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# TRUE WEST

HISTORY OF THE AMERICAN WEST

SPECIAL TOMBSTONE EDITION

# WYATT EARP

IS HE STILL  
THE HERO?

PLUS:

TOMBSTONE'S  
GAMBLERS' WAR

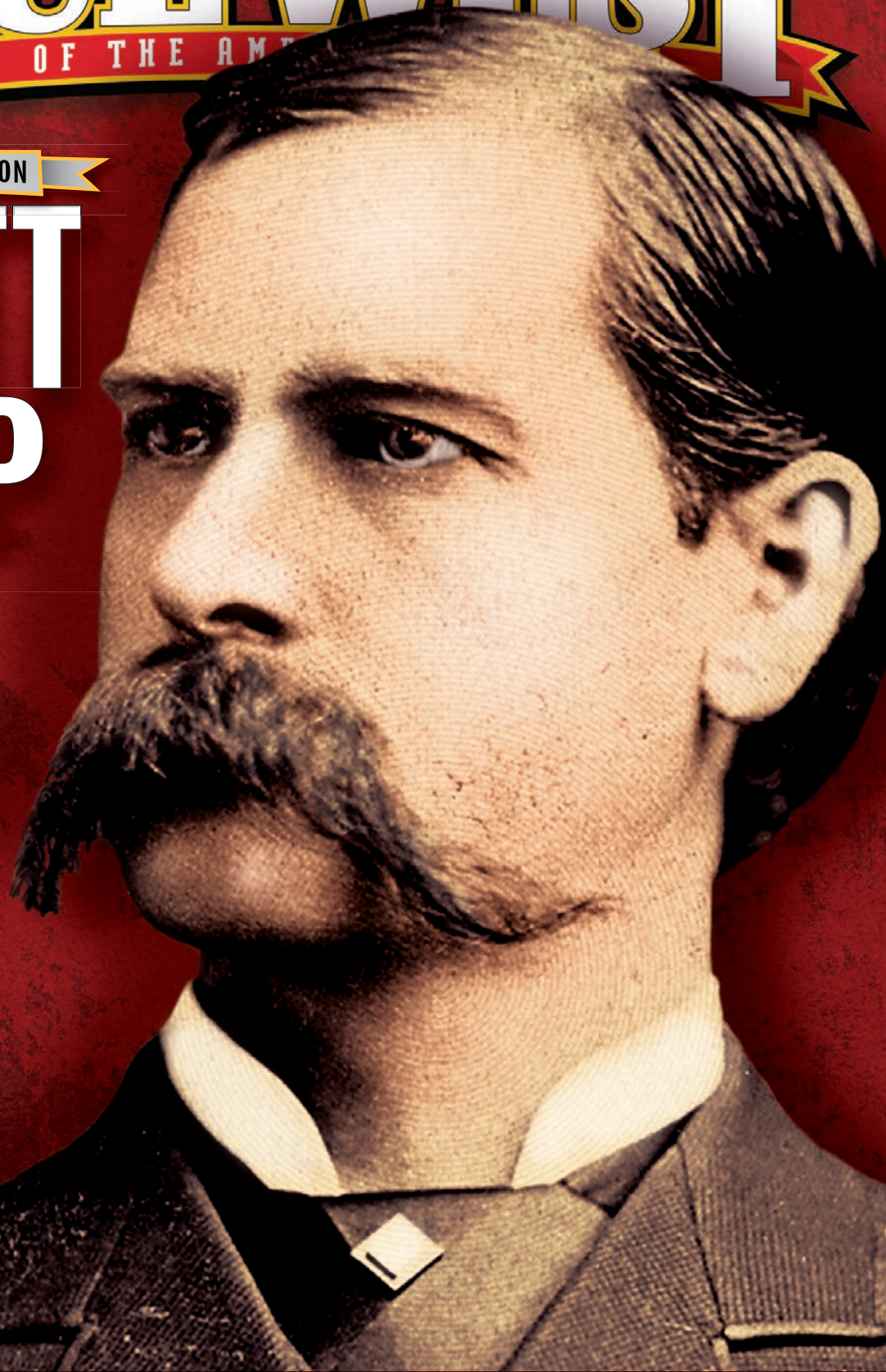
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REALLY KILL  
CURLY BILL?

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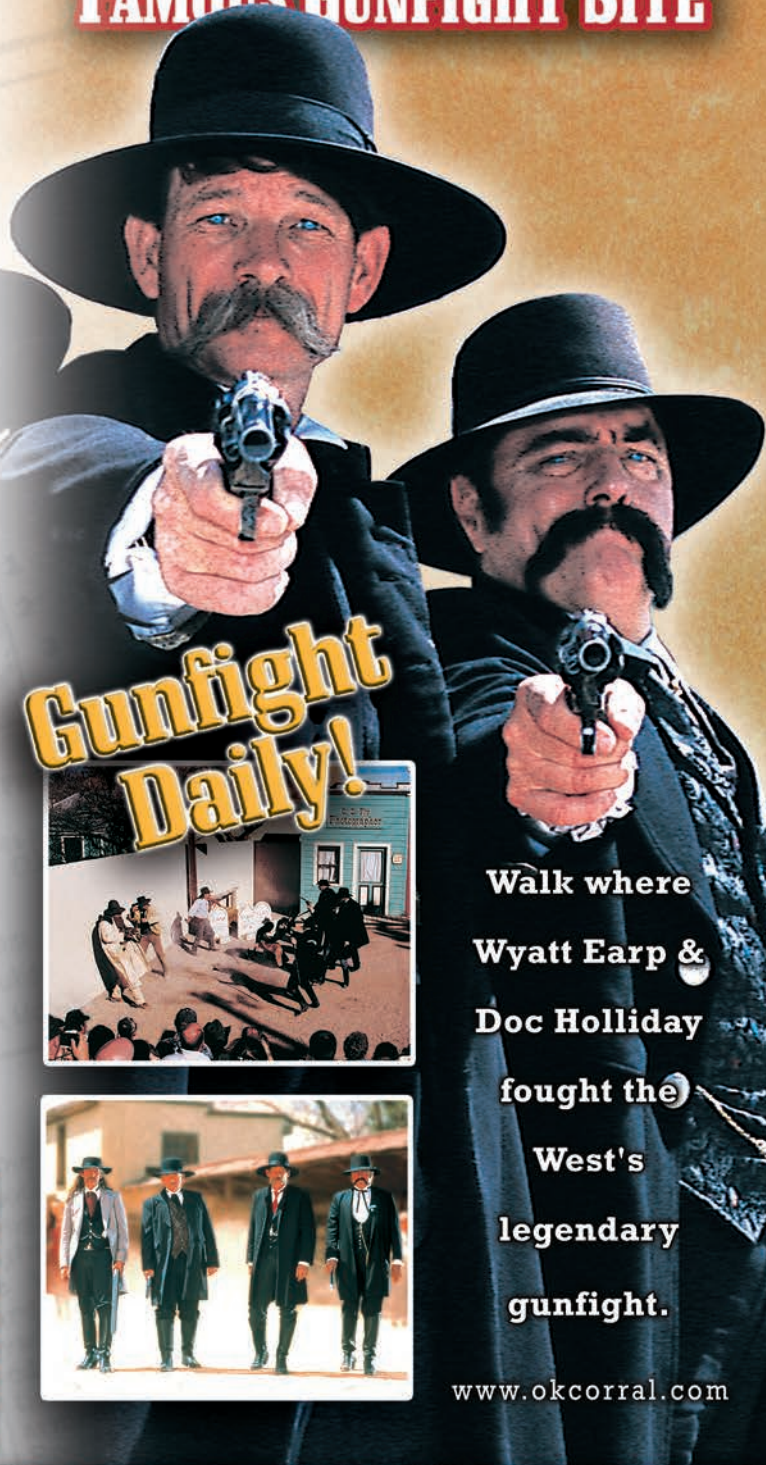
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The first two shots rang out and in about 30 seconds later history would forever change. Frank, Tom, McLaury along with Billy Clanton would end up losing their lives while Ike would run and hide. In the aftermath Virgil, Morgan, and Doc Holliday were 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 WALK DOWN

*My Darling Clementine* is renowned Western artist Thom Ross's latest interpretation of the walk down prior to the shootout behind the O.K. Corral on October 26, 1881. The Santa Fe, New Mexico, artist named the 48" x 72" acrylic on canvas after John Ford's cinematic classic *My Darling Clementine*, which he watched while working on the February 2021 painting. According to Ross, "the walk down is the most symbolic vision of the gunfight experience." *My Darling Clementine* is available at Sorrel Sky Gallery in Santa Fe, New Mexico.

Courtesy Thom Ross, Photo by Wendy McEahern Photography



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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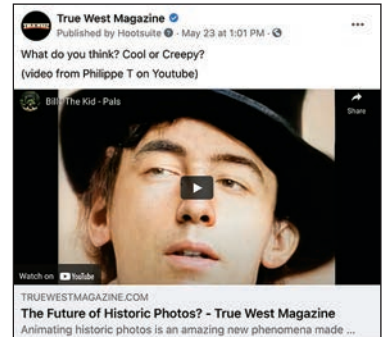
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—By Mark Boardman

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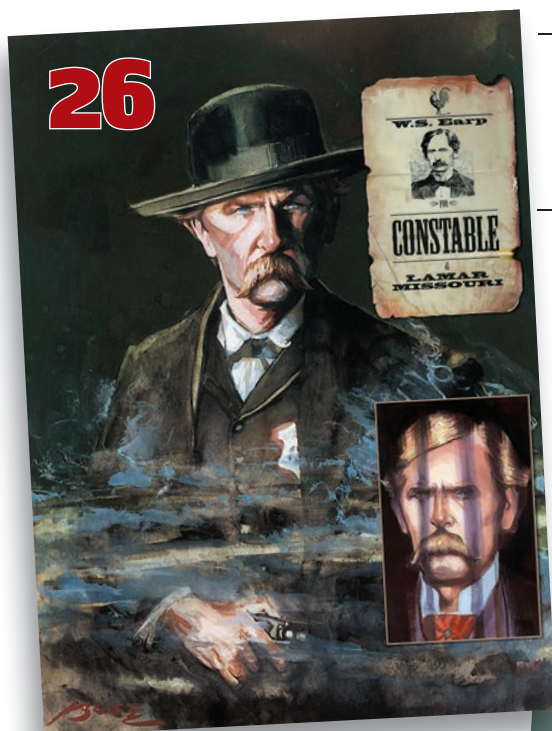
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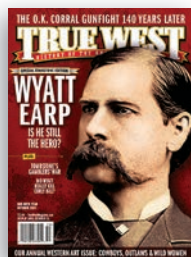
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Cover design by Dan Harshberger

Photo Courtesy True West Archives

COMPILED BY THE EDITORS OF *TRUE WEST*

## Old Vaquero Saying

“The wages of sin are unreported.”



## Quotes

“The truth that’s told with bad intent beats all the lies you can invent.”

—William Blake

“Suppose...suppose...”

—Wyatt Earp's last words



Wyatt Earp, at home in Los Angeles, California, August 9, 1923

True West Archives

“It is wiser to find out than to suppose.”

—Mark Twain

“Life’s a voyage that’s homeward bound.”

—Herman Melville

“Live your life so that whenever you lose, you are ahead.”

—Will Rogers

“Never run a bluff with a six-gun.”

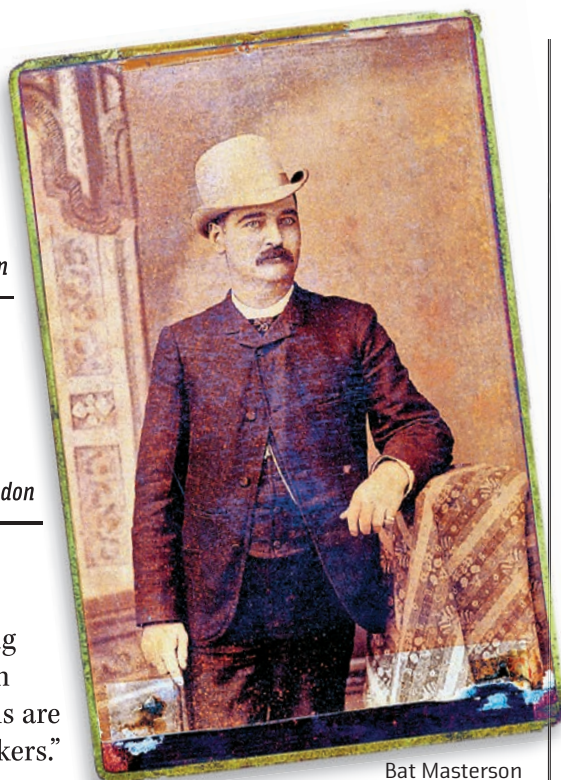
—Bat Masterson

“The proper function of a man is to live—not to exist.”

—Jack London

“The good people of this world are very far from being satisfied with each other and my arms are the best peacemakers.”

—Samuel Colt



Bat Masterson

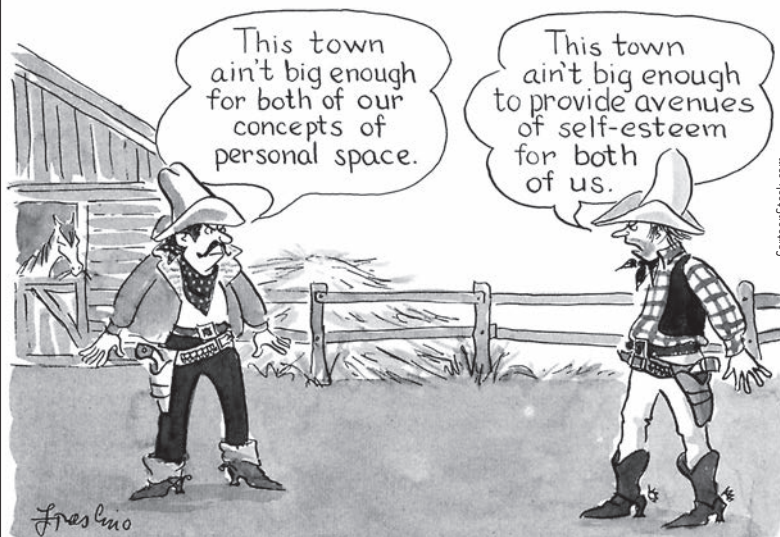
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“Where there is great love, there are always wishes.”

—Willa Cather

“Liberty cannot be preserved without a general knowledge among the people.”

—John Adams



MOUTH-OFF AT THE O.K. CORRAL

CartoonStock.com

# Wider Herd

*Long may our stories be told.*

**W**hen my *Illustrated Life and Times of Wyatt Earp* book was first published (1993), I did a book-signing at the Phoenix Public Library.

Someone there came up with the groovy idea to put me outside on the front steps during a rodeo parade to cash in on all the potential book-buyers watching the parade.

Short version: not one person watching the parade ever turned around or came to my table. However, an aging hippie on inline skates did glide up to my table and looked curiously at my wares. He had earbuds on with Lynyrd Skynyrd blasting so loud I could hear the lyrics to “They Call Me the Breeze.” Flipping through the pages, he looked up and said, “What’s this?” I said loudly, “A book on Wyatt Earp!” to which he said, “Wider herd?” Before I could tell him again, he skated away, uninterested. Marrying a therapist has saved me so much money.

## Is He Still the Hero?

For this year’s 140th anniversary of the O.K. Corral fight, I decided to ask all my friends the question we are asking on the cover: Is Wyatt Earp still the hero? Frankly, I was shocked at how many responded, both pro and con, and as Mary Doria Russell dryly notes, we all know the lyrics to the Wyatt Earp theme song.

I agree with Dr. Gary L. Roberts, who said about our common search for the truth about Wyatt Earp, “I can say honestly that the best part about the whole journey has been the dialogue I have enjoyed with those who have shared my interests, if not my approach.” Perhaps we all need a brand name for our tribe? My nomination is Wider Herd.

And, finally, when it comes to hero status, perhaps we should go back to a 1907 quote from Bat Masterson, someone who actually knew Wyatt Earp, to get the full measure of who he was:

*“Wyatt Earp...has excited by his display of great courage and nerve under trying conditions, the envy and hatred of those small-minded creatures with which the world seems to be abundantly peopled, and whose sole delight in life seems to be in fly-specking the reputations of real men.”*



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



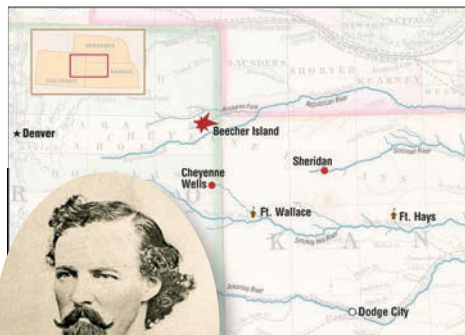
Hugh Krampe (aka Hugh O'Brian) reads a bunch of gingerbread to a couple of gullible boomers.

Photo of Hugh O'Brian courtesy of Paul Andrew Hutton, who apparently has great book-signings that invariably run over the allotted time, and he never suffers the ignominy of an upstart like me/Artwork by Bob Boze Bell



As the 1981 centennial of the fight approached, I made a goal to publish an illustrated book capturing every aspect of the street fight in Tombstone. That is a goal I am still pursuing. Above is one of the first paintings, *Okay Billy*, I did of the fight in 1981, and at left, is my latest, *When the Dust Cleared*, done this year for a possible cover. In between I have illustrated hundreds of “shots” on every aspect of Tombstone in the tumultuous but legendary year, 1881.

