ouray over 11,018-foot Red Mountain Pass is among Colorado's most scenic mountain drives. U.S. 550 is part of the San Juan Skyway and this section is dubbed the Million Dollar Highway.

Legends say the road got its nickname from building costs of a million dollars per mile or there was a million dollars of gold ore in the roadway fill dirt.

In any case, the highway delivers visitors into a rocky amphitheater of a town surrounded by the towering San Juan Mountains.

"You can't go anywhere in our city without having spectacular views," Mayor Greg Nelson said. "In the evening you get the alpenglow that turns the rocks almost a watermelon, red or pinkish color. It's really a spectacular sight to see."

Mining has all but played out so Ouray trades on its natural beauty, with taglines of "the Switzerland of America" and "Gem of the Rockies." But it's also earned a reputation as the "Outdoor Recreation Capital of Colorado" and the "Jeep Capital of America," Nelson boasted.

Jeepers come from all over to explore the San Juans' old mining roads and ghost towns, and there's Jeep tours and rentals for visitors.

Hiking trails are abundant with a 6.3-mile Perimeter Trail around the town and more challenging routes nearby. Casual hikers can walk to Cascade Falls on Eighth Avenue to see the lower of seven waterfalls that splash down the slopes.

Don't miss Box Canyon Falls at the south end of town to see water roar out of a narrow gap in the rocks.

It's not uncommon to see rock climbers on the mountain slopes in and around Ouray. Plus, there's a new attraction—the Ouray Via Ferrata—that allows climbers of all skills to try a fixed route with safety lines over the Uncompahgre Gorge.

Summer is the busy season for visitors, but leaf-peepers show up in autumn to see the aspens turn golden. And Ouray at 7,800 feet is known for its winter sports, including Nordic skiing, snowshoeing and ice climbing. It hosted its 25th Annual Ice Festival this year at the Ouray Ice Park.

At day's end, Ouray's outdoor adventurers head for the abundant natural hot springs in the area for a soothing soak. That includes Wiesbaden Hot Springs Spa & Lodgings,

WHERE HISTORY MEETS THE HIGHWAY



An autumn drive along U.S. 550, the Million Dollar Highway, between Ouray and Silverton will thrill leaf-peepers with the natural beauty of the aspens' reflective glow in the lakes and ridgelines of the San Juan Mountains.

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To plan your visit, stop at the Ouray Visitor Center, 1230 Main St., or go to OurayColorado.com

READ ALL ABOUT IT

Ouray Bookshop has books on local history, geology, mining and settling the West. 505 Main St., Suite 110
OurayBookshop.com

SOAKING UP THE LOCAL VIBE

Soak in the soothing Ouray Hot Springs Pool, with incredible views, or other mineral baths in and near Ouray. 1220 Main St.
OurayHotSprings.com

TAKE A RIDE ON THE WAY BACK MACHINE

The Ouray County Museum is in the 1887 St. Joseph's Miner's Hospital, 420 Sixth Ave.
OurayCountyHistoricalSociety.org

EXPLORE THE SAN JUAN MOUNTAINS BACK COUNTRY

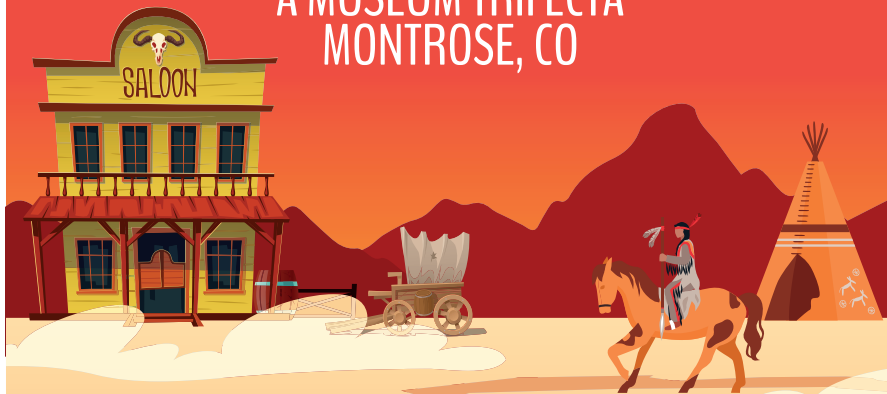
San Juan Jeep Tours stage out of the 1891 Western Hotel, 206 Seventh Ave., with guided tours of old mining ruins and ghost towns.
SanJuanJeepTours.com

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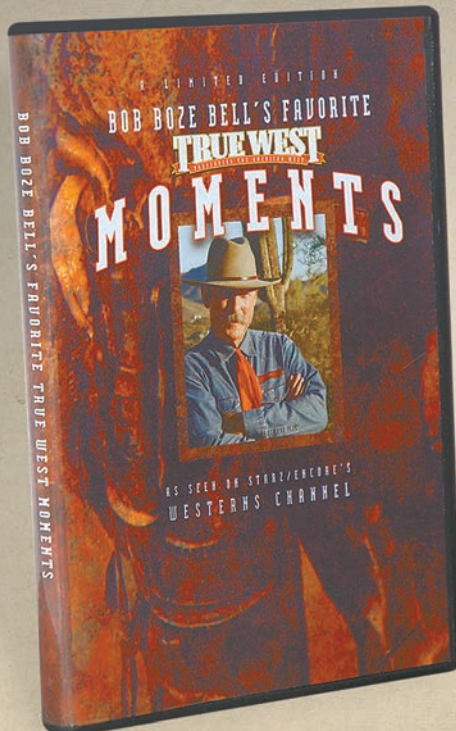


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WESTERN ART IN PANDEMICS,



Visitors to Wyoming's Big Horn Country will discover many of their favorite places open for business during the pandemic, albeit with some restrictions, including The Brinton Museum, which is offering free admission through 2020. Charles M. Russell's *When Ropes Go Wrong* is just one of the classic pieces of Western art that can be enjoyed on a tour of The Brinton.

— COURTESY THE BRINTON MUSEUM —

Arizona artist Sherry Blanchard Stuart has continued to paint, market and sell her Western art through the pandemic. Stuart's art celebrates the Old West, cowboys and American Indian culture, as is evident in her classic *Friendly Encounter*.

— COURTESY SHERRY BLANCHARD STUART —



THEN *and* NOW

BY JOHNNY D. BOGGS



Museum curators, gallery owners and artists remain optimistic about the future.



The COVID-19 pandemic has led to closures or limited operating hours at many of America's museums, including Western Spirit: Scottsdale's Museum of the West. Because of its closure, Western Spirit has extended "Maynard Dixon's American West" to August 3, 2021. One of the major pieces on loan from the Booth Western Art Museum is Dixon's mural-size masterpiece, *Red Butte with Mountain Men*, 1935, a 95-x-213-inch oil on canvas.

- COURTESY BOOTH WESTERN ART MUSEUM, CARTERSVILLE, GEORGIA -



The pandemic has gotten so bad, the board of health orders "Theaters, churches, schools, dance halls, pool halls and card rooms" closed. "Public gatherings are also prohibited." Two months later, a local artist (in need of an editor) writes a friend:

"... this old sickness surlently trimmed this camp hers prufe enough I just sold a picture to an undertaker"

The time: November 1918 to January 1919 during the Spanish influenza pandemic. The place: Great Falls, Montana. The artist: Charles M. Russell. The cost: An estimated 675,000 American lives and at least 50 million across the world.

Today, COVID-19 has put the American West art world in a new nightmare.



The Blackhawk Museum of Danville, California, is open for business and has an extensive exhibition space dedicated to the history and culture of the American West, including a major display of American Indian artisanship, such as the Sioux war bonnet featured in the Spirit of the Old West Gallery.

— COURTESY BLACKHAWK MUSEUM —



Western art by Sedona, Arizona, cowboy artist James Darum celebrates the Old West's heritage with a twist of humor and whimsy, as illustrated by his acrylic painting, *The Sheriff*.

— COURTESY JAMES DARUM —

Western art galleries have focused on online marketing, but selling art online is difficult.

“There is a generation gap opening up between younger collectors, who are more comfortable purchasing art online and our older clientele, who are not,” says Maria Hajic, director of the Department of Naturalism and Contemporary Western Art at Gerald Peters Gallery in Santa Fe, New Mexico. “It is the latter group that has supported and sustained the Western art market for decades. ...I still believe the art business is about personal connections, but that is changing.”

Western artist Robert Pace Kidd, who splits his time between California and Mexico, headed to the Baja coast in February ahead of pandemic-forced safety measures. “I’ve been busy making art,” he says. “Selling’s a whole different matter.”

“I don’t know if anything’s going to pick back up until there’s a true vaccine,” Comanche artist Nocona Burgess says.

Laura Foster, director/curator of the Frederic Remington Art Museum in Ogdensburg, New York, flew to Spain in February to care for her sick mother. By the time her mother was well enough to travel, coronavirus-stricken Spain had rigorously locked down. Foster, interviewed by telephone in June, hoped to return to the museum by July. “When I left, I was the only person abandoning their physical location

for non-COVID reasons,” she says, “and then everyone else joined me with the physical distancing.”

Even those writing about art have been hit. “The closing of museums and libraries during the current pandemic has certainly slowed research on Western art,” says B. Byron Price, director of the Charles M. Russell Center for the Study of Art of the American West at the University of Oklahoma, who provided this

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article's Spanish flu information regarding Great Falls and Russell.

When this pandemic ends remains uncertain—as does what the post-COVID Western art world will be.

“Unfortunately, there may be a thinning out of galleries, some museums and even publications if the COVID pandemic persists longer than early 2021,” says Mark Sublette, president of Mark Sublette Medicine Man Gallery in Tucson, Arizona.

Art museums must also figure out what to do with scheduled exhibits that never opened, or were rarely seen, because of COVID-19 restrictions. Will exhibits be rescheduled? Canceled? The Frederic Remington Art Museum loaned art for “Natural Forces: Winslow Homer and Frederic Remington,” which was scheduled to open at the Denver Art Museum in March and travel to the Portland (Maine) Museum of Art and the Amon Carter Museum of American Art in Fort Worth, Texas. “We expect to announce that we are extending the loan to allow the tour to continue,” Foster says, then adds: “Nothing really can be answered until the pandemic ends.”

Online presences will be a must, insiders predict, for post-pandemic galleries, museums and artists.

“The days of merely waiting for clients to walk through the door to make a sale have seen their heyday,” Sublette says. “There is no turning back the clock. The time is now.”

Just like it was in 1918-1919. When the Spanish flu and World War I forced the Great Northern Railroad to withdraw a \$5,800 commission, artist Maynard Dixon told friend Charles Lummis that he wasn't certain he'd keep painting.