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



U.S. Army Scout Jack Stilwell

True West Archives

## BEECHER ISLAND MAP AND YOUTHFUL SCOUTS

The map accompanying the article on Beecher Island in the June 2021 *True West* issue has the freighters’ attack at Sheridan at the wrong site. The map shows it north of Fort Wallace along the Saline River, when in fact the town of Sheridan is 15 miles north and east of Fort Wallace, and sits along the Smoky Hill River. The site noted on the map is more likely the August fight on Beaver Creek. It appears to be about where Hill City is, which is way off.

In addition, in the column on Jack Stilwell following the end of the article, it says he was 19. In fact, his birthday was a month earlier, August 24, and he was born in 1850; thus he was barely in his 18th year. Eli Zigler was born in June that year and was also 18, but a couple months older than Jack. Census records correct wrong ages. For example, the headstone, pension file and obituary for Eli Zigler all indicate he was born in 1852, which would mean he would have been 16 in the fight at Beecher Island.

Indeed, I wrote this about Zigler—he was just 16—when I wrote *Dog Soldier Justice* (2003). I had Zigler’s obituary, and his pension file, both giving his birth in June 1852. But now today, with the ease in researching census records unlike 20 years ago, the 1850 census for Eli’s parents and siblings, done in July 1850, names Eli as a male one month old in 1850. That document alone trumps headstones, pension files and obituaries. Sigmund Schlessinger was a young Jewish lad at Beecher Island that many say was the youngest scout, but he was 19. These were the three youngest scouts with Forsyth.

—Jeff Broome

Author of *Indian Raids and Massacres: Essays on the Central Plains Indian War*  
Beulah, Colorado

Thank you. We had published the map previously in TW but had not received feedback on it. It takes Western historians with updated information to keep us up-to-date and offer the best information available to our readers. SR

## BASS REEVES POINT/COUNTERPOINT

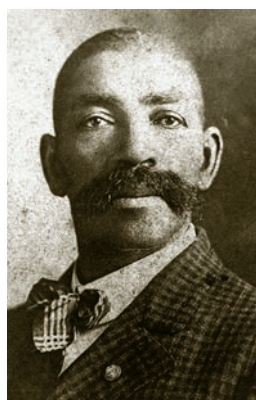
In response to Bob Powers’ letter in TW’s July/August issue “Shooting Back” column on the February/March 2021 cover illustration of Bass Reeves:

I think [Mr. Powers] missed the point of the February/March issue of *True West* with his “poor taste” response to it. Bass Reeves was and is being honored and commended by *True West* as the possible inspiration of the The Lone Ranger mythology, one of the enduring figures of American popular culture.

Putting Reeves on the cover of the magazine in the attire of The Lone Ranger is no insult to a Black man; it is a dramatic way of suggesting that Reeves was more than just an accomplished lawman who rode a silver horse and almost always got his man.

—Jim Vickrey

Montgomery, Alabama



Deputy U.S. Marshal  
Bass Reeves

Courtesy NPS.gov

## CORRECTIONS

*The Chiricahua Apaches: A Concise History* by Bill Cavaliere, reviewed on page 64 of the June 2021 issue, included the wrong publisher. It was published by Eco Publishing.

On page 19 of the June 2021 issue, the “Old West Saviors” column “Searching for Wyatt Earp as a Boy,” incorrectly stated that the Earp family left Pella, Iowa, in 1854, when in fact they left for Monmouth, Illinois, in 1856, returning to Pella in 1859.

## INSPIRING WORDS

A response to Dr. Paul Andrew Hutton on his November 2018 essay “When the West was True: Our Western Heritage is Under Assault”:

Since I was young, I’ve been interested in history. I used to watch *The Real West*, and I remember seeing you on the show. I really admired you, I could tell you were so knowledgeable about so much even then. I’ve read a number of your articles, and I’ve been impressed not only by your vast knowledge but your great ability to make history relatable and understandable, seeing the big picture. I recently came across your article “When the Was was True.” It really meant a lot to me to see your viewpoint. With the current political climate, and loud voices that have no love of history wanting to see it all changed, altered, replaced, it’s been hard to see it happening.

Your article made me feel hope, and put a lot into perspective. The legend matters.

Thank you for all you’ve done. I really admire you and the work you’ve done.

—David Goellnitz  
Cleveland, Ohio

Thanks you so much for your very kind remarks. Not only did it make my day—it made my year. I am deep into a new book—*The Undiscovered Country*—and it has been quite a struggle. Your email has inspired me yet again as I press on with my writing. I am so glad that my piece in *True West* resonated with you. We certainly live in interesting and disturbing times. I will continue to keep up the good fight to keep our heritage alive.

—Paul Hutton  
Albuquerque, New Mexico

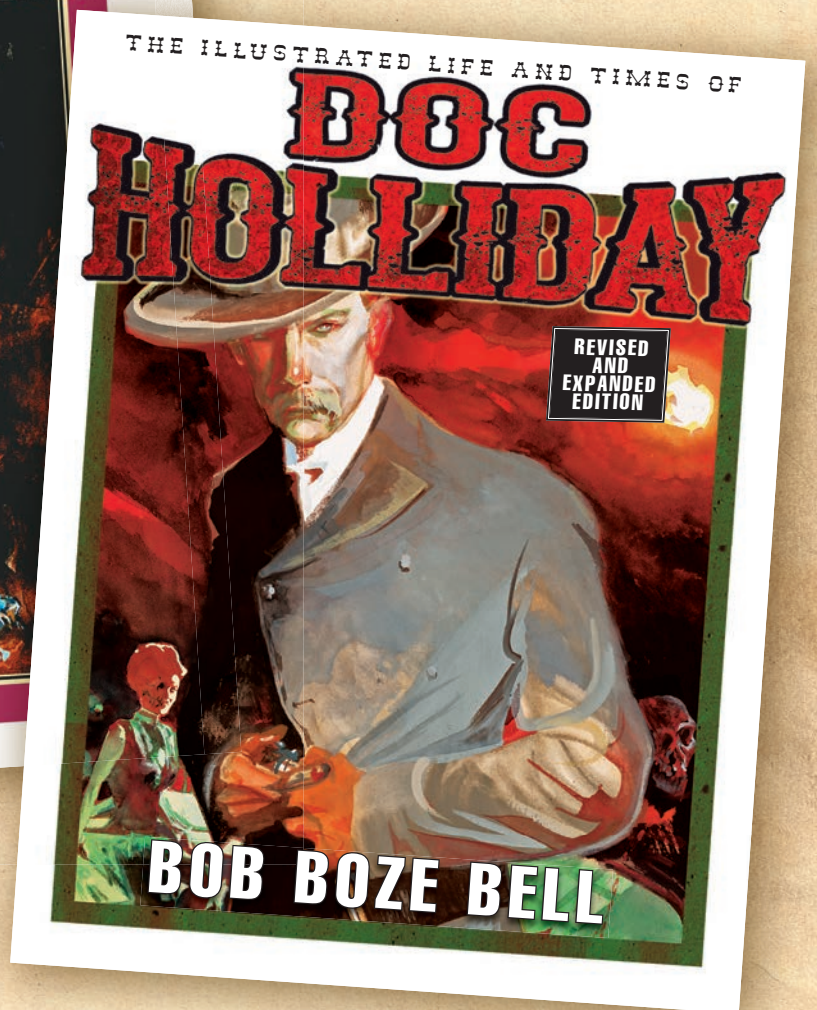
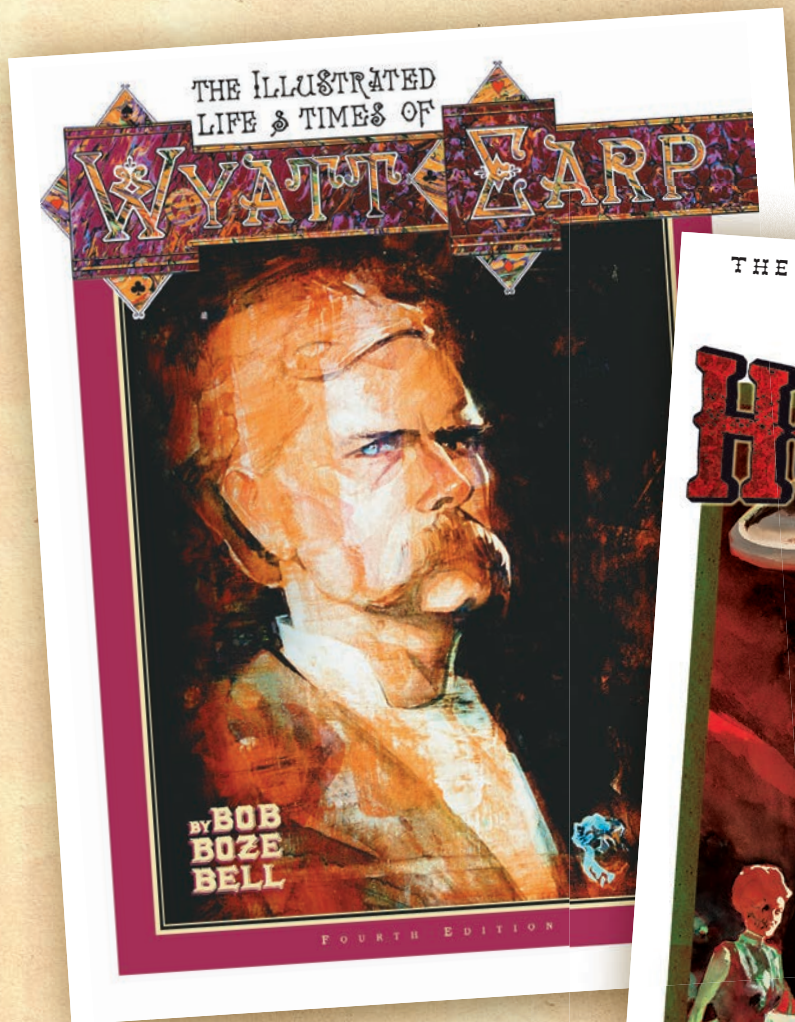


Wyatt Earp was raised with his brothers and sisters in one of the first-floor apartments of the Van Spanckeren brothers’ row house in Pella, Iowa, from 1861 to 1864. Where the Earps lived in Pella between 1859 and 1861 is unknown.

Courtesy Pella Historical Society

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—Allen Barra, *New York Newsday*



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BY MARK BOARDMAN

# He Missed the Scoop

*John Clum was busy when the Tombstone street fight took place.*

**I**t's entirely possible to get so engrossed in a task that one misses a big story, right in front of them. Take John Clum.

The weather was chilly in Tombstone on the morning of October 26, 1881. Clum, bundled up in his overcoat, walked the few blocks from his home to *The Tombstone Epitaph* office. As owner, publisher, editor, chief reporter and writer, advertising salesman, etc., most of the burden of getting the paper out fell on him.

He knew he had to be on his toes. Tempers were hot as the law enforcement side of the Earps and Doc Holliday came into greater conflict with the so-called Cowboys of the Clantons, McLaurys, et al.

At around noon, Clum walked to the Grand Hotel for lunch and saw Ike Clanton, who was carrying a rifle: "Hello, Ike! Any new war?" Clum had no idea how prescient that greeting was. There's no indication Clanton responded as he rushed up the street. Then Clum witnessed Town Marshal Virgil Earp and his brother Morgan head off Clanton, buffaloing him with a pistol and arresting him for illegally carrying a weapon in town. Ike had been threatening to kill the Earps, so they were taking no chances. Clum watched as the lawmen hauled Clanton off to Judge Wells Spicer's court, where the defendant was fined \$25 and released.

Clum was not present a little while later when Wyatt Earp took Tom McLauray's pistol and hit him over the head with it. The newspaperman was enjoying his lunch, apparently hoping the whole thing would just blow over. Those hopes would be dashed.

After lunch, Clum got all the details on the earlier events—slanted, of course, since most of his sources were, like him, Earp supporters. He then took all the information and went back to the office. He didn't see nine men gather in the empty lot that was within view of *The Epitaph*.

As the guns went off, just across Fremont Street, John Clum was missing the commotion. "I was



John Clum posed at the rear entrance to the O.K. Corral on one of his final trips to Tombstone, Arizona, in the late 1920s.

Courtesy True West Archives

busy with my story...and did not notice them." Ironically, his story was about the arrest of Ike Clanton and disarming of Tom McLauray just a few hours before. As he wrote, Ike was running from the gunfight; McLauray would be carried out.

Clum only pulled himself away from his desk when the firing stopped. He stepped outside to take in the situation as dozens of people rushed to the scene. But even more came to *The Epitaph*. It was prearranged that, in the event of a gunfight, members of the Citizens' Safety Committee (often described as vigilantes) would gather outside the newspaper office prepared to step in to stop additional violence—and Clum was the head of the committee. Quickly, the force provided bodyguards for the Earps and Holliday and set up guards around town.

For his part, Clum had to switch his many hats. He had a long article to write on the street

*Tombstone Epitaph* founder and editor John Clum was working on the day's paper during the infamous shootout at the O.K. Corral. Clum was also acting mayor, and with Virgil Earp wounded, he also had to serve temporarily as the town's marshal. He would get caught up in the Earp-Clanton feud and would leave Tombstone hastily, lucky to be alive, six months later.

Illustration by Bob Boze Bell



fight, taking up much of the next day's *Epitaph*. As mayor, Clum also had to oversee public safety, including deciding who would be acting marshal in place of a severely injured Virgil Earp. And, apparently, a school trustee meeting was held as planned on the 27th—with Clum as chairman.

Things didn't slow down. The Spicer hearing was held in the Miner's Exchange, next door to *The Epitaph*, and Clum helped cover the proceedings throughout the month of November. And in his various roles, he tried to make sure the town still ran smoothly. It didn't. Clum and others received death threats—and he survived an alleged assassination attempt in December. By May 1, 1882, two years to the day after he first printed *The Epitaph*, Clum sold the paper and left the area. For the rest of his life, he would make history but not cover it.



# ANDY THOMAS



## Tombstone Turmoil

*The Fight Behind the O.K. Corral*

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BY JANA BOMMERSBACH

# The Most Well-Known, Unknown Western Illustrator

*A.R. Mitchell's paintings are so "moving."*

**H**is name won't trip off the tongue, but everyone knows his images: If the horses aren't bucking, they're seriously considering it; if the cowboy is still in the saddle, it's because the next jolt hasn't thrown him yet; there's always, always action.

The paintings of Arthur Roy Mitchell come as close to a "moving picture" as an oil painting can get. That's what excited pulp magazine readers from the 1920s to the 1940s as he produced 160 covers—*True West* was happily one of them—and became "King of Pulp."

Anyone who's ever read a Western magazine has seen a Mitchell painting, and for many, his authentic portrayal defines Western life.

That's no accident, you'll find in his hometown of Trinidad, Colorado, at the Mitchell Museum, which is celebrating its 40th anniversary this year. It contains copies of his famous covers, over 300 other paintings, thousands of sketches, personal items from his studio and his life story.

"He could not believe someone was paying him to paint what he knew," notes Allyson Sheumaker, museum director. "The people in his paintings are people he knew; the scenes he depicts are real; he was obsessive about the horse being anatomically correct."

In 1944, Mitchell was diagnosed with incurable cancer and left his magazine career back east to come home to Trinidad. He lived another 34 years, leaving a great mark on his hometown.

He cherished the history of his birthplace, which has two Santa Fe Trails—the first one runs north-south until it gets into town and hangs a left on Main Street for the east-west stretch. This year is the 200th anniversary of the Santa Fe Trail. The area that is now Trinidad was "very active" in the early days of the Trail and incorporated in 1876, when Trinidad was headquarters for Colorado's largest cattle and sheep operations.



Almost 20 years after A.R. Mitchell's passing in 1977, *True West* featured the Colorado artist's painting *Red River Kid* on the November 1996 cover. Amazingly, it was the first and only time Mitchell's artwork has graced the cover of *TW*.

Mitchell thought all that was important. So when one of the first houses along the Trail was set to be demolished in 1955, he "squatted" in the building until he could raise the money to buy it. That house became the Trinidad History Museum, with the City Council demanding Mitchell become its curator. He was, until 1975, when he moved to Denver to join his sister, Ethel "Tot" Erickson.

After his death in 1977, his sister spearheaded an effort to create a museum to display his work.



A.R. Mitchell (above, self-portrait) was born on December 18, 1889, in Trinidad, Colorado, when it was a center of coal mining, railroad and ranching. Mitchell grew up Western and applied his love of his heritage and the history of the Old West to his 50-year career as an illustrator, artist and preservationist.