“Dixon was deeply depressed,” says Sublette, author of *Maynard Dixon's American West: Along the Distant Mesa*. “Lummis wrote Dixon back with words of encouragement, and Dixon was able to move forward. He did the illustrations for that year's Bohemian Grove, which I'm sure gave him great solace. ...The takeaway is Dixon's painting career improved dramatically soon after the pandemic resolved, and he painted some of his best paintings over the next 20 years.



The J. Watson Fine Art Gallery of Van Nuys, California, has remained open for business during the pandemic and offers a broad selection of Western art for sale through its website, including artist Frank McCarthy's oil painting *The Chief*.

— COURTESY J. WATSON FINE ART —

SHERRY BLANCHARD STUART

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“Hopefully, we as a country can look back at Dixon’s ordeal and realize we, too, will have better days again.”

Long before COVID, Burgess reminds us, Comanches and other Indian tribes dealt with smallpox pandemics. “At first, the treatment was to sweat it out in a sweat lodge and then jump into cold water—absolutely the worst thing you could do.” Eventually, the Comanches and other tribes learned the best preventative. “Social distancing,” Burgess says. “They built separate camps for the sick.” A form of art came from smallpox, too. “Those red dresses you see decorated with white shells,” he says, “were worn by smallpox survivors.”

Kidd believes that just as Western artists came through the Spanish flu, World War I, the Great Depression and other wars, disasters and outbreaks, today’s Western artists will do the same.

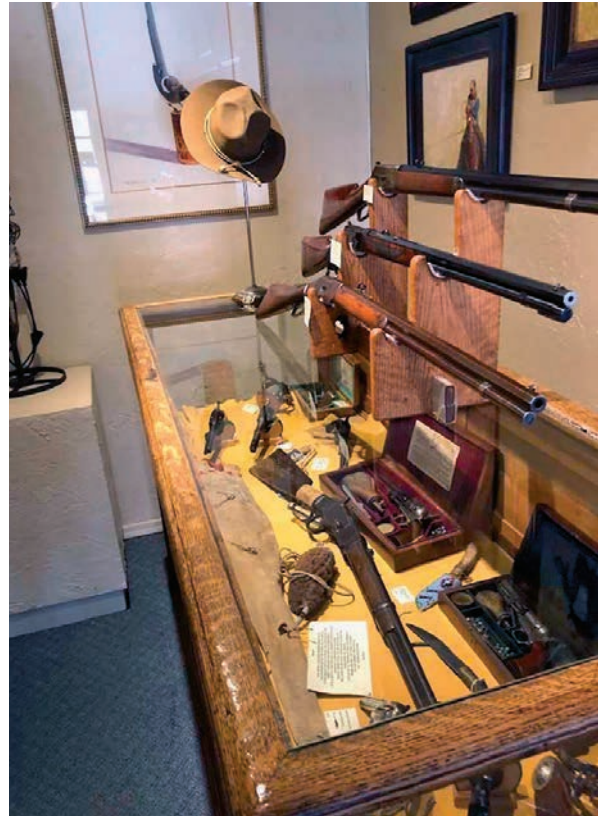
“Artists,” he says, “seem to find a way.”



A Thousand Texas Longhorns, a novel by **Johnny D. Boggs** about Nelson Story’s 1866 cattle drive to Montana, is being published by Pinnacle this year.

Visitors to Old Town Scottsdale’s Cowboy Legacy Gallery Arizona will discover the gallery open for business offering for sale one of the finest selections of Western collectibles, memorabilia, antiques and modern artisan classics in the United States.

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Heroes and Villains,

For 20 years at *True West*, Bob Boze Bell's art and illustrations have inspired and challenged our understanding of Western American history.

BY STUART ROSEBROOK

In honor of our annual Western art issue and Bob Boze Bell's 20 years illustrating the Old West for *True West*, we offer a showcase of 20 of his most significant and unique pieces of art that have graced the publication and his illustrated books. As Bob calls it, "20 for 20 in 2020!"

Ranging from his first illustration as owner of the magazine of Tom Custer's tattooed arm in Marshall Trimble's first "Ask the Marshall" column in the February 2000 issue to his Virgil Earp cover and illustrations in this issue, Bob's art has been a provocative and inspiring feature of *True West's* editorial. His illustrations of the famous and not-so-famous have provided insightful interpretation—and challenging re-interpretation—of

our understanding of the Old West. Along the way, Bob has also used his blog to share his day-to-day life as an artist with the posting of daily whip-outs for over 20 years.

Bob explains: "Way back when I was a struggling cartoonist, a Canadian cartoonist named Dave Sim (Cerebus) said, 'Every artist has 10,000 bad drawings in him.' This statement really hit me between the eyes. Up to that time—the mid-1970s—I was completing a sketchbook about every two years. I'm not kidding. That's how unserious and slow I was. So, when I heard the Sim challenge, I made a vow to do six bad drawings a day until I got to the magic number of 10,000, to see if it was true. And, simply put, this simple task unlocked the door and changed my life."

Not only has Bob's discipline of "busting out at least six bad drawings" a day for two decades benefited him as an artist (to date he has filled 28 sketchbooks, finishing one about every three months), he has kept us all in anticipation of his next whip-out, his next scratchboard, his next portrait of the men and women, heroes and villains, sinners and saints in the grand kaleidoscope of Bob Boze Bell's world we call the Old West.

"That's why," Bob says, "we're going to have an art show before the end of this ridiculous year that will feature *20 for 20 in 2020*." Go to BobBozeBellArt.com for show details.