All Images Courtesy A.R. Mitchell Museum

"Mitch wasn't a self-promoter," Sheumaker says. "He did not care one bit about being famous. So I always thought he'd be rolling over in his grave if he knew we had a museum in his honor. But he also was a man who kept everything, and I think he left all of this so future generations could see and learn from it." ❖

**Jana Bombersbach** 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*.

**BOB BOZE BELL BOOKS**

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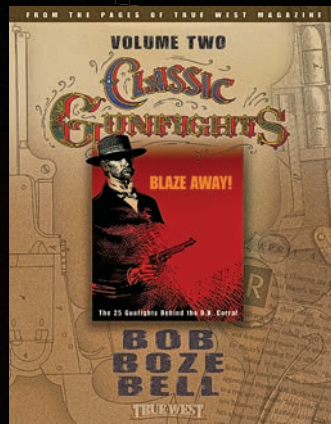
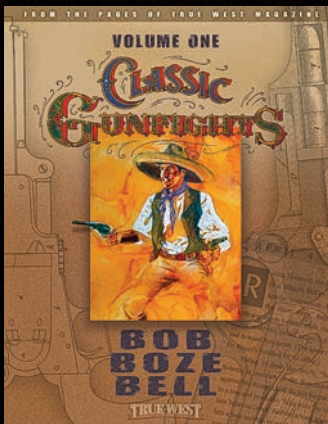
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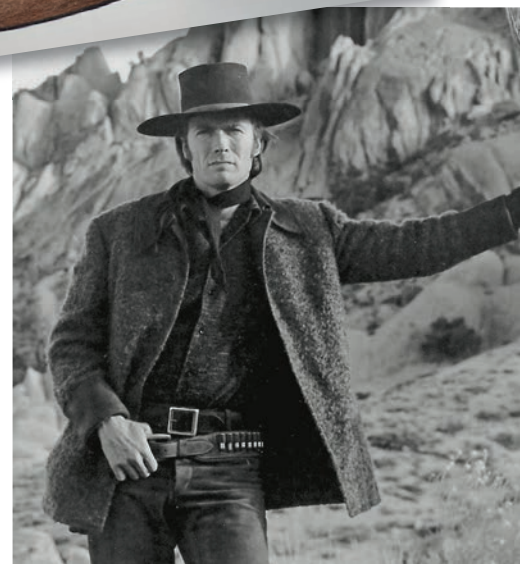
BY STEVE FRIESEN

# A Treasure Trove of Artifacts

Brian Lebel's annual Old West Auction in Santa Fe gaveled out a weekend of surprises.



A Harrington and Richardson Arms Company countertop display, with period revolvers from different manufacturers, brought \$8,260, which was more than twice the projected high bid.



Worn by Clint Eastwood in *Joe Kidd* and documented with four photographs from the movie, this hat by Nudie's Rodeo Tailors landed in a collector's "cabinet" for \$8,850.

"Joe Kidd" Hat Courtesy Brian Lebel's Old West Auction/  
Clint Eastwood movie still courtesy Universal Pictures

**T**he ancestors of today's museums were "cabinets of curiosities" compiled by private collectors in the 16th and 17th centuries. They contained an assortment of artifacts, some remarkable or unusual, some of great scientific interest, and others of great monetary value. Their contents were determined by the collectors' interests. German collectors referred to them as *Wunderkammern* or rooms of wonder. Brian Lebel's Old West Auction in Santa Fe, New Mexico, on June 26, offered what could truly be called an Old West cabinet of curiosities, filled with items of wonder. Advertising signs and posters, badges, spurs, buckles, horse gear, American Indian artifacts, art and firearms were presented. It was a treasure trove for any

collector seeking items to add to their own Western Wunderkammer.

One of the biggest surprises of the evening was a piece of advertising ephemera from the Americana collection of Earl Hagerman. The framed Ditto Cigars poster with an image of freight wagons and a mounted cowboy was projected to bring close to \$900. Instead it went for a whopping \$27,140. Another novelty from the Hagerman collection, a unique Harrington and Richardson Arms Company countertop display, also greatly exceeded expectations at \$8,260.

Western celebrities' hats did well, with Ben Johnson's Resistol hat and Clint Eastwood's Nudie-created hat worn in *Joe Kidd* bringing \$8,850 each. And, even though it was not one of his signature Stetsons, Buffalo Bill's top hat went

for \$6,490. A pair of miniature Mexican sombreros, one accompanied by its original hat box, were among the smallest items offered, but they still brought \$1,298. There were other miniatures, including salesman's samples. A 20-inch pair of wooly Angora chaps, a salesman's sample from Hamley and Company of Oregon, went for \$3,245. That final bid was nearly three times the estimated price and twice the price of a full-sized pair of woolies sold earlier in the auction. Like the hats, the chaps will likely be a welcome addition to some collector's cabinet of curiosities.

All Images Courtesy Brian Lebel's Old West Auction

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



A framed Ditto Cigars poster pulled in a whopping \$27,140, the top price at the Lebel Old West Auction. It had been expected to net under \$1,000.



A carved bull head, with real horns attached, from the notorious Bulls Head Saloon in Abilene, Kansas, went for \$12,980. The saloon was operated by Ben Thompson, a gunfighter who straddled both sides of the law.



Two exquisite miniature Mexican sombreros with braided edges and tassels went for \$1,298.



A beautifully decorated badge presented to Huerfano County, Colorado's controversial sheriff J.B. Farr brought top dollar among a large assortment of badges, hammering in at \$22,420.



Measuring only 20 inches high, these Angora chaps were used by a salesman with the Hamley Saddle Company of Pendleton, Oregon, to sell his merchandise. They sold for \$3,245.



A distinctive addition to any Edward H. Bohlin collection, a tin and wood "Parking for Customers Only" sign from Bohlin's Hollywood shop, went for \$5,310.

## UPCOMING AUCTIONS

**September 14-18, 2021**

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*RendezvousRoyale.org* • (307) 587-5002

**October 7, 2021**

Sporting & Collector Firearms Auction #1038  
Rock Island Auction Company (Rock Island, IL)  
*RockIslandAuction.com* • (309) 797-1500

**November 17-18, 2021**

Extraordinary Firearms & Early Arms  
Morphy Auctions (Denver, PA)  
*MorphyAuctions.com* • (877) 968-8880



An example of Victorian erotica, this six-inch "naughty" bronze of a woman in a gown (which pivots down to reveal her concealed charms) went for \$1,770.

# THE TOMBSTONE

**SHOT-FOR-SHOT, BOB BOZE BELL CAPTURES WHAT C.S. FLY MISSED 140 YEARS AGO.**

## *Where's the photo?*

October 26, 1881, in Tombstone. One of the most celebrated events in Old West—maybe American—history. Eight men face off in an empty lot behind the O.K. Corral. Thirty seconds. Thirty bullets. Three die. Two are severely hurt. One is grazed. Four run for the hills. All march into history and legend.

Where's the photo?

C.S. Fly, a prolific and (with his wife, Molly) gifted photographer who ultimately takes some of the great shots of all time. His studio abuts the empty lot to the south. The Earps and Doc Holliday have their backs to his building, just feet away. But no photo of the gunfight.

What happened? Well, apparently Fly was caught by surprise (the whole town was, including the participants). He was doing something else as the guns went off. He didn't have time to set up his equipment. And when silence came to town, Fly had another calling—to go into the lot, to check on the participants. He took the gun from the hand of a dying Billy Clanton. And then the bodies, living and dead, were removed. And maybe Fly was too stunned to think of photographing the bloody grounds.

So, no photos—until the next day, when Fly captured the bodies, well dressed and laid out in coffins, of Cowboys Frank and Tom McLaury and Billy Clanton.

Thus, the Old West field is left wishing that things were different, that Molly or C.S. Fly had been prescient enough to have a camera ready to go when the gunfight began.

Even then, a photo would have been just an image of one moment in time. It couldn't tell the whole story. It could not paint the perfect picture.

This is what artists have been doing for more than 120 years—trying to paint (or sketch) the perfect picture of the Tombstone street fight. They've taken the various oral and written accounts, the evidence, the analysis compiled since 1881 and mixed it into colors to be placed on the canvas (or whatever material they choose).

Our own Bob Boze Bell is one of the premier chroniclers of the fight. Since his first attempt at age 12 (don't ask how long ago that was), he estimates he's tried several hundred times to paint/sketch/scratchboard the shootout (including the lead-in events, the aftermath, and the participants). Bell figures he's gotten more accurate as time has passed and more information on the gunfight emerges. Some are little details, like Tom McLaury's silver hatband, or Wyatt Earp carrying his pistol in an overcoat pocket. But they're important, if for no other reason than many viewers (or potential buyers) know those little facts and expect them to be correct.

As noted, a piece of art, like a photograph, is a snapshot of a specific moment in time.

Unlike the photo, though, it goes through the filter of the artist's mind and arms and hands and fingers. A camera merely reports on what it sees. An artwork is an interpretation. That can give it more power—say, when the painting is in color and the photos of the period are in black and white. Artwork can provide perspective on events because the portrayal reflects the biases and opinions of its creator. But



**"HOLD ON, I DON'T WANT THAT!"**

Virgil Earp tries to prevent the fight.



Bob Boze Bell's *Gunfight at the O.K. Corral* was painted in 1981 for the centennial of the October 26, 1881, shootout in Tombstone, Arizona Territory.

# STREET FIGHT

that also means it may not be entirely accurate, so historians have to take it with a grain of salt and a dollop of skepticism.

With all that in mind, let's look at a few of Bell's greatest hits, O.K. Corral-style. Let's see just how well he hits the mark.

## A COLORFUL DEPICTION

The first is one of the artist's better-known paintings of the street fight (page 28). It is a depiction of many moving parts. Billy

Clanton is at the extreme left, falling into the Harwood House wall as Marshal Virgil Earp, directly across from him, fires away. Just beyond Billy, two horses are rearing in terror at the gunfire and sudden movements. Tom McLaury is out of view, behind one of the horses, probably trying to reach for a rifle in a saddle scabbard. Doc Holliday is barely seen to the right of the horses; he's leveling a shotgun, trying to get a clear shot at Tom.

Frank McLaury is up next—for the

moment. He's already been gut-shot, but that hasn't taken him out of the fight. He's hit Morgan Earp (on the ground) with a bullet that went through his shoulder and damaged his shoulder blades. Wyatt has a protective stance over his brother while firing at Tom McLaury's horse.

There's more blood to be spilled over the next 10 to 15 seconds—but that is for another painting.

And to be honest, there are many





well-known parts not covered by this painting. But this painting does what it's supposed to do: provide a colorful look at a historical event, as conceived through the eyes and mind of a talented artist who is also a history nut.

Bell has also covered almost every movement, hour-by-hour of the participants in the street fight on October 26, 1881. He has meticulously done his research for over four decades, even re-staging the events and the gunfight participants with re-enactors in historical locations. With tension and drama, his black-and-white, duotone and color illustrations capture every perspective of the Earps and Holliday, the Cowboys and the streetscapes of Tombstone on that fateful October day. His sketches and illustrations vividly capture the points of view of all the combatants and visualize the scenes of the day, including Virgil's dramatic proclamation, "Hold on, I don't want that!" just before the first shots are fired.

## THE BLACK-AND-WHITE DEPICTION

Bell has done hundreds of black-and-white pieces on the street fight. One of his best, captures the shootout (page 28) just seconds before the moment captured by the color piece—he believes that this one may be one of his best in terms of accuracy. Note that Ike Clanton is hightailing it toward Fly's, escaping the carnage that he helped start.

Morgan Earp is going down after being shot in the shoulder by Tom McLauray. Wyatt and Virgil Earp are firing at Billy Clanton and Frank McLauray, both of whom are shooting at the lawmen. Doc Holliday, the closest to Fremont Street, is using his shotgun to get after Tom McLauray, who is obscured by his horse. At this point, it appears Billy Clanton is going down after being hit a couple of times. There's no indication that Frank has yet to put a bullet in Virgil's right calf

The gunfight is about half done.

A couple of other observations. First, the gun smoke is thicker and heavier than in the color paintings—and that is more accurate, considering the testimony and the firearms of the



### The McLaurys

Tom and Frank (upper left) anticipate the motive of the oncoming Earps. Note the silver hat band detail on Tom's hat.

### The Cowboys

The Cowboys (top) had regrouped west of the O.K. Corral rear entrance, just beyond Fly's in the side yard, outside the window where Doc is boarding.

### Looking for a Fight

When Sheriff Johnny Behan confronts the Earps and Doc (middle) with the news that he has disarmed the Cowboys, Virgil and Wyatt both pocket their pistols, but the four men continue toward the Cowboys.

### Turning the Corner

Virgil and Wyatt walked ahead of Doc and Morgan two-by-two (left) as they entered the vacant lot.

period. Second, the faces are more indistinct, less detailed. That gives the piece a frantic, confused aspect that correctly reflects the atmosphere in the empty lot on that cold afternoon. None of these guys were anticipating a shootout; they really didn't want one. So it was a surprise when the guns went off; the adrenaline started racing, and all were acting out of instinct—not through knowledge or experience. Which is why two-thirds of the 30 shots fired missed their mark.

Sure, black-and-white automatically means that something is missing in the interpretation—color. But it has its own striking feel and presence. Which does the artist favor?

"I don't have a preference. I just want to get it right and be authentic," Bell says. "Except when I'm being snarky and want to make a point."

Which brings us to...

*Continued on page 28*

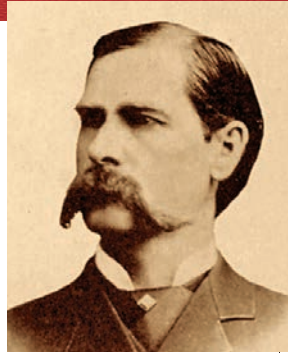
## HOW OLD ARE THE GUNFIGHTERS?



VIRGIL EARP, 38



IKE CLANTON, 34



WYATT EARP, 33



FRANK MCLAURY, 32



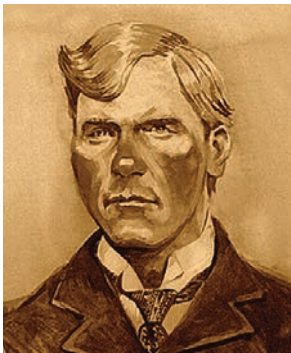
MORGAN EARP, 30



DOC HOLLIDAY, 30



TOM MCLAURY, 28



BILLY CLANTON, 19

No photographs of Billy Clanton alive are known to exist, but the artistic representation shown here portrays how he may have looked: brash, full of confidence and a bit of a hothead.

*"... a man with a long coat on walked up to the man holding the horse and put a pistol to his stomach and then he, the man with the long coat on, stepped back two or three feet, and then the firing seemed to be general."*

—ADDIE BOURLAND

*"I had my pistol in my overcoat pocket, where I had put it when Behan had told us he had disarmed the other parties. When I saw Billy Clanton and Frank McLaury draw their pistols, I drew my pistol."*

—WYATT EARP



The Doctor Will See You Now

# BLOW-BY-BLOW



Backed into a narrow space.



Morgan and Doc, armed and ready.



Was Tom McLaurry armed?



The stage is set.



The firing is fast and furious.



"This fight has commenced!"

Billy Clanton

Ike Clanton

Frank McLaurry

Tom McLaurry

Doc Holliday

After the first two shots, there is a pause. All of the participants are stunned by the abruptness of the shooting. In 27 seconds, three men were killed, three were wounded, four fled and one, Wyatt Earp, stood unscathed.



Wes Fuller

Billy Claiborne

Johnny Behan

Virgil Earp

Wyatt Earp

Morgan Earp

# WITNESS STATEMENTS

OCTOBER 26, 1881 • TOMBSTONE, ARIZONA TERRITORY

"I walked down as far as Fly's [rooming house]; there I saw Sheriff Behan and four farmers. As I approached, one of them, William Clanton, put his hand on his pistol, as if in fear of somebody. He then recognized me and removed his hand."

—WILLIAM CUDDY

"When I got to the corner of Fourth and Fremont Streets, I saw a large crowd of people on Fourth Street near the gunshop."

—P.H. FELLEHY

"I told [Sheriff Behan] that we were just going to leave town and that I had no arms on. He then searched my waist."

—IKE CLANTON



"I was in the O.K. Corral at 2:30 p.m., when I saw the two Clantons and the two [McLaurys] in an earnest conversation across the street in Dunbar's corral."

—R.F. COLEMAN

"I slept late the day of the shooting. Got up about one or half-past in the afternoon; went to the barber shop to get shaved. While there heard someone say there was liable to be trouble between Clanton and the Earp boys."

—JOHN BEHAN

"I first saw Frank McLaury on that day pretty near the Grand Hotel as they were riding in. Frank McLaury, Bill Clanton, and an old gentleman who I am not acquainted with. This was about 2 o'clock in the afternoon. At first, Doc Holliday went out and shook hands with one of them in a pleasant way, and said, 'How are you?' or something like that."

—WILLIAM ALLEN

"I was coming from my home to the meat market, Mr. Bauer's, to get some meat for dinner.... I passed into the shop, the parties inside seemed quite excited.... They said there was going to be a row between the Earp boys and cow boys."

—MARTHA J. KING

"The day this thing happened I went down to [Dr. Gillingham's] office with Ike Clanton to assist him in getting his head dressed, and then I walked up Fourth Street. I met Billy Clanton and Frank McLaury, and Billy asked me where was Ike. He said he wanted him to go home."

—WILLIAM F. CLAIBORNE



### The Cowboy Version

BBB illustrates the question, “Were the Cowboys unarmed victims in the gunfight?”.



### The Ball Begins

BBB’s black-and-white illustration of the street fight captures the intensity of the deadly confrontation as the shooting started. And, yes, that is Ike Clanton beating cheeks, top center.

Continued from page 24

## SNARKY AND MAKING A POINT

Bell has done the fight “six ways to Sunday,” as he says. Generally, the pieces are connected by the search for accuracy. But occasionally, BBB will turn things around a bit to make a point—Boze-art, let’s call it.