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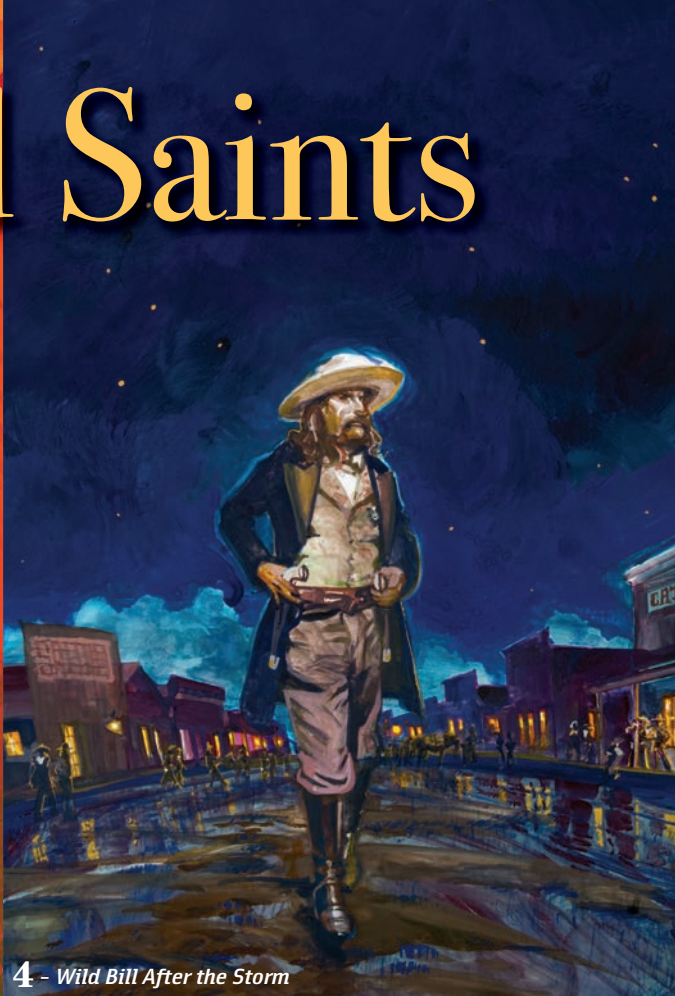
Sinners and Saints



2 - Hog Town Hussies



3 - Naked Desperado Fandango



4 - Wild Bill After the Storm



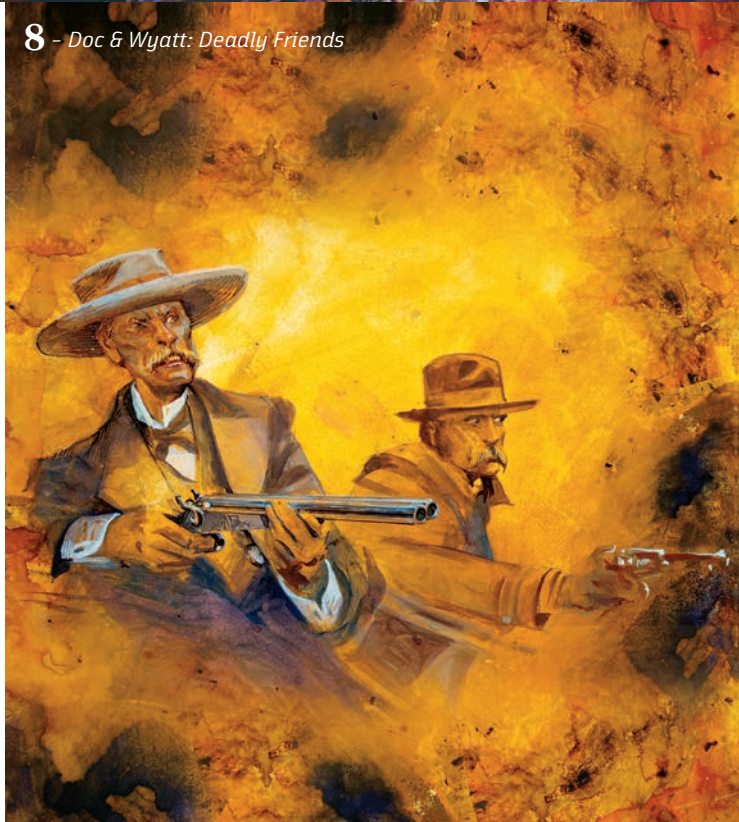
5 - Officer Morgan Earp Advances Through the Smoke