One such effort (which is also one of the artist’s favorites) shows the Cowboys with their backs quite literally against the wall of the Harwood House (above). Their hands are raised in surrender. Only two of them, Billy Clanton and Frank McLaurry, are armed, and both weapons are holstered. As the two sides face off, Virgil Earp orders the Cowboys to throw up their hands—and they immediately comply. The Earps and Holliday then open up on the men, getting off five shots before the Cowboys can return fire. This is not a gunfight; it’s a massacre, a murder. And to emphasize this viewpoint, our audacious artist has placed halos over the heads of the Clantons and McLaurrys.

This is based on the testimony of Ike Clanton at the so-called Spicer Hearing into the incident, which took place just days later. Others, including Sheriff John Behan, support that view. But it didn’t wash with Judge Wells Spicer. The bullet wounds suffered by the Cowboys could not have

happened if their hands were raised. And if this scenario was accurate, how the heck did Ike Clanton walk away unscathed? He helped inflame the situation with his boasts and threats—and yet Wyatt Earp allowed him to make a run into Fly’s? That’s part of the reason that the Earps and Holliday went free.

Oh, and as to those halos? Our artist is making a point: “I did that to show how ridiculous the idea is that they were choir boys. That is satire, not authenticity.”

Bell excels at satire (in all media and in person).

## THE BOTTOM LINE

The bottom line: works of art are the closest thing we’ll get to a real depiction of the events of October 26, 1881 (excepting re-enactments). And, for many, that may not be enough. We live in an age when we can use a smartphone to video all sorts of events—catching all the action, all the people,

all the elements. Some such videos have made their own sort of history in the last few years. So we’re spoiled. Our expectations are way out of whack, especially when it comes to the past.

Sure, there are movies. But Hollywood has shown an aversion to accuracy when it comes to the “O.K. Corral” (heck, even using that name is way off). The wrong people die or are wounded. The gunfight goes on for 10 minutes, and dozens of shots (or maybe more) are fired. The list goes on and on and on. Many of us have given up on Westerns to tell the true story of the Tombstone street fight.

No doubt, art from people like Boze Bell is limited in what it can do. It probably can’t

depict all the movement without blurring the people. It can’t show the reality of gun smoke without obscuring the entire picture. We can’t know the exact facial expressions of the participants—placid? Stern determination? Pain? Frozen terror? A painting can’t capture the noise and the smells associated with the gunfight.

Still, artwork can spur further pictures of the mind that help fill in the



### A Colorful Depiction

Billy Clanton (far left) slams against the Harwood House, while Virgil (left and above) fires at him. Behind Virgil, Morgan has been hit and is down while Wyatt shoots at the withers of Tom McLaurry’s horse. Frank McLaurry is about to fire—he will hit Virgil in the calf.

## WHERE'S THE PHOTO?



gaps, that extend the image both forward and backward. It can move us to imagine what Tombstone was like on that day. And most importantly, it can spur us to investigate the people, places and events that made southeast Arizona so fascinating at that time. The history is out there, in words and more, available to one and all (including through magazines like this). And the art, when done well, adds a great deal to the experience of exploration.

But with all that said...there's always the inclination, the desire, to go back in time, visit the photography studio next to that empty lot, find the proprietor, grab him by the lapels and shake Buck Fly to his core:

"Where's the photo?"



**Mark Boardman** is the features editor at *True West*, the managing editor of *The Tombstone Epitaph*, and pastor of Poplar Grove United Methodist Church in Indiana.



Photographer C.S. Fly's boardinghouse and studio are right next door to the empty lot of the shootout, but he missed all the action of the gunfight. The only photo he took of the participants is his famous image (top) of, from left, Tom McLaury, Frank McLaury and Billy Clanton in their caskets. The only known photograph of the street fight location between the Harwood House and Fly's is his random shot of a wood-hauling burro (above).

# Wyatt Earp

## IS HE STILL THE HERO?

HISTORIANS AND WRITERS SHARE THEIR PERSPECTIVES ON THE WEST'S MOST FAMOUS LAWMAN.

*In honor of the 140th anniversary of the gunfight near the O.K. Corral between the Earps and the Cowboys in Tombstone, Arizona Territory, on October 26, 1881, we have asked fellow Earp historians, writers, novelists, artists and friends to weigh in on the question "Is Wyatt Earp still the hero?" We have given True West's historian Paul Andrew Hutton the first word on the frontier marshal. And rightfully so, Wyatt Earp historian, artist and executive editor of True West Bob Boze Bell will have the last.*

### A Hero's Journey

One hundred and forty years after that perfectly named gunfight that made him famous, and 90 years after the publication of Stuart Lake's biography that ensured him immortality, Wyatt Earp remains firmly fixed in the pantheon of America's heroes. The tireless work of debunkers in history, fiction and film has failed to tarnish the shiny star of the town-taming marshal who finally had to step outside the law to deliver true American gunpowder justice. The debunkers' work has had scant impact on public perceptions (and, of course, the sometimes sordid details of his life are far too deep in the weeds for most people to care about anyway). The latest Earpiana—most notably the books by Casey Tefertiller and John Boessenecker and the films *Wyatt Earp* and *Tombstone* starring Kevin Costner and Kurt Russell—have all cast Earp in a heroic mold. Earp's supreme moment of truth at the O.K. Corral has become part of the American



**AS THE SMOKE CLEARED WE COULD  
SEE HIM MORE CLEARLY**

Illustrations by Bob Boze Bell

lexicon, while also serving as the prototype for every Western showdown written about or filmed since October 26, 1881.

Wyatt Earp was a late bloomer as a hero. While he was certainly well known on the frontier, especially in boomtowns, on the gambling circuit and as an all-around "sporting man" of some distinction, he was never remotely as famous as Davy Crockett, Kit Carson, Wild Bill Hickok, Jesse James or Buffalo Bill Cody. The O.K. Corral fight was reported in the national press but usually in a negative light as an example of uncivilized lawlessness in the West. Bat Masterson and Pat Garrett were far better known as frontier lawmen in their own time than Earp.

The seed of Earp's fame was planted, fertilized and carefully nurtured by Stuart Lake, a gifted writer who had once been a press agent for Theodore Roosevelt. Lake crafted a remarkable American epic in *Wyatt Earp: Frontier Marshal* published by Houghton Mifflin in 1931. This was perfect timing, for the public was eager for tales of the American frontier just as the

generation that had "won the West" was dying off. Western histories by Walter Noble Burns, Emerson Hough, Frederick Becholdt and William McLeod Raine had all recently done well, and Lake also enjoyed considerable success as his Earp biography became a best-seller and was serialized in the *Saturday Evening Post*. Lake's Earp was central to the frontier story. "The Old West cannot be understood unless Wyatt Earp is understood," he wrote. "More than any other man of record in his time, possibly, he represented the exact combination of breeding and human experience which laid the foundations of Western empire."

Thanks to Lake, Earp, the itinerant gambler and sometime lawman who lived rather precariously on the dark underbelly of frontier boomtown life emerged as the towering legend of an incorruptible marshal who tamed the toughest towns in the West. Lake's book was optioned by Fox studio for \$7,500 and was filmed four times (*Frontier Marshal* with George O'Brien in 1934, *Frontier Marshal* with Randolph Scott in 1939, *My Darling Clementine* with Henry Fonda in 1946 and *Powder River* with Rory Calhoun in 1953). Over 40 films have been based on Earp's career, and Hollywood has played the critical role in creating and sustaining his glossy legend. Lake's book also provided the inspiration for the ABC television series starring Hugh O'Brien that premiered in 1955. *The Life and Legend of Wyatt Earp* ran for six seasons, and its success helped initiate a decade-long period during which Westerns dominated the small screen.



In a snide 1959 article on the Western TV boom, *Time* magazine noted that the real Earp was “a hardheaded businessman, less interested in law and order than he was in a fast buck.” The success of the show *Time* attributed less to history than to O’Brian’s muscles and square jaw. “Actor O’Brian (real name Hugh Krampe) looks like an Oklahoma Olivier. In his flowered vest, ruffled shirt, string tie and sideburns, and with two 16-inch Buntline Specials strapped to his thighs, he really cuts the mustard with the teenage cow bunnies.”\*

This television white knight was ripe for debunking, and Ed Bartholomew and Frank Waters promptly obliged. Their Earp, a con artist and ruthless killer who hid behind a badge, was copied by a string of lesser talented researchers and writers. Waters, a distinguished Western writer, was a caustic forerunner of the current “woke” generation. His attack on Earp was also meant to deconstruct the frontier myth of American progress and exceptionalism that he blamed for many of the planet’s problems. The source of all these ills, according to Waters, was “America’s only true morality play—the Cowboy and Indians movie thriller... the basis of our tragic national psychosis—a fixation against all dark-skinned races, beginning with the Red, which was killed off, and carrying through to the Black, which was enslaved, the Brown legally discriminated against, and the Yellow excluded by legislation.”

### ON WHICH SIDE OF THE BARS DID HE REALLY BELONG?

Waters felt that if only he could dismantle the heroic Earp legend, he could begin to destroy the whole frontier narrative. Lake’s Earp was central to his task: “This veritable Wild West textbook...[the source] of other books, pulp-paper yarns, movie thrillers galore, radio serials, a national TV series, Wyatt Earp hats, vests, toy pistols, tin badges—a fictitious legend of preposterous proportions.” In two books, *The Colorado* in 1946 and *The Earp Brothers of Tombstone* in 1960, Waters attempted to bring down the Earp legend and the American frontier story that it was such an integral part of.

Waters failed in his own time to destroy the heroic story of the frontier movement, but his writing foreshadowed the so-called “New Western History” that would come to dominate college classrooms a generation later. That dark vision of the American past in turn spread to public schools across the nation. The result is the bitter debate over our shared history that dominates public discourse today. With the gentlemen on Mount Rushmore targeted for cancellation, it may be that Wyatt Earp is low

enough on the totem pole of American heroes to escape attention—but do not count on it. If he does raise the ire of the “woke mob,” it will not be in response to the reality of his life, but rather to the frothy legend so lovingly constructed

by Stuart Lake and his posse of fellow travelers in Hollywood.

Heroes are but a reflection of the beliefs and aspirations of those who embrace them. People identify with heroes, and as society evolves and changes, old heroes are often replaced by new figures. But some characters are so great that they have resisted change. These heroic figures—from the time of Homer’s tales of Greek and Trojan warriors to the last stand of the Spartans at Thermopylae, from the legends of King Arthur and El Cid to the battles between Richard the Lion Heart and Saladin, to the forests, mountains and plains of the New World, where the names of Boone, Crockett, Carson and Cody would become legendary alongside those of their foes Tecumseh, Red Eagle, Sitting Bull, Crazy Horse and Geronimo—have all shaped national identity. Our heroes define us. If these hero tales (no matter the truth of them) are rejected, it indeed makes a powerful statement and can erode any sense of national unity.

Is Wyatt Earp still a hero? Time will tell.

\*Actually, the *Time* author was incorrect: O’Brian’s Earp was armed with one 16-inch Buntline Special and one normal length Colt revolver.

—Paul Andrew Hutton

# Wyatt Earp

IS HE STILL THE HERO?

Wyatt a hero? I can hardly hear you; Josephine is hollering at me; William Shakespeare is yelling something about tragic flaws...but the ghost of Lincoln Ellsworth is whispering YES.

—Ann Kirschner

The real Wyatt was certainly a man of physical courage, as were many people of the Western frontier. But it's the other half of the definition that's the harder test, the part about being a person of high moral principles. And the answer is, sadly, no, unless you consider things like frequenting bordellos, gambling and killing your enemies to be high moral behavior. Neither in his time nor in ours would those things be considered principled activities. So, although his real adventures make for a good story, they do not reveal true heroism, in the total sense of the word. It took novels and Hollywood to make a hero out of Wyatt Earp.

—Victoria Wilcox

**"I think he was a pimp, a thief and a killer."**

—Michael Biehn

I would say Wyatt Earp was a brave man who did what he thought he had to do. He was certainly flawed and did many questionable things in his life, such as pimping, horse theft, gambling and bunco; so not heroic, but certainly brave and someone I would want by my side in a fight.

—Peter Brand



**"GET TO FIGHTING, OR GET AWAY"**



## WYATT EARP, HORSE THIEF?

I have long felt the film *Ride the High Country* is a film about the battle waged for Wyatt Earp's soul. Joel McCrea had portrayed Wyatt Earp in *Wichita* (1955) and Randolph Scott had portrayed Earp in *Frontier Marshal* (1939). Two years before Sam Peckinpah's second film was released, Frank Waters' *The Earp Brothers of Tombstone* was published. So, at the time *Ride the High Country* was in production, there were two decidedly different takes on Wyatt in print. Stuart Lake presented "Wyatt the Good," while Frank Waters presented "Wyatt the Bad." In the Peckinpah film, McCrea plays a lawman of high principle, "Wyatt the Good." Scott plays a former lawman who has taken to exaggerating his exploits and who is not above breaking the law to increase his wealth, "Wyatt the Bad." There are hints in the film that Wyatt is being dealt with in the film's story. First, the Earps are mentioned by McCrea, seeing a banner that claims Scott had cleaned up Dodge City, McCrea says, "I didn't know you ran with the Earps." Then, the final gunfight is obviously based on the O.K. Corral shooting. When Warren Oats yells out, "Start the ball, Old Man!" to start the shooting, he is echoing Ike

Clanton, who on the day of the O.K. Corral shooting, said, "The ball will open when Holliday and the Earps appear on the street." So, while the film tells the story of the conflicts in Wyatt Earp's soul, by extension, it is also covering the conflicts in the soul of America, a nation conflicted by noble ideals on the one hand, and unprincipled opportunism on the other hand.

—Jeff Morey

Humans need heroes. All great heroes are flawed, both real and mythical: Samson, Hercules, King Arthur, Frodo, Mickey Mantle, The Duke, Patton, Reagan and Wyatt Earp. A hero is just someone who does the right and necessary thing at the right time—even if it's not always for the right reason. Yes, Wyatt is still a hero.

—Lydia O'Rafter

Wyatt Earp, to me, has never been either a hero or a villain, but a complex individual with some admirable qualities and flaws; pretty much like any other gun-toting historical figure



## WYATT EARP HIDES HIS SHADY PAST

on the frontier. The contradictions that partly come out of the "legend" portrayals and differing perspectives are very interesting to me. Most Earp aficionados have no objections to his going on a rampage during his "vendetta ride" and pitilessly gunning down men in vengeance. I have no problems with it either, but why has it always been seen as okay for Earp to do that, but Bonney and the Regulators are routinely condemned for their own vendetta ride in the spring of 1878 when they gunned down Morton, Baker, Brady and Hindman to avenge a brutal murder? I fail to see the distinction between the two courses of action.

What, because Brady wore a badge? Pah-lease, so did John Selman, for chrissake.

—James B. Mills

So, is Wyatt Earp a hero? In this writer's opinion, he meets the criteria, by virtue of his actions and what his story did for one of my favorite places in the world: the town too tough to die, Tombstone."

—Randie Lee O'Neal

So he was friendly with whores. So was Jesus. So Earp clobbered people with pistols. So did Hunter S. Thompson. So he was a Republican. So was John McCain. Heck...your question takes me by surprise...as if it had been written by an associate professor of Woke Studies.

—Red Shuttleworth

To me a hero is someone who saves lives not someone who takes them. Jesus hung out with prostitutes to save them, not because he was their pimp. Wyatt was doing a job, that doesn't make him a hero.

—Larry Willis

During the last three decades, an enormous amount of material has been dug out to better illuminate Wyatt Earp and the Tombstone saga. Some may seem to tarnish Earp; some may seem to enhance his reputation. Together it shows that Wyatt Earp was never the stainless hero created by legend-making writers and filmmakers. Very few historical figures can live up to their legends.

With Earp, the more we learn, the more interesting he becomes. He certainly had his personal flaws, but when the time came to stand tall, tall he stood. The Tombstone story is really about what happens when outlawry grows out of control, and how a community responds. It resonates today as it did 14 decades ago.

When that challenge came



**IN WICHITA, WYATT EARP  
TURNS A BLIND EYE**



**"THE OLD WEST WAS LAWLESS, BUT ONE  
MAN WAS FLAWLESS..."**

—Hugh O'Brian as Wyatt Earp in  
*Life and Legend of Wyatt Earp*

to Wyatt Earp, he responded with remarkable courage. If that is the test of heroism, then he passed with nobility.

—Casey Tefertiller

Wyatt Earp has long been known to students of the Old West as an itinerant frontier gambler whose entire law enforcement career lasted only seven years. Then, during the past two decades, a great deal of previously unknown information about Wyatt has surfaced. For many historians and Western buffs, he has since evolved from the Lion of Tombstone to the Pimp of Peoria. Nonetheless, of all the adventures and misadventures in Earp's life, his epic battle against the Cowboys in Arizona Territory made him a hero, then and now. In 1881-1882 Wyatt, his brothers and a handful of loyal friends took on and

defeated the biggest outlaw gang of the Old West. It was the highlight of his life, and remains one of the most remarkable incidents in the history of American law enforcement.

—John Boessenecker

Directly after the shocking assassination of President James Garfield, Tombstone's city government enacted zero-tolerance gun control ordinances. On October 26, 1881, City Marshal Virgil Earp was ordered by Mayor John Clum to disarm men seen carrying weapons inside city limits. Those men were at the O.K. Corral because they were leaving town and they had the right to take their guns with them, but the confrontation accelerated within moments. The officers were later exonerated using legal logic that protects police in officer-involved shootings to this day: they reacted quickly to a perceived threat in a pressured situation.

Where's the heroism? Wyatt never claimed



**CAN TWENTY-SEVEN SECONDS  
DEFINE A MAN'S LIFE?**

# Wyatt Earp

IS HE STILL THE HERO?

it. He was dogged for the rest of his long life by the worst 30 seconds of it. After he died, his widow took control of his posthumous reputation, insisting that Stuart Lake write the hagiography that became a TV show: *The Life and Legend of Wyatt Earp*.

I can still sing the theme song, but the West was not lawless, and no man is flawless. I look for my heroes elsewhere.

—Mary Doria Russell

Wyatt Earp: Frontier lawman, gambler, outlaw, Western legend. An icon whose reputation, justified or not, has been created and enhanced through literature, films and television. Justified by some, vilified by others. Loyal, vengeful, complicated, egotistical, arrogant, passionate, moody, stoic. Before you develop your opinion, however, forget the film and television. They are just entertainment, and, in most cases, highly fictionalized. Read the books...plural. Some well researched, others not so. Then make up your mind. All Earp wanted to do in life, as with many, was to take advantage of the situation and do what he thought was right.

—John Farkis



**WYATT EARP GIVES FRANK STILLWELL BOTH BARRELS**



## THE FIGHTING EARPS

Left to right: James, Warren, Wyatt, Nicolas, Virgil and Morgan. Two died from gunshot wounds, four were wounded in gun battles and the father was kicked by a mule. Only one came through it all without a scratch—Wyatt Earp.

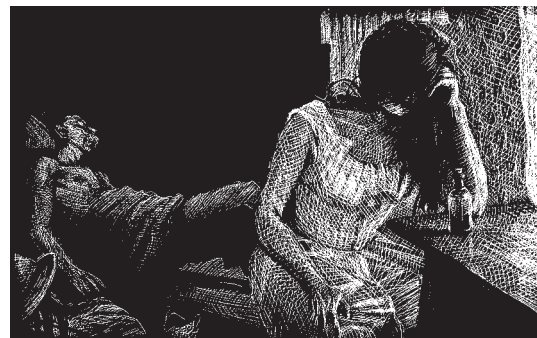
I'm not sure if Wyatt ever deserved the "hero" designation. The Earps as a family were shameless opportunists who never took a stand without a buck being attached to it. The celebrated gunfight was the culmination of a petty political squabble that had little impact on the outcome of American history—like so many legends, a local affair blown all-to-hell out of proportion. Unimportant and irrelevant, especially at a time when a new generation of learners fail to find themselves in the prevailing narrative.

—Kirk Ellis

I don't think of Wyatt Earp as a hero. The very premise of a "good guys-bad guys" approach to history distorts the humanity of the individuals so labelled and the issues that they confronted. Honestly, I can't even call him a good man, given his checkered career and flaws of character. But he was respected and even admired by good men who saw in him qualities they envied. He lived for

81 years, and the violent moment for which he is best remembered lasted less than 30 seconds. Add the few months of the Vendetta and the deaths that came with it, and he was still a better man than those he killed.

—Gary L. Roberts



**"Wyatt Earp ruined my life."**

—Mattie Blaylock Earp  
1850-1888

## “Wyatt Earp matters because of what he means, not for who he really was.”

—Thom Ross

Wyatt Earp will always be my hero. Sure, he wasn't a saint, but don't let the perfect be the enemy of the good.

—Paul Hoylen

I don't look at Wyatt Earp as either a hero or a villain. Projecting our own mores and values on people of another time leads to false perceptions and a warped view of history. He was a man of his time, doing what seemed right by his own lights.

—Doc McCandless

It's easy to get bogged down in the weeds with someone like Wyatt Earp. Is he a hero? Sure. A villain? Probably. He embodies everything we Americans like about ourselves, our history and our so-called “great men.” And everything we don't like, too. There's a little dirt on most American heroes, and Wyatt Earp is no exception.

—Samuel K. Dolan

Although Wyatt Earp demonstrated toughness and bravery, he was really only out for himself and his family.

—Greg Scott

It's doubtful that any American has had more of his legend turned into “fact” than Wyatt Earp, who had a brief career as a frontier peace officer and scarcely wore a badge over the last 48 years of his life. Before and after “lawing,” as it was called in the 19th century, Earp was a teamster, boxing referee, prospector, buffalo hunter, racehorse owner, croupier, stagecoach guard, bouncer, saloon keeper, bodyguard, Hollywood movie advisor and, for a while before he became a noted lawman in Kansas, a pimp.



### WHERE LEGENDS ARE BORN



HOLLYWOOD PALS: WILLIAM S. HART, WYATT EARP AND TOM MIX

He's been portrayed by more actors than any American president—Walter Huston, Henry Fonda, Burt Lancaster, Hugh O'Brien, James Stewart, James Garner, Kurt Russell and Kevin Costner, to name just a few. But the only years Hollywood has taken notice of are

those spent in the cow towns of Wichita and Dodge City, Kansas, and the silver mining camp, Tombstone, Arizona. What happened over that brief span has engendered enough books to fill a small library.

—Allen Barra

Having grown up on such TV staples as *The Adventures of Rin-Rin-Tin* and *The Life and Legend of Wyatt Earp*, when my family planned to relocate to Arizona, I couldn't wait. Not long after arriving, we made the pilgrimage to Tombstone. Strapping on my pair of cap guns, I expected a showdown there with Hugh O'Brien. Alas, I never faced his “Buntline Special.”

More than 65 years have passed. Since then, most of us have a far different perspective on the marshal of the “Town Too Tough To Die.” Stuart Lake's fanciful biography, early television and movies have been replaced by scores of “factual” articles, documentaries and tomes of varied size and quality toppling the Earps from their pedestals. As a historian, I appreciate such scholarly efforts. But the five-year-old in me wants to see if I could beat O'Brien's lighting draw!

—John Langellier

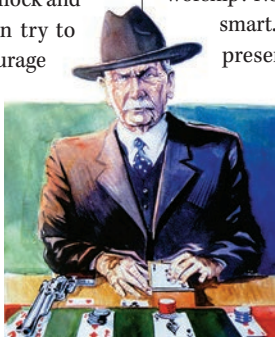
I've been studying Wyatt for more than 70 years. I first became interested in 1946, when Henry Fonda played him in *My Darling Clementine*. I saw him made larger than life by Hugh O'Brian. Then I watched his character debauched in that sorry 1960s film, *Doc*, a time when it was "cool" to tarnish heroes. I briefly let myself be influenced by Frank Waters' *The Earp Brothers of Tombstone*. Over the past 20 years with *True West*, I had the good fortune to meet and read writers like Casey Tefertiller, Jeff Morey, Doc Roberts and John Boessenecker. They are not just good writers but researchers extraordinaire.

Wyatt Earp was a sporting man, much like his peers. He had flaws (don't we all), but he was a strong character, head and shoulders above those who tried to take him down in Tombstone. He is best described by what Louis L'Amour called "a good man to ride the river with."

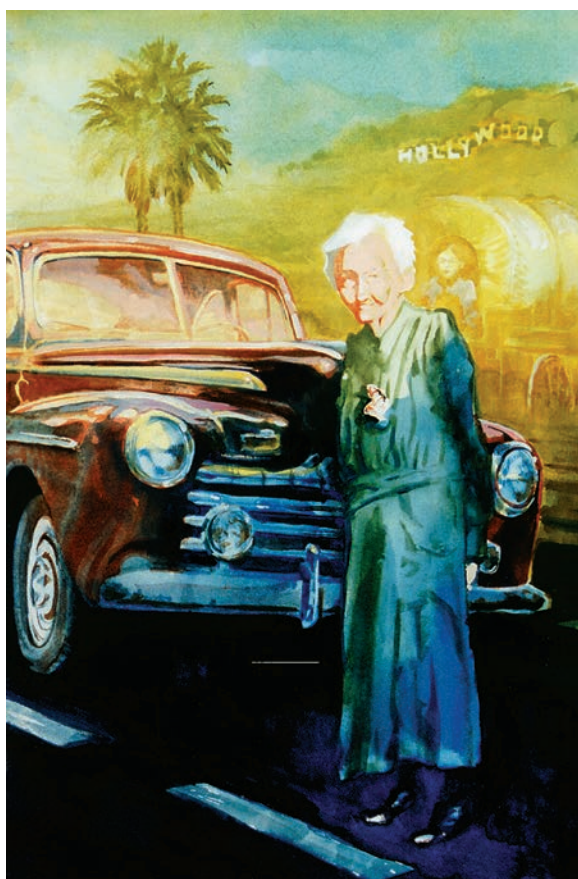
—Marshall Trimble

I emphatically say yes! Although he was human and had his flaws, as do we all, and as so eagerly elucidated by many modern-day authors who have picked apart the minutiae of his life in every way possible, he must be judged by the morals of his time, and not modern-day ideals. There is absolutely no question that he and his brothers were exceptionally brave men and not to be trifled with. Even the harshest of his critics must admit that. When I think of Wyatt, I think of his 1896 quote—"He is like a sheep dog, feared by the flock and hated by the wolves," and then try to imagine if I could muster the courage to take a stand against superior odds as he had so many times in his lifetime. Sadly, I fear not.... Could you?

—David de Haas



ONE LAST HAND



and bold (and wear cool Western clothing). But I grew up, got into the Old West field, and discovered that the real Wyatt Berry Stapp Earp was not all the small screen cracked him up to be. I came to know researchers who dug up the dirt—the pimping, the cons, the gambling, etc., etc. And, lo and behold, this flesh-and-blood Wyatt became ever more interesting than the cardboard cutout hero. And maybe that's the important thing. I have few "heroes" when it comes to the Old West, men (or women) who I aspire to be like. Wyatt Earp sure isn't one—but I could study him, read about him, even digest the popular culture image of him, for days on end.

—Mark Boardman

## "All these books makin' him out a big hero are pure gingerbread."

—Allie Earp, 1848-1947

He was never a hero to me. Wyatt Earp was a fascinating frontier figure, with some bad spells mixed with strong leadership. From Kansas to California, Arizona to Alaska to Nevada, he was a presence. In those eras, he was someone to consider. At the faro tables of Tombstone, the mining claims of Idaho, or the Dexter Saloon in Nome, Wyatt Earp was given more consideration than other folks. Hero worship? Not necessarily. This was just being smart. The novels, movies and television presentations may have exaggerated parts of his career, but in the day, wherever he was, Wyatt Earp mattered.

—Don Chaput

When I was a kid, I wanted to be Wyatt Earp—well, at least Hugh O'Brian's version of him. I wanted to be brave, courageous

I'm glad to admit that Wyatt Earp is one of my two favorite Old West characters, along with "Comanche Jack" Stilwell. I love the whole Wyatt Earp story.

Hero? I don't know in what regard we might use that term for Wyatt. Lake, Burns and other early writers did a pretty good job of putting Wyatt in that light, as did the 1950s TV show and movies such as *Tombstone*. However, with the advent of the Internet and historic newspaper websites, we've learned a good bit about Wyatt that has put him in a less-than-heroic light. Documented history often changes one's perspective from previously held opinions.

However, I've never had a hero who didn't have "feet of clay." Wyatt did, and so did virtually every other lawman of the Old West. Wyatt's story is one that keeps us going. Long May His Story Be Told!

—Roy B. Young

## The Last Word

When I was 10, Wyatt Earp was my hero. He could do no wrong, and like the song said, I believed he was flawless. Then a series of historical breakthroughs changed everything.

"Wyatt Earp is now relegated to the trash heap of history." So pronounced two prominent historians who had uncovered evidence in

# Wyatt Earp

IS HE STILL THE HERO?

1959 that Wyatt Earp's second wife—who he had abandoned—had turned to prostitution and committed suicide with an overdose of laudanum. Oh, and on her deathbed she was quoted as saying: "Wyatt Earp ruined my life."

And then it got worse. But let's go back to the beginning of the myth-making process.

Thanks to authors Walter Noble Burns and Stuart Lake, Wyatt Earp basically came out of nowhere in the 1930s, and after this initial discovery period, he then had a huge resurgence when Stuart Lake sold the Earp-as-Super-Lawman idea to TV and we got the Hugh O'Brian TV show in the mid-1950s. This image held solid until researchers (like historians John Gilchriese and Frank Waters) started turning up murky, and even more shady aspects of his life, full of scandalous and sordid, edgy and violent aspects, writ large for the consumption of a very un-woke audience.

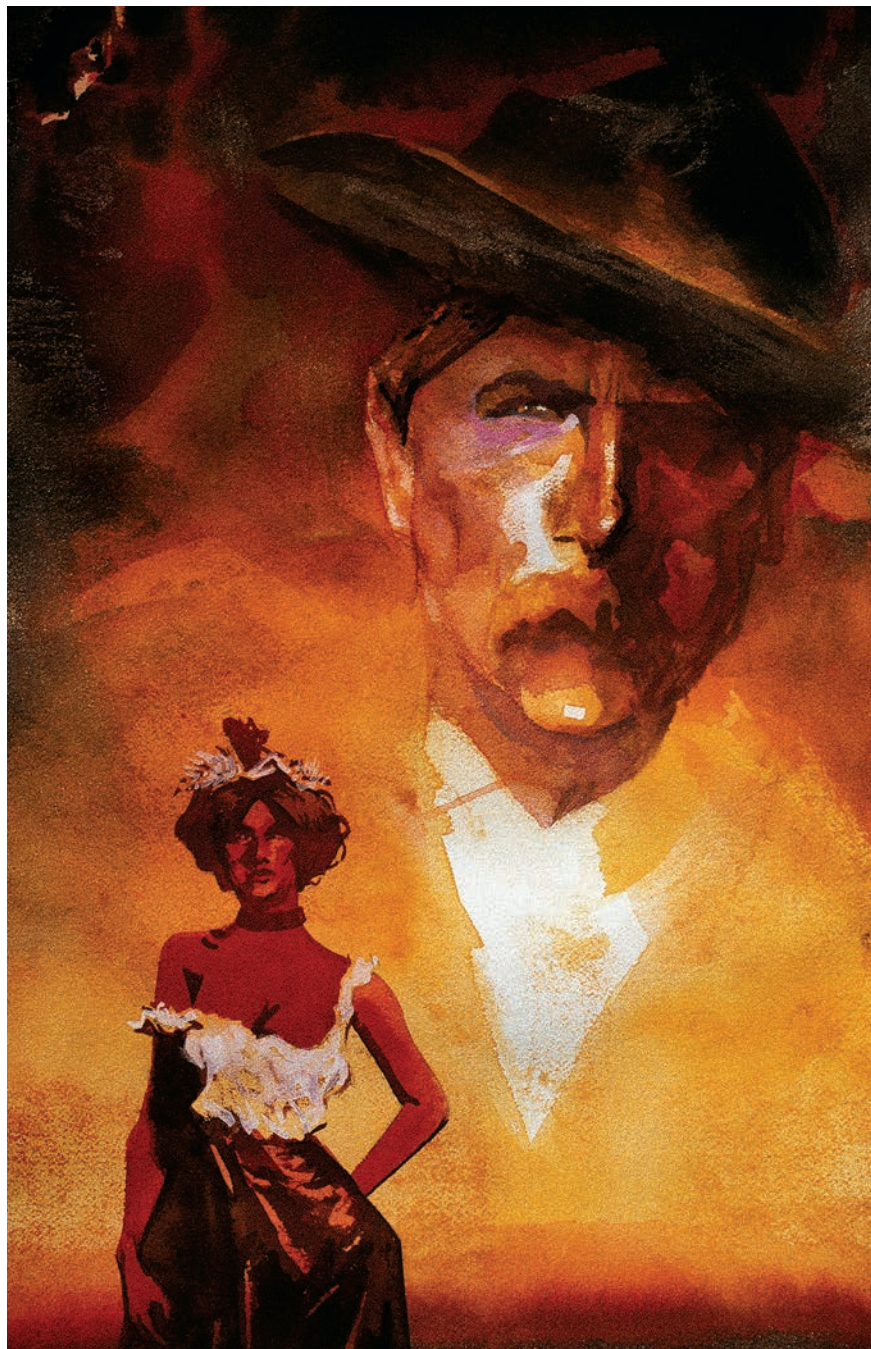
## A Pimp's Progress

Then came even more damning evidence when it was discovered that Wyatt Earp had been a bouncer on a floating bagnio (whorehouse) in Peoria, Illinois, at the time he claimed he was hunting buffalo on the plains and that the census for 1872 appears to show him living in a bordello. Of course we already knew that later in Dodge City several soiled doves went by the name Earp, but this really put Wyatt in the camp of the procurers. Not a nice place for a legendary "flawless" lawman

Perhaps what we choose to believe about him says more about us than it does him. I for one no longer think of him as a hero, but I still admire his guts. But the most wonderful part of the effort to seek the truth has been meeting the fellow buffs and historians who study this history and try to make sense of it every day. That has been the true reward for me. So, thank you, Wyatt Earp, for bringing me together with some pretty brilliant and humorous people.