6 - Wyatt Earp Gives Frank Stilwell Both Barrels



7 - Mattie Silks Firing



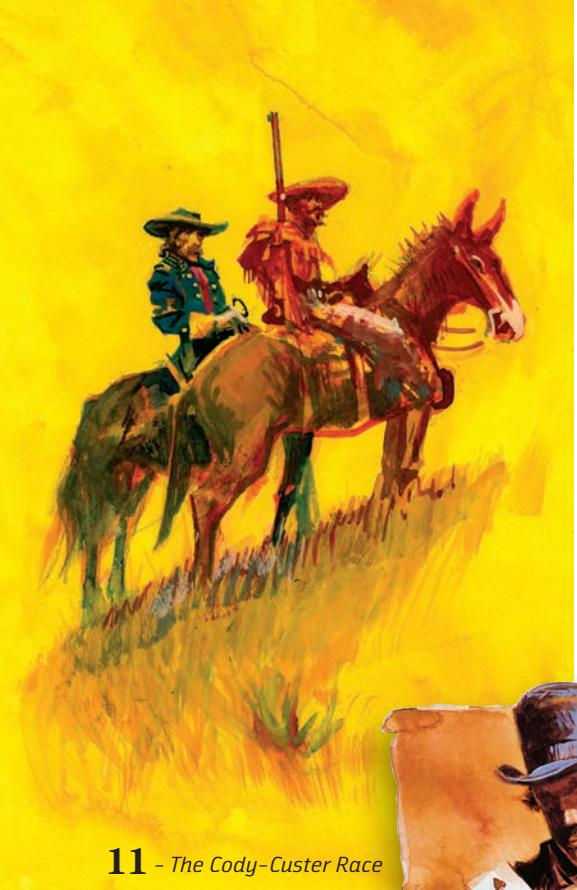
8 - Doc & Wyatt: Deadly Friends



9 - Alchesay Cuts the Sky



10 - La Querida at Midnight



11 - *The Cody-Custer Race*



12 - *Geronimo as Cowboy also titled Yippie Ti Yi Yatahey!*




13 - *Johnny Behind the Deuce*



14 - *Sheriff Bob Paul, Pima County*




15 - *Bisbee Stage Robbery*



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17 - *The James Younger-Gang at Northfield: "They Took The Whole Road"*

Covering the West

Since Bob Boze Bell and his partners bought *True West* magazine in 1999, his artwork has graced 45 covers. The first was an illustration of Samuel Walker for the November 2000 cover and his latest is *Virgil Earp Earns His Badge*, which graces this issue's front cover.

Here is a sampling of what Bob describes as his most outrageous, about which he admits, he "can't believe we got away with these!"

November–December 2005: *Is America Ready for A Gay Western?*



June 2005:
Jesus Out West



March 2015: *Mickey Free, Severed Heads Campaign*

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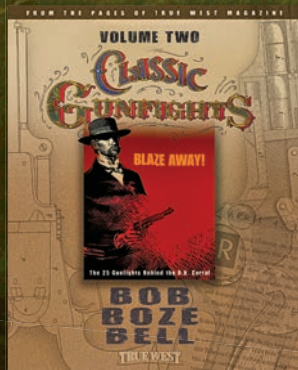
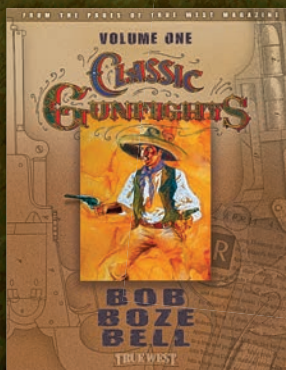
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WESTERN ROUNDUP

FOR OCTOBER 2020

ART SHOWS

TRADITIONAL COWBOY ARTS EXHIBITION & SALE

Oklahoma City, OK, October 2: This event is dedicated to preserving and promoting the skills of saddle making, bit and spur making, silversmithing, rawhide braiding and the role of these traditional crafts in cowboy culture. 405-478-2250 • NationalCowboyMuseum.org

FALL FESTIVAL

GREAT HILL COUNTRY PUMPKIN PATCH

Bandera, TX, October 9-11: Activities will include a hay ride, hay jump, scarecrow dressing, visiting farm animals and pumpkin painting. 830-796-4413 • BanderaCowboyCapital.com

HERITAGE FESTIVALS

DALTON DEFENDER DAYS & COWBOY TRADE DAYS

Coffeyville, KS, October 2-3: Dalton Defenders Days celebrates that fateful day of October 5, 1892, when the Dalton Gang was defeated in Coffeyville. Cowboy Trade Days has been added to the schedule this year, with booths selling Indian, cowboy and Old West artifacts, crafts and more. 800-626-3357 • Coffeyville.com

RENDEZVOUS IN POWAY

Poway, CA, October 3-4: The City of Poway, along with the living history groups Shadow River Regulators and the Apache Canyon Gang, present the annual Rendezvous in Poway. History comes to life as attendees walk back in time to the 1820 through 1890s. Experience history firsthand during this one-of-a-kind event. Interact with period correct historical encampments and meet mountain men, cowboys, pioneers and more. Experience Western re-enactments and mock train robberies. Pan for gold along the banks of Rattlesnake Creek and ride the train for nominal fees. Shop at the Boardwalk Craft Market for beautiful handmade crafted items. And visit the Nelson House and the Heritage Museum. 858-668-4576 • Poway.org

HELLDORADO DAYS

Tombstone, AZ, October 16-18: So much has changed in the world, and yet the citizens of Tombstone will throw open their town as they have for 88 years, to welcome people who love the history and magic of Tombstone and want to be a part of this annual event offering fun for the entire family. 520-266-5266 • TombstoneHelldoradoDays.com

KERR COUNTY FAIR

Kerrville, TX, October 23-25: Head to this 1857 Texas Hill Country town for a prospect show, cook-off, bull rides, downtown parade and dances. 830-257-6833 • KerrCountyFair.com

HISTORIC RAILROAD

FALL FOLIAGE TRAIN

Baker City, OR, October 11: Photography and history fans take a ride on a vintage steam locomotive to capture the fall scenery. 541-894-2268 • SumpterValleyRailroad.org

GEORGETOWN LOOP RAILROAD OKTOBERFEST

Georgetown, CO, October 16-18: Chug away on a scenic train trip that offers microbrew beer tasting for adults and root beer for kids. 888-456-6777 • GeorgetownLoopRR.com

WILD WEST SONGWRITERS FESTIVAL

Deadwood, SD, October 8-10: Twenty of the top songwriters and artists come to Deadwood to share their music and their stories. The Wild West Songwriters Festival features free informal performances (called writer's rounds) during the day at various locations in Deadwood. In the evening, attend ticketed concerts. 605-578-1876 • Deadwood.com

— COURTESY WILD WEST SONGWRITERS FESTIVAL —



MUSIC

42ND ANNUAL FOLK MUSIC FESTIVAL

Prescott, AZ, October 3-4: Enjoy the music of more than 200 musicians from throughout the Southwest, with 90-plus performances at four venues on the Sharlot Hall museum campus. Bring your own instruments and jam with the artists at this longest-running folk music event in the state. 928-830-8236 • Prescott-AZ.gov

RED STEAGALL COWBOY GATHERING & WESTERN SWING FESTIVAL: CANCELED

Fort Worth, TX, October 23-25: Enjoy Western Swing music, cowboy poetry, a chuckwagon cook-off and a rodeo—all at Fort Worth Stockyards. 817-444-5502 • RedSteagallCowboyGathering.com



TWMag.com:

View Western events on our website.

OCTOBER 2020 EVENTS POSTPONED TO 2021:

- Lone Pine Film Fest, Lone Pine, CA
- Trailing of the Sheep Festival, Sun Valley, ID
- Industry Hills Pro Rodeo, Industry Hills, CA
- Albuquerque International Balloon Fiesta, Albuquerque, NM
- Black Hills Powwow, Rapid City, SD
- All American Cowboy Festival, formerly Lincoln County Symposium, Ruidoso Downs, NM
- Oktoberfest Pendleton, Pendleton, OR
- Durango Cowboy Poetry Gathering, Durango, CO
- Western Trappings on the Llano, Llano, TX
- Texas Gun Collectors Association Show, Denton, TX
- Fall for History, Wallace, ID

WALK THROUGH HISTORY

El Paso, TX, October 20: Walk through the 1872 cemetery to learn the history of John Wesley Hardin, the Buffalo Soldiers and other permanent residents. 915-842-8200 • ConcordiaCemetery.org



— COURTESY WALK THROUGH HISTORY —

The Legendary Colt, the Earp Clan and Matt Dillon's Lasso



Ask The Marshall

BY MARSHALL TRIMBLE

Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Oddities: Land of Anomalies and Tamales*; History Press, 2018. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu. Please always include your name, city and state.

How accurate were the early Colt pistols?

Martin Bird
East London, United Kingdom

Those early Colts were surprisingly accurate. In the hands of an expert, they had an effective range of 30-40 yards. In a controlled experiment, a Colt Model 1851, like the ones used by Wild Bill Hickok, proved capable of putting three .36 caliber bullets in a three-inch group at 25 yards. In July 1865, Hickok put a bullet in the heart of Dave Tutt from about 75 yards but that had to have been a lucky shot.

The .45 caliber Colt Single Action Army revolver turned in average groups of 3.1 inches at 50 yards, and in the later trials, a Colt Peacemaker shot groups of 5.3 inches at 50 yards and 8.3 inches at 100 yards. A Colt Model 1873 Single Action Army, like the ones used by Doc Holliday, Jesse James and Billy the Kid, placed three rounds in a 3.5-inch group. A Colt Model 1860 Army percussion revolver, common in the Civil War, shot a three round five-inch group.

In the days of the Arizona Rangers from 1901 to 1909, did they ever use cars or motorcycles to chase outlaws?

Barry Meagher
Truro, N.S. Canada

During the period of the Arizona Rangers, the rural areas were still wild and unsettled. There were no paved roads. There were a few automobiles in Phoenix, Prescott and Tucson, but the Rangers were mostly patrolling the wild country in the rugged White Mountains, Cochise County and the Mexican border. It was no place for a horseless carriage.

What were the names of the Earp Brothers?

Ann Blanks
Mechanicsville, Virginia

Newton, the oldest, was a half-brother from Nicholas Earp's first wife. Then were James, Virgil, Wyatt, Morgan and Warren. There were some sisters sandwiched in also—Martha, Virginia and Adelia.

What did the regular cavalry belt look like during the Indian Wars?

Richard Ebel
Tillamook, Oregon

There were a number of leather belt styles, but the Mills Web proved to be the best. It's still used by today's armed services. Anson Mills was a career Army man during the Indian Wars, retiring in the 1890s. After the Civil War, Mills began to improve the regulation cartridge belt by attempting to weave the whole belt in one piece without sewing. It was adopted by the Army, but the numbers of the frontier army were small. With the Spanish American War, Mills and his associates expanded their factory to produce a thousand belts a day.



Nicholas and Virginia Ann Cooksey Earp married July 30, 1840, nine months after the death of Nicholas's first wife, Abigail. Nicholas and Abigail had two children, Newton and Mariah Ann, who died at 10 months, two months after her mother. Then Nick and Virginia raised Newton with the eight children they had together, five sons and three daughters.



U.S. Marshal Matt Dillon enforced the law and rode the range for 20 years on CBS, but in nearly 480 episodes, actor James Arness rarely was seen carrying a lasso on his saddle or using one in his role as a lawman.

- COURTESY CBS TELEVISION -

What was the average length of the lasso Matt Dillon, Little Joe Cartwright or any TV Western hero would have on his saddle?