## My Current Take

From my perspective today, I see Wyatt Earp in the late 1920s trying to get his story told to vindicate his felonious actions in the Tombstone part of his life (it was a mere 22 months of his long life). He didn't want to necessarily become a heroic do-gooder, but that was what was ultimately in the cards. Stuart Lake took care of that.



## LADIES MAN

From there, a crooked town (Hollywood) spun out a crooked fable that has spanned the globe. Equal parts hype, nostalgia and human longing, the old lawman stands tall and, at least on film, he vanquishes all his enemies, the facts be damned.

—Bob Boze Bell



"I will not say that all of the people in the motion picture industry are crooks, but I will say that all the crooks in Hollywood are in the motion picture industry."

—Zane Grey

BY PETER BRAND

# BLOOD ON THE GREEN CLOTH

## FIGHTING FOR THE FARO DOLLAR: JOHNNY TYLER AND TOMBSTONE'S GAMBLERS' WAR

**In** the summer of 1880, Tombstone, Arizona Territory, was a silver-rich boomtown, and while mining companies and citizens fought legal battles over claim boundaries and town lots, another “battle” would be waged in the saloons and gambling halls. This struggle was between saloon

men, professional gamblers and hard cases, all eager to gain a bigger share of the almighty gambling dollar. Gambling was big business in most mining towns, and the sporting men who held their nerve, fleecing miners, cowboys and professionals at their tables, stood to make the lion's share of the profits.

In late July 1880 the most lavishly appointed saloon and gambling room ever seen in Tombstone was opened to the public by Milt Joyce and his partner, William Parker. The saloon was named the Oriental, and it boasted a polished bar with a chandelier and fine furniture and fixtures. The attached gambling room was carpeted in a plush style aimed to make the clientele as comfortable as possible while they competed with the house. Faro



Controlling faro tables in Tombstone was at the center of the Tombstone Gamblers' War, which broke out between the Slopers and the Easterners. An average Faro dealer could earn between \$6 to \$10 per night, and considerably more if they were paid a percentage of the takings. Miners were paid about \$3 per day, while cowboys only about \$30 per month.

was the most popular card game at the time, and Joyce and his partner offered at least three tables on opening night. The Oriental immediately became the talk of the town, and shortly after its opening night, the *Tombstone Epitaph* noted the arrival of several new gamblers, referred to as “sporting men.”

Johnny Tyler was one of these many professional gamblers who had heard of Tombstone's riches and decided to stake a claim. His arrival just happened to coincide with the opening of the Oriental and would spark ongoing acts of violence that developed due to fierce competition for the faro profits

being generated in Tombstone. Disputes between gamblers were not uncommon on the frontier, and in Tombstone, two factions known as the “Slopers,” and the “Easterners” would face off across the green cloth.

Tyler was a certified Sloper. The term was used to describe men who hailed from west of the Pacific Slope and, almost universally, had been schooled in the rough and tumble of the California goldfields, or the bawdy and dangerous Barbary Coast district in San Francisco. These men also frequented the Comstock district in Nevada and were used to gambling against the hardened miners who populated these regions. The other faction in Tombstone, the Easterners, came from east of the Pacific Slope and had dealt faro in Dodge City and the

other cow towns of Kansas, as well as larger cities like Denver and St. Louis.

Johnny Tyler was 41 years old when he landed in Tombstone. He had been born in Missouri but raised by his father in the California goldfields, before moving to Sacramento and then to the Barbary Coast. As a professional gambler for twenty years, he had seen and done it all before. In San Francisco, he was noted as a good-looking sport with black hair, a heavy moustache, piercing dark eyes and a fondness for alcohol and swagger. He had shot and killed a fellow gambler in San Francisco during an ongoing disagreement but was acquitted at trial. Seeking to clean his slate, he then operated a saloon and faro table in the fierce frontier town of Pioche, Nevada, before living the high life of a professional gambler in Virginia City.

Tyler's return to San Francisco in the late 1870s had proved to be unwise, as the local police initiated a prolonged crackdown on faro dens. Tyler's place was cleaned out and shut down by police in May 1880. All his faro equipment and \$1,300 of his money were confiscated during the raid, forcing him to look elsewhere for his action. He chose Tombstone, and immediately eyed off the plush, newly opened, Oriental gambling room. His goal was to open his own faro table or gambling room, but to do so, he needed to put a dent in the competition.

Soon after opening, Milt Joyce and his partner suffered heavy losses in their Oriental gambling room, as professionals, like Tyler, had a run of good luck. Playing faro against the house was commonly referred to as "bucking the tiger," as a popular playing card of the day featured an image of a tiger on the reverse side. The *Epitaph* sarcastically commented that the newly arrived gamblers had "skinned the tiger" but allowed Joyce and company to "keep the hide."

In an attempt to compete with the Oriental's splendor, the Alhambra Saloon was renovated by its owner, Tom Corrigan. He, too, was eager

## Johnny Tyler was generally considered as a gunfighter of the most violent type.

—*San Francisco Examiner*, 1891



Professional gambler Johnny Tyler was brought up in the Sacramento, California, area and was a major member of the West Coast cardsharps, aka "Slopers," who competed with the Easterners for control of the gambling tables in Tombstone.

All illustrations by Bob Boze Bell and images courtesy True West Archives unless otherwise noted

to attract more gamblers to his three faro tables, but his efforts backfired soon after the reopening of the now grand Alhambra gambling rooms. On the evening of September 21, the available evidence suggests that Johnny Tyler was one of several professionals who took on the house and cleaned out their faro tables to the tune of \$1,600. Corrigan put on a brave face, urging the professionals to return, stating "if the boys want more sugar, they know where to find it."

One of Corrigan's dealers, a former billiard champion named Tony Kraker, was drinking at Vogan's Saloon two nights later when he clashed heatedly with Tyler. Perhaps gloating over his recent victory at Kraker's faro table, the always aggressive Tyler went after the hapless dealer. Insults followed, and Kraker and Tyler pulled pistols but were separated by onlookers before any shooting took place. Tyler was warming to his task.

Back at the Oriental, Milt Joyce and his partner must have decided that running a gambling room was not as attractive as they had first thought. On October 1, 1880, they kept the saloon but leased the gaming room to the head of the Easterner faction, Lewis Rickabaugh. He was a seasoned veteran of the gambling circuit, having operated in Denver and more recently in Hot Springs and Little Rock, Arkansas. He was a large, burly gent with deep pockets and a knack for forming mutually beneficial business associations.

As soon as he took over, however, violence became a recurring theme at his faro tables. In the first week, two well-known, yet unnamed, gamblers caused a fight that resulted in a third party being bashed with a wooden faro case-keep. Battle lines seemed to be drawn, and Rickabaugh's rooms were singled out for attention.

The following week, tubercular dentist, Doc Holliday—another newly arrived Easterner—was frequenting the Oriental when he and Johnny Tyler had a disagreement that quickly

escalated into threats of a shooting. Holliday was said to have challenged Tyler to a pistol duel, but the two were separated during an exchange of vile abuse. Milt Joyce asked both men to leave in peace. Tyler agreed, but the feisty Holliday returned to the scene, armed and angry at Joyce for interfering in his business. Holliday opened fire and shot Joyce in the hand and his partner in the foot, before the wounded Joyce bashed the dentist into submission. Needless to say, Doc Holliday was no longer welcome at the Oriental, and Tyler was emboldened by the trouble he had helped to create.

October 1880 was a busy month for Tyler. During the third week he achieved one of his goals and opened his own faro table at the Danner and Owens Hall, but he was not finished causing trouble for the Oriental. Evidence suggests that on October 28, he clashed there with another gambler known as “Tex” Hooker. Tyler appears to have been the aggressor as he was fined \$10 for disturbing the peace, while Hooker was found to have no case to answer.

Rickabaugh needed to bolster his presence and put an end to the ongoing trouble. To do so, he partnered with two other high stakes Easterner gamblers, Richard Clark and Dodge City’s William Harris. This provided an injection of capital, and, in turn, the powerful consortium employed William “Bat” Masterson and Luke Short as faro dealers at the Oriental.

The Easterner faction were now a force to be reckoned with, and this may have prodded Tyler to seek his own reinforcements in the form of two hardcase Slopers—Charlie Storms and Henry “Dublin” Lyons. Both men were violent gamblers, who headquartered in San Francisco where they knew Tyler, but travelled the West playing high stakes faro in Tyler’s other haunts, including Pioche and Virginia City, Nevada.

They arrived in Tombstone during February 1881 and immediately singled out the Oriental gambling room to cause trouble. Reporting with the benefit of hindsight, the *National Police Gazette* thought their arrival in Tombstone was far from coincidental and flatly stated that Storms and Lyons were actually fighters for the Slopers and had been imported to disrupt the Oriental and kill Luke Short.



Eastern gambler Luke Short was armed and ready for action in Tombstone’s saloons against his rival Slopers, but when it became too violent during the Gamblers’ War, Short left town with Dodge City compadre Bat Masterson in March 1881.

If that was actually their intent, it did not go according to plan. Storms became drunk and aggressive in the early hours of February 25, and began to abuse Rickabaugh, who wisely chose to leave quietly. Storms then turned to Luke Short, but the sober dealer

warned him off. Later that day, Storms came back and called Short out for a duel in front of the Oriental. Short was too fast for him and put two bullets into Storms’s chest, leaving him dead in the dust, while his shocked partner, Dublin Lyons, watched on in disbelief.

After seeing to the burial of his partner, Lyons went back to the Oriental to finish the job Storms had started, but he was a man completely out of his depth. Evidence suggests Rickabaugh bashed Lyons in the head with a six-shooter and threw him out. Wyatt Earp, another former Dodge City man eager to join the Rickabaugh consortium, then physically manhandled Lyons and ordered the defeated Sloper to leave Tombstone. As another gambler noted, Lyons “very quietly got up and dusted.”

Johnny Tyler’s position now seemed untenable in Tombstone, but a further seemingly unrelated killing at the Oriental, on March 1, 1881, delivered him a reprieve and a bonus. Two gamblers had fought at a faro table, resulting in yet another death. Milt Joyce reached the end of his patience. He wanted no more violence associated with the Oriental, which was now being described as a “regular slaughterhouse.” Joyce took the drastic action of terminating Rickabaugh’s lease and closing the entire saloon and gambling room for a month.



The oldest known image of the Oriental Saloon in the Vizina Building prior to the fire of 1881. Saloon founder Milt Joyce shut down gambling at the Oriental for a month in March 1881 because of the violence surrounding his faro tables.



Oriental Saloon owner Milt Joyce was at the center of the Gamblers' War over the faro tables in Tombstone. On October 10, 1880, following an altercation between Johnny Tyler and Doc Holliday, Joyce beat Holliday within an inch of his life after the dentist shot one of Joyce's bartenders in the toe and shot Joyce in the hand.

This was the catalyst that saw William Harris, Bat Masterson and Luke Short all leave Tombstone, while Rickabaugh and Clark scouted for a new gambling venue. Much to Joyce's dismay, the owners of the block on which the Oriental stood then decided to add a second story to the building, and Rickabaugh, Clark and a new partner, Wyatt Earp, leased the newly constructed premises for their own gambling rooms. They were in direct competition with Joyce, who was situated below them.

The grand opening of the new Rickabaugh club rooms with the usual lavish furniture and plush fittings previously associated with the Oriental occurred on June 11, 1881, and Johnny Tyler was still in Tombstone and was either envious of the new competition, or simply wanted to break their bank, and he wasted no time. On the evening of June 19, evidence suggests Tyler went to the new club rooms intent on causing trouble. Probably drunk, he sat down at Rickabaugh's faro table and unwisely began to abuse the owner. Wyatt Earp, now a partner, would not tolerate Tyler and immediately grabbed him and threw him down the stairs and out onto Allen Street. Earp bluntly told Tyler that he had a "fighting



interest" in the new club rooms and ordered Tyler out of Tombstone.

A San Francisco newspaper later confirmed that Johnny was smart enough to heed the warning. *The Examiner* reported that Tyler "ran afoul of the Earps. He took a licking from some of them and allowed himself to be driven out of Tombstone."

Tyler's exile ended the Sloper-Easterner hostilities in Tombstone, and he moved to Tucson for the next couple of months, before relocating to Leadville, Colorado. But he was not quite done with yet, as fate would see him tangle once

The Dodge City gang consisted of men from east of the Pacific Slope, aka Easterners. Wyatt Earp (seated) convinced his Dodge City, Kansas, pals (from left) Doc Holliday, Luke Short, Morgan Earp and Bat Masterson to join him and find their riches in Tombstone as faro dealers.

again with Doc Holliday in Leadville, and their old Tombstone enmities would violently resurface.



**Peter Brand** is a researcher and author whose books include biographies of *Texas Jack Vermillion of the Earp Vendetta Posse*, and *Doc Holliday's Nemesis, The Story of Johnny Tyler and Tombstone's Gamblers' War*. For more on Brand's books, go to [TombstoneVendetta.com](http://TombstoneVendetta.com).



The professional gamblers from the goldfields of California and Nevada's Comstock descended on Tombstone on 1880 and ran full-on into the eastern gamblers led by Wyatt Earp and his brothers.

TRUE WEST EXCLUSIVE

# CLASSIC GUNFIGHTS

## SHOOT-OUT AT COTTONWOOD SPRINGS?

### WYATT EARP VS CURLY BILL BROCIUS



Wyatt is carrying warrants for various criminals. One district judge tells him, "If I were serving these warrants, Wyatt, I'd leave my prisoners in the mesquite where alibis don't count."

All illustrations and photographs by Bob Boze Bell unless otherwise noted

BY BOB BOZE BELL

Map by Gus Walker

Based on the research of Bill Evans

MARCH 24, 1882

**W**yatt Earp and his men take breakfast north of Contention, Arizona, on the San Pedro (see map, opposite page), then ride south toward the Babocomari River to scout out possible hiding places of various criminals.

Leaving his brother Warren on the trail to meet a courier, Wyatt, Doc Holliday, Sherm McMasters, Texas Jack Vermillion and Turkey Creek Jack Johnson ride up a rocky canyon into the Whetstones. Seeing no sign of recent riders, Earp loosens the gunbelt around his waist. Horses and men are weary and hot.

The trail they are on is about 100 yards from the waterhole, and it cuts across a deep, sandy shelf. They can only see the tops of the cottonwood trees, as the 15-foot-high bank hides the springs from their view. Across this sandy stretch, Wyatt rides, coat unbuttoned, six-guns sagging low, Winchester in the saddle boot, Wells Fargo shotgun and ammunition belt looped to the saddle horn.

At the scent of water, Wyatt's horse quickens and Wyatt lets him make his gait. Fifty feet from the spring, intuition brings Wyatt up short. He swings out of the saddle, loops the reins in his

left hand with his shotgun in his right hand and walks forward. Texas Jack and Sherm ride behind Wyatt, with Doc and Turkey Creek Jack much farther to the rear. Another step gives Wyatt a full view of the hollow. Two cowboys jump to their feet, one yanking a sawed-off shotgun to his shoulder, while the other breaks for the cottonwoods.

"Curly Bill!" Sherm yells in astonishment, before wheeling his horse and retreating.

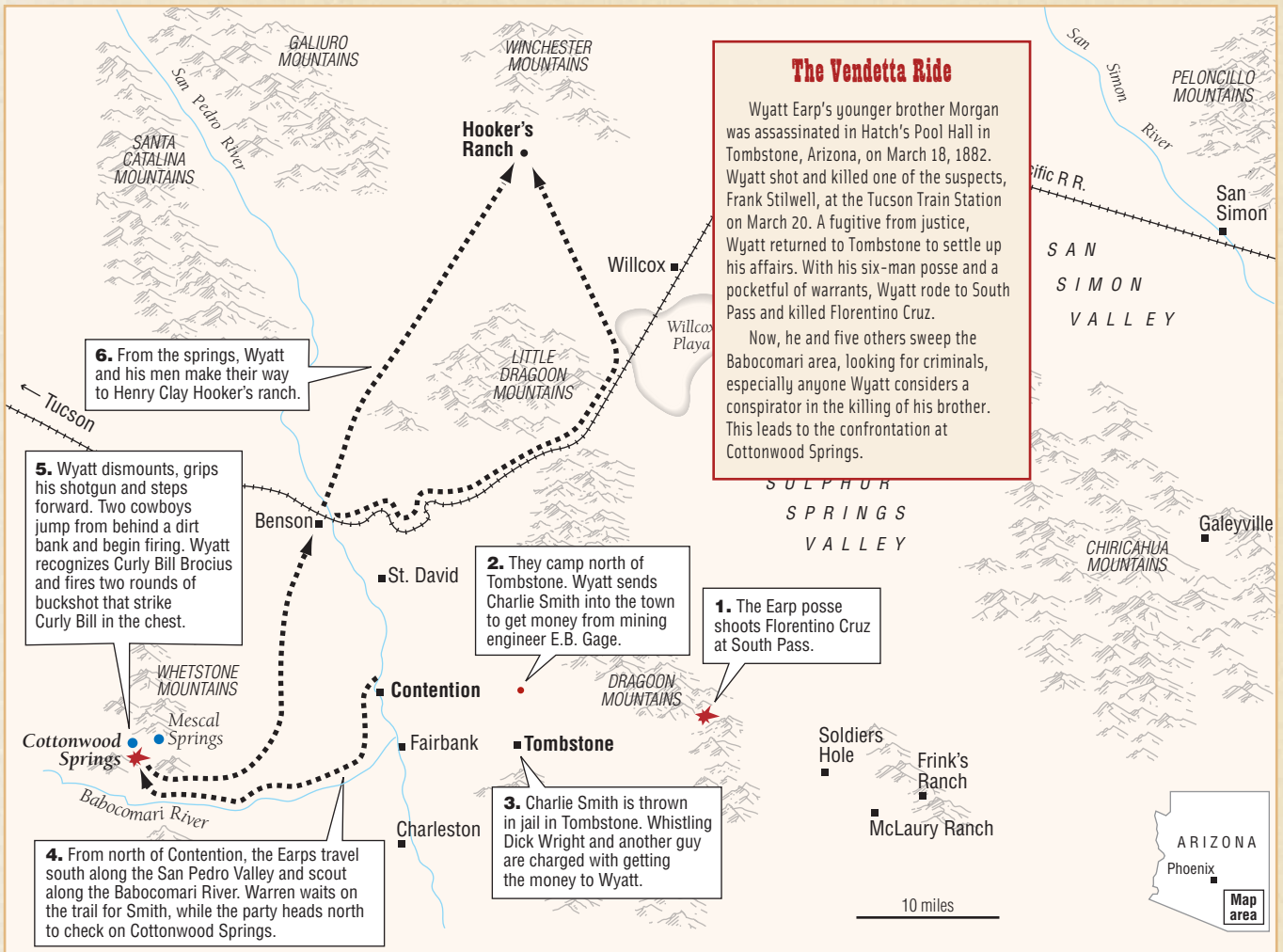
Wyatt later remembers shooting at nine cowboys who each "had a rifle at his shoulder, and every rifle blazed." Aiming at the outlaw chieftain Curly Bill Brocius, Wyatt fires both barrels of his shotgun, fatally striking Curly Bill in the chest, almost cutting him in half.