Jim Pope
Frederick, Maryland

Mexican vaqueros used braided rawhide lariats as long as 110 feet, allowing them to cast a loop 60 feet. They might also use a maguey (grass rope) made from the fibers of the agave. Gringo cowboys used a shorter rope such as hemp (grass) or seago (maritime or seagoing rope), 25 to 35 feet long. Modern-day cowhands and rodeo cowboys prefer a nylon rope, same length. Matt Dillon was a U.S. Marshal, so he seldom had use for a rope.

- TRUE WEST ARCHIVES -



James "Wild Bill" Butler Hickok proudly sported his ivory-handled .36-caliber, six-shot, 1851 Navy revolvers.

- TRUE WEST ARCHIVES -

What was the gun and caliber used by Jack McCall to shoot Wild Bill Hickok?

*Richard Klingenberg
Buda, Texas*

I ran this by Colorado historian Jeff Broome, and he did some sleuthing. He says, "I have looked at Joe Rosa's *Wild Bill Hickok Gunfighter*, and I think he does a good job analyzing accounts of McCall's pistol. Rosa did note an 1880 article in the *Black Hills Times* (February 28) saying an eyewitness at his trial noted McCall had a Navy revolver, which would have been a .36 caliber. At the Yankton trial, eyewitness George Shingle said it was a Sharps improved pistol, which, if true, I believe was a .44 caliber. Carl Mann testified it was a Navy revolver. If I were to gamble on the pistol McCall used, I would place it on a .36 caliber Navy Colt."



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Western Spirit: Scottsdale's Museum of the West

ScottsdaleMuseumWest.orgp. 11

What HISTORY HAS TAUGHT ME

I grew up in Arizona always appreciating its beauty and its history. I remember that at a very young age, my dad would drive us around the state to see Prescott, Jerome, Tombstone, Indian ruins, the Grand Canyon and many other historic and scenic sites.

My mom and dad were extremely hard-working farmers in Illinois but moved to Arizona to escape the harsh winters. Since I was the last of seven siblings, I never really experienced the farm life. My dad loved Arizona, and that is undoubtedly how I learned to love the beauty and history of the state.

Microelectronics and the semi-conductor industry is the field I accidentally fell into through the help of my provost in the Engineering College at Arizona State University. After I graduated, I continued to work at Motorola for 16 years. I travelled internationally for all those years, which gave me a whole new perspective on history and culture as I visited different countries and ancient sites.

A place in Arizona everyone should visit is the very historic city of Prescott. Established as the first Territorial Capital even before there was a town, Prescott is a haven for historians and authors who document our history, and the artists who provide us with a taste of the Old West and of our Western lifestyle.

Starting the Western Heritage Center has been a dream of mine since I had a life-changing medical experience in 2012. I was determined to leave a legacy that everyone could enjoy at no cost, making as many people as possible aware of the history and heritage of Prescott and Yavapai County.

A Western artist is passionate about what he or she paints or sculpts. There is a connection to the Western way of life, the beauty of the Western landscapes, the images of the Old West and of today's Western way of life.

Arizona history is fascinating and well documented thanks to many of our state's great historians, both from the early days of the territory to the ones who are continuing to research and write about it today.

A good piece of pie can be found at Rock Springs Café in Black Canyon City, the oldest independently run restaurant still operating in Arizona, and it just happens to be in Yavapai County.

Marriage at the age of 19 forced me to become responsible and necessitated that I work hard and graduate from ASU. If I hadn't married when I did, I'm not sure that I would have finished college. After 53 years, MaryAnn and I are still in love and share our love of Prescott with our friends and visitors from all over the world.

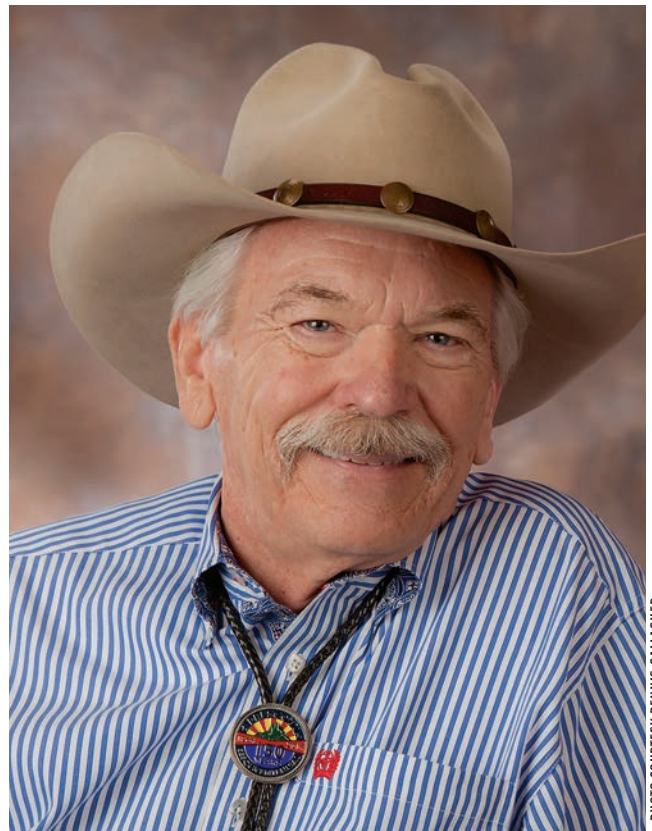


PHOTO COURTESY DENNIS GALLAGHER

ENGINEER, ARTIST AND WESTERN HERITAGE PROMOTER

Dennis Gallagher is the founder and CEO of the Prescott Western Heritage Foundation, Inc., a charitable, all-volunteer 501(c)3 nonprofit corporation whose mission is to preserve and promote Western heritage. In 2019, Dennis's vision for a Western Heritage Center on historic Whiskey Row in downtown Prescott became a reality. The center was open for a short ten months before temporarily closing due to the Coronavirus, but volunteers had already greeted visitors from all 50 states and over 30 foreign countries.

The Western Heritage Center has become an important destination in downtown Prescott. With no entrance fee, visitors from all over the world can discover Yavapai County's unique history and heritage.

Sculpture was what brought my wife and me to Prescott, at first part-time to bring my clay pieces to the foundries, then after a couple of years, we decided to move here full-time.

If I could ask Sharlot Hall a question it would be how she had the foresight and the perseverance to not only believe strongly in preserving Prescott's history, but to actually see it through.

What history has taught me is that the only thing constant is change. The deeper we dig and investigate, the more truths come to the surface. Sometimes after reviewing information from different sources about a historic event or time, we have to draw our own conclusion.



Discover Where History Happened in the Old West

True West magazine has inspired travelers to take the road less traveled and explore the historic sites and towns of the American West. The Third Edition of the *True West* Ultimate Historic Travel Guide has been carefully updated with recommendations on the essential museums of the Old West. Anyone who wants to discover a region from the ground up—and immerse in its local history—will be inspired to visit a Western museum and experience the dynamic, enthralling history of the American West.

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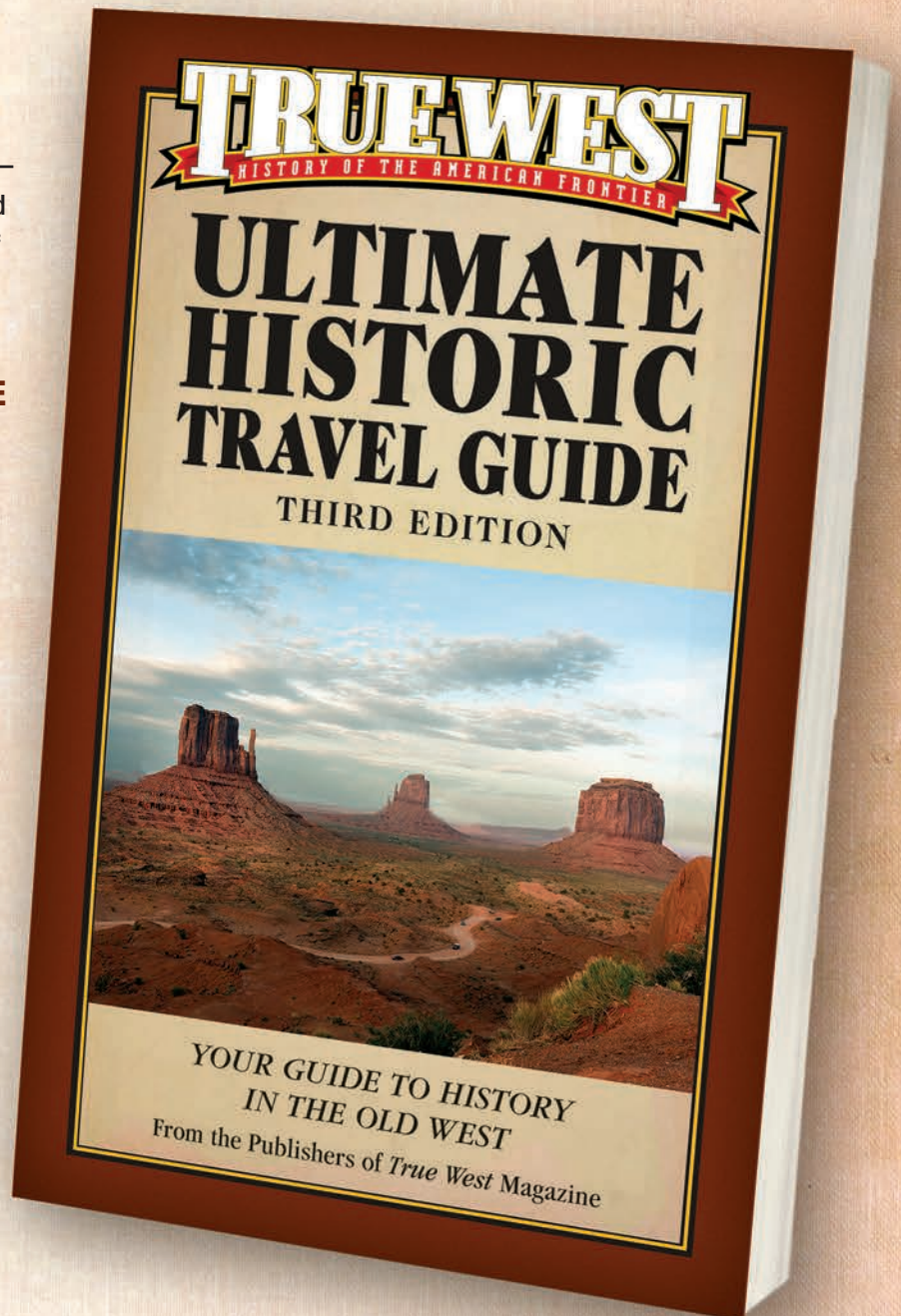
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