In spite of his rapid retreat, Sherm is hit in the side and his binoculars are shot from his neck. Texas Jack's horse is killed in the volley of cowboy fire.

Wyatt tries to remount, but his loosened gunbelt has slipped down around his thighs. Bullets tear into his hat, coat and bootheel, and his saddle horn is shot off. He finally succeeds in forking his horse and rides back to a rocky outcropping to rejoin his men. The brief, dramatic fight is over. ★



Running to their fallen comrade, the cowboys unlimber their hardware and send a blistering return fire at the two horsemen (Wyatt Earp and Texas Jack) on the ridge. Of the rest of the Earp party, only Sherm is hit. As you can see from this perspective, the others are straggling behind on the trail, so the cowboys cannot see them.

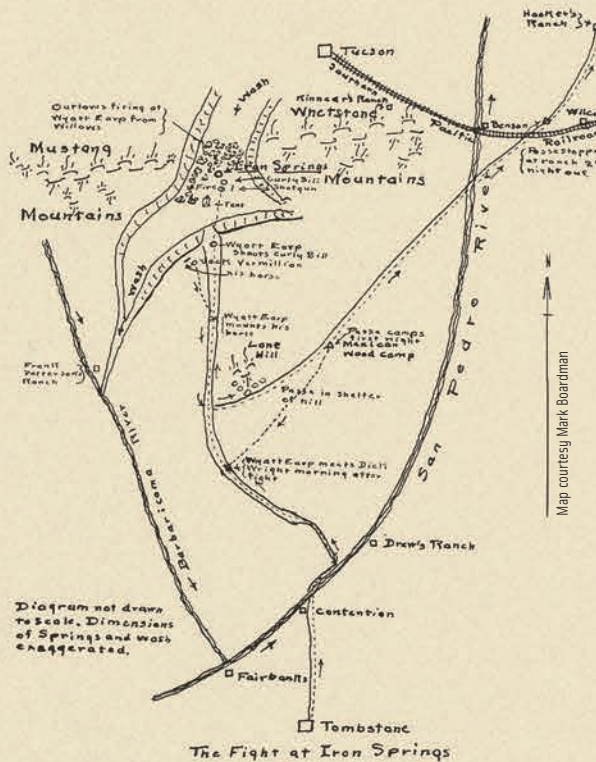


A good view from the bluff, into the cowboy camp. Wyatt named these cowboys as present at the gunfight: Pony Deal, Johnny Barnes, Ed and Johnny Lyle, Milt Hicks, Rattlesnake Bill Johnson, Bill Hicks, Frank Patterson and, of course, Curly Bill Brocius.

The Earp party rode across this open space. After the fight, they retreated to the rocky outcropping at center left.



### Wyatt Earp's Hand-Drawn Map



On the way to Cottonwood Springs, this is the view off to the right. Mescal and Iron Springs are between the two, small hillocks, to the left of Lone Hill.

This is the view from the cowboy camp, looking up on the ridge where Wyatt appeared. It is the inspiration for the painting on the opposite page.



## The Case for Cottonwood Springs

For more than a century, writers have identified the site of Wyatt's shoot-out with the cowboys as having taken place at Arizona's Iron Springs. Later writers thought that modern maps had changed the moniker to Mescal Springs, which is actually another spring near Iron. Neither site matches Wyatt's description of the fight. You'll find no cottonwoods and, more important, no way to surprise someone camped at either spring. The "Lone Hill" is nearby, but it is on the wrong side of the trail from Wyatt's map (see previous page).

At Cottonwood Springs, Lone Hill falls into place and matches Wyatt's map. The most convincing aspect of the Cottonwood site is that you can ride up to it without being seen. The "shelf" Wyatt describes is actually a modest plateau that rises up above the gully where the spring is located.



Looking south into Mexico (the blue mountain at center is in Mexico), from the Cottonwood Springs drainage area. Researcher Bill Evans (below), the person who recognized the site as the probable location, speculates Wyatt Earp and his men would have ridden up this draw on their way to Cottonwood Springs.



Wyatt's first view of the springs, as he and Texas Jack trudged across the plateau. After the fight, the Earp party retreated to the rocky escarpment (below).



Will James's illustration (below) of the Wyatt Earp shoot-out with Curly Bill and his men appeared in William Breakenridge's 1928 book *Hellorado*. Although it's doubtful James traveled to the site, notice how accurate his background ridges are to those at the Cottonwood Springs site (at right).





**Cottonwood Springs**

The sites of Cottonwood, Mescal and Iron Springs, as seen from the air. Note the relatively close proximity of the three springs (Cottonwood Springs is 1.4 miles west of Mescal Springs).

Aerial photography courtesy Landiscor, Inc.



**Iron Springs  
Mescal Springs**

In March 1980, the author made his first trek to Iron and Mescal Springs, and you can see in these photographs why neither spring matches Wyatt Earp's narrative. (The top photo is of Iron Springs, and the bottom is Mescal Springs.) Anyone camping at one of these springs could see someone coming for quite a distance. Neither site has cottonwoods (or even evidence of big trees) nor a plateau.



## Tantalizing Clues to Curly Bill's Alleged Death

Some historians maintain Curly Bill was not even in the area of the springs at the time of the Earp encounter; he was last seen in Shakespeare, New Mexico—90 miles away. Yet, after the gunfight took place here, Curly Bill's young followers, Billy Grounds and Zwing Hunt, attempted to rob the Tombstone Milling and Mining Company's office in nearby Charleston. They were obviously desperate to get out of the area; was it because their leader had just been killed? Perhaps.

For years, folks claimed to see Curly Bill in Texas, Montana, Colorado and Old Mexico. Whatever happened to Curly Bill, he is no doubt still laughing at the absurdity of our obsession with him (see painting at right).

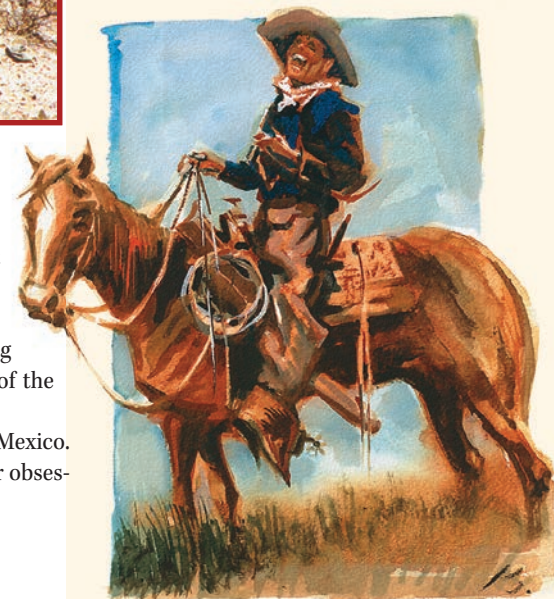
## Aftermath: Odds & Ends

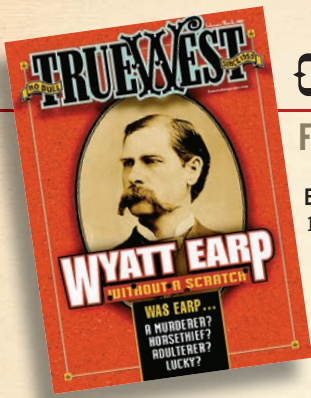
From Cottonwood Springs, Wyatt Earp and his men made their way to Henry Clay Hooker's ranch, where they just missed an encounter with Johnny Behan's posse (which had as many outlaws in it as Earp's posse). From Hooker's, Wyatt and his men headed to Silver City, New Mexico, where they sold their horses. They took the stage to Deming and rode on a train for Albuquerque and, ultimately, Colorado. An attempt by Arizona authorities to extradite the fugitives back to the state failed.

A newspaper war ensued between *The Tombstone Epitaph*, which backed Wyatt's version of the fight, and *Tombstone Daily Nugget*, which offered a \$1,000 reward to anyone who could prove Curly Bill Brocius had been killed. *The Epitaph* then countered with a \$2,000 reward "if Curly Bill will present himself." Neither reward was ever claimed.

Late in life, Wyatt claimed he could name all nine cowboys at the spring. The cowboy version differed: Only four cowboys were said to be at the spring; Wyatt had fired, but his bullets didn't strike anyone; and Curly Bill wasn't even there.

**Recommended:** *The Illustrated Life & Times of Wyatt Earp* and *Classic Gunfights, Volume II: The 25 Gunfights Behind the O.K. Corral* by Bob Boze Bell.





# CLASSIC TRUE WEST

FROM THE TRUE WEST ARCHIVES

**Editor's Note:** *True West's* executive editor, Bob Boze Bell, has owned the magazine since 1999 and been a reader since 1956—or as soon as soon as his parents would let him buy it! If you'd like to read all of Bob's editorials and feature contributions to *True West* on Wyatt Earp since 1999, please go to [TrueWestMagazine.com](http://TrueWestMagazine.com) and subscribe for full access to more than 67 years' worth of exciting issues of *True West*.

BY BOB BOZE BELL

## WHY DID IT BECOME KNOWN AS GUNFIGHT AT THE O.K. CORRAL?

The “Gunfight in the Vacant Lot—Next to Fly’s—Down the Block From The Rear Entrance to the O.K. Corral.” Nope, won’t work. It wouldn’t fit on a theater marquee. Frankie Lane would never sing the song.

By now it’s a well-known misnomer, but how did it come about? On October 27, 1881 the *Nugget* wrote: “...at this time Sheriff Behan appeared upon the scene and told Marshal Earp... he would go down to the O.K.



Illustration by Bob Boze Bell

Corral, where Ike and Billy Clanton and Frank and Tom McLaury were and disarm them...” Later, in this same report we’re told “...as he [Virgil] and his posse came down Fremont Street towards the corral, the sheriff stepped out...” So it was that one of the earliest reports of the shooting placed the affray at the O.K. Corral.

In a 1907 article, Bat Masterson placed the shooting near the corral gate. Frederick Brechdolt repeated that placement in his 1919 article, “Tombstone’s Wild Oats.” In 1928 both Lorenzo Walters (*Tombstone’s Yesterday*) and Billy Breckenridge (*Helldorado*) identified photos of the corral as the shooting site. Finally in 1926, Wyatt Earp, himself, drew maps (see right) pinpointing the corral as the site.

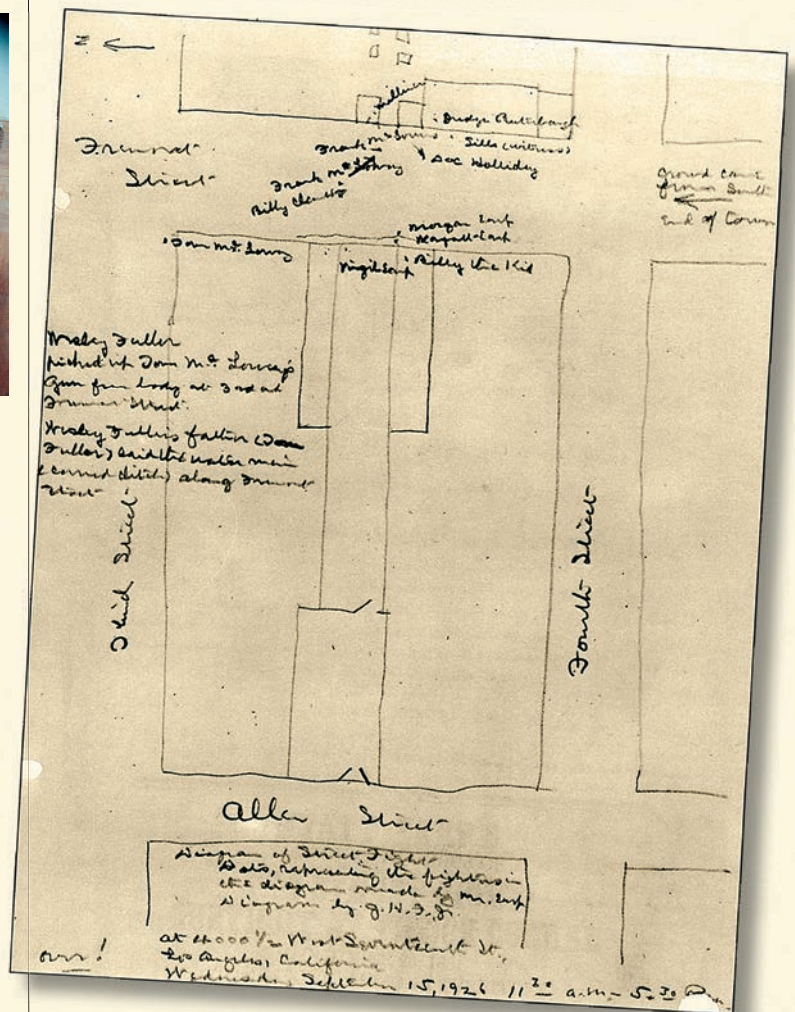
Following these leads, Stuart Lake headlined his chapter of the shooting—“At the O.K. Corral” (*Frontier Marshal*, 1931).

From there the title caught on and the rest is semi-history.



Wyatt Earp, 1928

All Images Courtesy True West Archives Unless Otherwise Noted

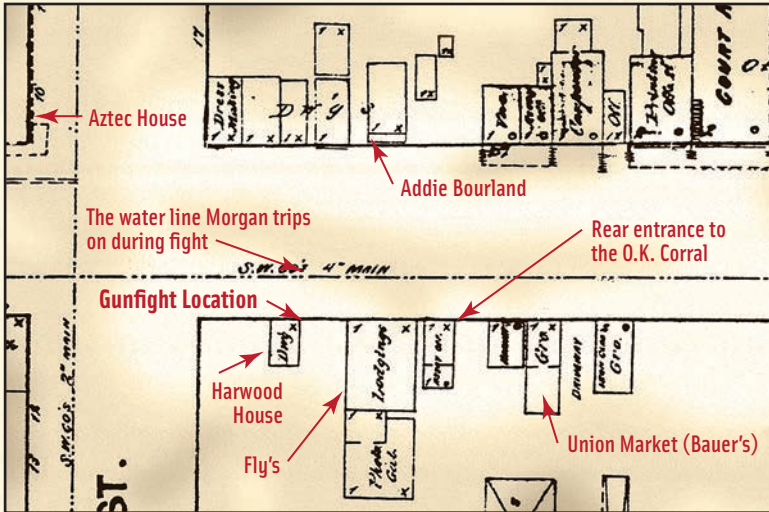


### Wyatt's Hand-Drawn Map of the Gunfight

In 1926 Wyatt Earp produced a map of the gunfight site. The problem with the map is that it locates the shoot-out at the rear entrance of the O.K. Corral. That Wyatt would misremember the location of such an important event seems incredible, but it had been 45 years. This document is on display at the Gene Autry Museum in Los Angeles.

## TRUE WEST ARCHIVES

For the first time ever, every issue of *True West* magazine is now online, including Bob Boze Bell's original article as it appeared in the February-March 2001 issue. To learn more about how you can read all of Bell's articles and subscribe to *True West* Archives, go to [TrueWestMagazine.com](http://TrueWestMagazine.com).  
**Our past awaits you!**



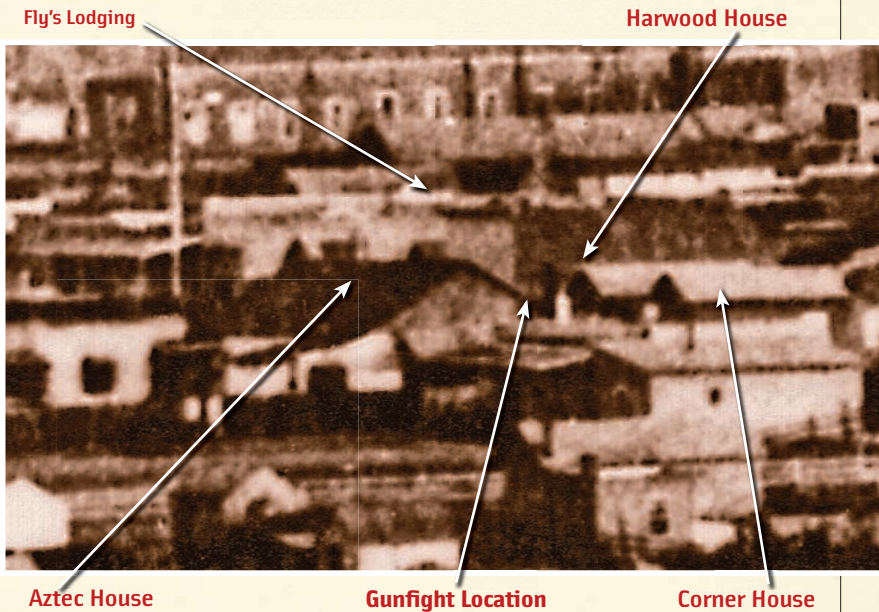
The Sanborn map (above) was executed in the summer of 1882. It clearly shows a small house west of Fly's. This appears to be at odds with the photo below.

### The Earliest Known Photo of the Gunfight Site...

Looking east from Comstock Hill, the 1881 photo (below) clearly shows the roof of the Aztec House beyond which appears Fly's Lodging House and Photo Gallery. There, before our eyes, is the most famous vacant lot in frontier history with the two smaller buildings lying to the west.

According to the maps of the period, the lot measured about 18 feet in width at the time of the shooting. Most news reports, however, stated the width as 15 feet.

What's curious about the blowup of the photo (see left), is that the Harwood house, and the house to the west of it, appear to have twin long roofs. But the Sanborn map of 1882 shows the Harwood house to be small. (In the Sanborn map, the corner house is gone.) This matches the testimony of four of the witnesses at the Spicer Hearing who specifically described it as a "little house."



Tombstone, looking east from Comstock Hill, 1881 (Arizona Historical Society)



BY JOHNNY D. BOGGS

# Arizona's Yavapai-Apache War

*A tour of the conflict's historic sites is a poignant reminder of how unmerciful war was meted out against the state's Native people.*

**G**eneral George Stoneman, commander of the Department of Arizona, was not a popular figure in Tucson in 1871. While the Army and civilians waited for the establishment of reservations, Apache Indians were issued rations at what the locals called “feeding stations.” The soldiers, many civilians thought, should have been fighting Apaches rather than feeding them or building roads.

In early 1871, a few small bands of Pinal and Aravaipa Apaches began settling at Camp Grant, even though 3rd Cavalry Lt. Royal E. Whitman, a New Englander, told the Apaches he had no authority to establish a reservation. Still, more Indians came to Camp Grant, while Chiricahua bands continued waging war against white and Hispanic settlers in what had been their country. “As we declared at the time, the Camp Grant truce was a cruel farce,” Tucson’s *Arizona Citizen* declared on April 15. On April 28, a large party of Anglo and Mexican Americans and American Indians left Tucson and reached Camp Grant before Sunday, April 30, dawned. Then they attacked the Apache camp while most of the Aravaipa and Pinal men were away hunting.

“Men, women and dogs were clubbed,” William H. Bailey wrote in a manuscript located at the Arizona Pioneers’ Historical Society. “I never saw so many dogs in such a small place.... Some Apaches that escaped the clubs of the Papagos tried to climb the side of the gulch. They were shot down by the Mexicans and Americans on the side of the gulch.”

In less than a half hour, 144 Apaches, most of them women and children, were dead. Another 29 children were taken into Mexico by Tohono O’odham warriors and sold into slavery.



Peaceful Pinal and Aravaipa Indians—who had settled near the Army’s original Camp Grant at the confluence of Aravaipa Creek and the San Pedro River in Arizona—were massacred on April 28, 1871. The majority of the 144 dead were women and children.

Timothy O’Sullivan, NARA, no. 524203



On December 8, 1906, President Theodore Roosevelt named Montezuma Castle a national monument. The Southern Sinagua cliff dwelling, high above the Verde Valley’s Beaver Creek, was occupied in approximately 1050 B.C.

Photo by Johnny D. Boggs



Today, Fort Verde State Historic Park in Camp Verde is a living history museum dedicated to interpreting the fort's role during Arizona's territorial years. The Army camp was founded in 1866, upgraded to a fort in 1878 and decommissioned in 1891.

Photo by Johnny D. Boggs

Survivors fled north, finding allies in the Tonto Basin. The Yavapai War had begun.

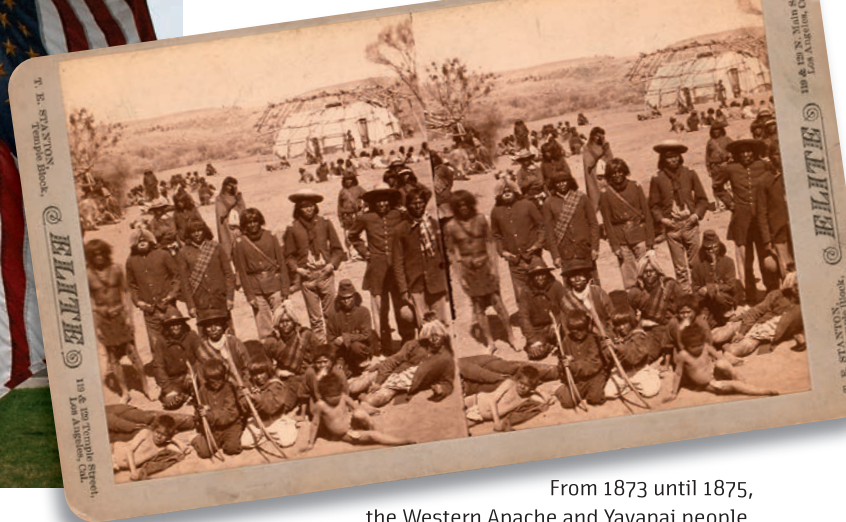
In *On the Border with Crook*, John G. Bourke called the massacre “one of the saddest and most terrible in our annals...one over which I would gladly draw a veil.”

And that veil remains drawn. Little to nothing remains of Old Camp Grant, north of Tucson off State Highway 77 on what is now the Aravaipa Campus of Central Arizona College in Winkelman. (Old Camp Grant isn't to be confused with Fort Grant, established in 1872 as a camp, promoted to fort in 1879, and located southwest of Safford.) You won't find much in the way of historical markers or monuments on the Central Arizona College campus. One might think that Arizona wants to forget what happened here in 1871. In fact, while Cochise, Geronimo and much of the Apache Wars capture plenty of attention from historians and tourists, the Yavapai campaign is often overlooked.



Lieutenant Colonel George Crook used both Fort Whipple and Camp Verde as his bases of operations during the Yavapai-Apache Indian War of 1871-1873.

True West Archives



From 1873 until 1875, the Western Apache and Yavapai people, who had surrendered to Lt. Col. George Crook, lived on their reservation in the Verde Valley near present-day Cottonwood. In February and March 1875, 1,400 men, women and children were forced to abandon their lands and march over the mountains to the San Carlos Indian Reservation near Globe.

Courtesy NYPL Digital Collections

### Crook Arrives

On June 4, Lt. Col. George Crook officially replaced Stoneman as head of the Department of Arizona, and later that year 100 Tucson residents were tried for murder in Tucson (Arizona State Museum; Mission San Xavier del Bac; El Presidio Historic District). Five days of testimony led to 19 minutes of deliberation before the jury ruled the defendants not guilty.

But the war wasn't limited to southeastern Arizona. On November 5, a stagecoach carrying seven passengers pulled out of Wickenburg (Desert Caballeros Western Museum; Jail Tree; nearby Vulture City) for California. An attack, presumably by Indians, though a female passenger reportedly pinned the crime on Mexicans dressed as Apaches, left five passengers and the stagecoach driver dead. One of the slain was a correspondent for *Appleton's Journal*. An Army officer ruled that Indians from Date Creek were responsible.

Camp Date Creek had been established in 1870 as another temporary reservation for the Yavapai Apaches, who agreed not to molest travelers on the road between Wickenburg and Prescott (Sharlot Hall, Phippen and Fort Whipple museums and Museum of Indigenous People).

With the treaty considered broken, Crook went after the Apaches in force.

From Wickenburg, follow U.S. 60 to metropolitan Phoenix (Western Spirit: Scottsdale's Museum of the West; Pioneer Living History Museum; Heard Museum), Superior (Superior Historical Society/Bob Jones Museum) and Globe (Besh-Ba-Gowah, Gila County Historical museums; Old Dominion Historic Mine Park) before reaching Salt River Canyon on the border of the White Mountain Apache reservation.

### Salt River Canyon

On December 28, 1872, Apache scouts led roughly 120 soldiers of the 5th Cavalry to a



While on tour between Camp Verde and Prescott, Arizona, see Crook's innovative military road, which parallels much of the route, including a section of State Route 169 between Dewey and I-17.

Courtesy Carol M. Highsmith Archive, Library of Congress

cave near Salt River Canyon, where more than 100 Yavapai Apaches were holed up. Recalled Bourke: “The men on the first line had orders to fire as rapidly as they chose, directing aim against the roof of the cave, with the view to having the bullets glance down among the Apache men, who had massed immediately back of the rock rampart.”

Rocks were also hurled down into the cave. When soldiers descended the treacherous slope and entered what Bourke called “scarcely a cave at all, but rather a cliff dwelling, and of no extended depth” they found “men and women dead or writhing in the agonies of death, and with them several babies, killed by our glancing bullets, or by the storm of rocks and stones that had descended from above.” More than 70 Yavapai Apaches were dead.

On March 11, 1873, Apaches killed three white men, torturing one, which sent Capt. George M. Randall of the 23rd Infantry to a



Commander of the Department of Arizona Gen. George Stoneman, who was lauded for establishing the Stoneman Road between Fort McDowell and Fort Whipple, was relieved of his duties by President Ulysses S. Grant after the Camp Grant massacre of April 30, 1871.

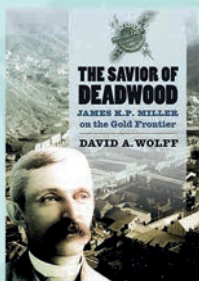
True West Archives

Yavapai camp in the Bloody Basin north of Perry Mesa, about 60 miles north of Phoenix and due east of Agua Fria National Monument. On the morning of March 28, soldiers surprised the Apaches on Turret Peak. The number of Apache dead reportedly numbered between 25 and 60, some of whom leaped or fell to their deaths from the rugged peak.

On April 6, the Apaches surrendered to Crook at Camp Verde (Fort Verde State Historic Park). For two years, approximately 1,500 Apaches and Yavapai lived on the 800-square-mile Rio Verde Reservation in the Verde Valley.

On February 27, 1875—Exodus Day—more than 1,400 Yavapai and Tonto Apaches were moved to San Carlos east of Globe, escorted by Lt. George O. Eaton, 15 troopers, chief of scouts Al Sieber and Tonto Apache scouts. Following the Mogollon Rim, they moved through present-day Payson (Rim Country

## SHAPING THE AMERICAN WEST



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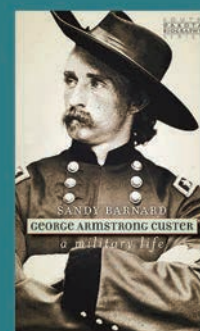
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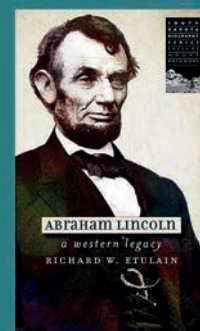


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# A WIDE SPOT IN THE ROAD

Museum and Zane Grey Cabin), where some soldiers let sore-footed children and the elderly ride Army horses.

While the Indians struggled across the Salt River, L. Edwin Dudley, the U.S. special commissioner of Indian Affairs who was in charge of the relocation, thought about “another exodus, and I wished that the waves might again be rolled back.”

The Indian prisoners reached the reservation on March 20, minus more than 100 Apaches who had started, some who escaped into the mountains, others who died on the Apache “Trail of Tears.”

“A sadder pilgrimage,” historian Dan L. Thrapp wrote, “was never seen under Arizona skies.”



**Johnny D. Boggs** recommends Paul Andrew Hutton's *Apache Wars*, Dan L. Thrapp's *The Conquest of Apacheria* and Chip Colwell-Chanthaphonh's *Massacre at Camp Grant*.

## YAVAPAI-APACHE NATION

After being held as prisoners of war on the San Carlos Reservation for 25 years, the Yavapai Apaches began returning to their homeland near Camp Verde at the turn of the 20th century.

Today, the Yavapai-Apache Nation welcomes visitors. Montezuma's Castle and Tuzigoot national monuments are nearby, and Cliff Castle Casino Hotel ([CliffCastleCasinoHotel.com](http://CliffCastleCasinoHotel.com)) opened in 1995 and features Storytellers, a high-end restaurant, and the Verde Bar. The Yavapai-Apache Nation Cultural Resource Center ([Yan-Culture.org](http://Yan-Culture.org)) includes a gift shop that sells American Indian arts and crafts as well as a research center and archives with a collection of books, diaries, images, oral histories, reference materials and videos. An 1875-1900 Return Commemoration is held each February. [Yavapai-Apache.org](http://Yavapai-Apache.org)



When on a tour of Tucson, schedule a visit to the Arizona Historical Society Museum and the city's Fort Lowell Park, where the ruins of the Army hospital stand as a testament to the frontier Indian wars.

True West Archives

## GOOD EATS AND SLEEPS

**GOOD GRUB:** *Matt's Big Breakfast*, Phoenix, AZ; *Udderly Divine*, Camp Verde, AZ; *The Palace Restaurant and Saloon*, Prescott, AZ; *Beeline Café*, Payson, AZ; *San Carlos Café*, San Carlos, AZ  
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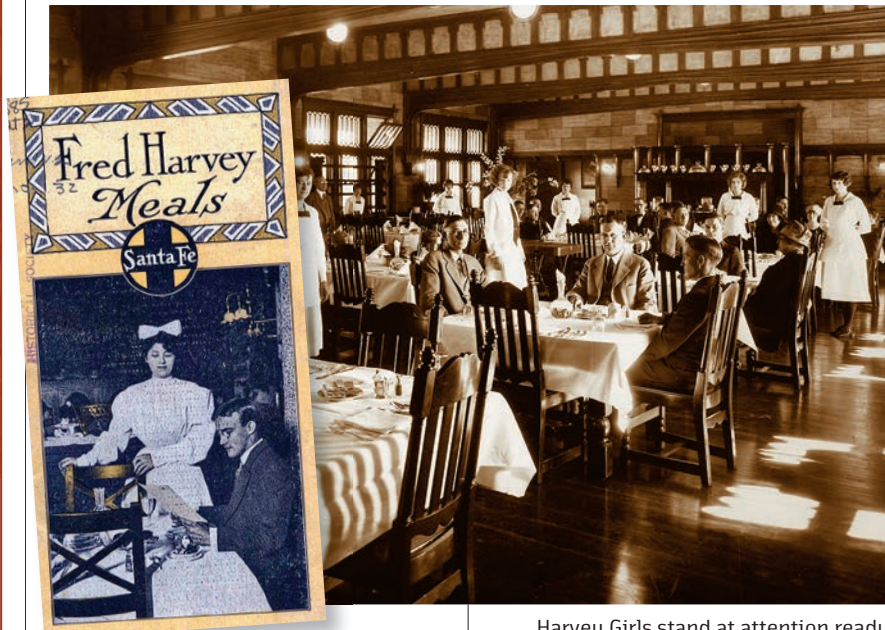
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BY SHERRY MONAHAN

## Three Cheers for Hospitality

*The Harvey Girls of yesteryear set the standard for uniform customer service across the West.*



A 1909 Fred Harvey brochure, featuring a Harvey girl on the cover, details its hotels, restaurants and menus.

Images Courtesy Kansas Historical Society

Harvey Girls stand at attention ready to serve customers in the dining room of El Bisonte, Hutchinson, Kansas, in the 1920s. The Harvey House was built in 1906 and served Santa Fe Railway passengers until 1946.

**T**he Harvey Girls rose to fame in the later part of the 19th century when legendary restaurateur Fred Harvey floated a novel idea to his soon-to-be manager in Raton, New Mexico. When Fred opened his restaurants along the Atchison, Topeka, and Santa Fe Railway, he employed mostly Black waiters, which was customary at the time. Sadly, many of the waiters got little respect, were harassed and feared for their lives, so some carried guns while working. After settling another disturbance in Raton in the 1880s, Fred needed a new manager for that location. He was traveling with a young family friend named Tom Gable who was impressed with Fred's business acumen. He told him as much, so Fred offered Tom the manager position. Tom agreed on one condition—he wanted to replace all the male waiters with young females from Kansas. Harvey had employed some women in the past, but not on this scale. Fred agreed to the experiment, so Tom moved his family from Kansas to Raton. One of the first waitresses hired at Harvey's Raton restaurant was 18-year-old Minnie O'Neal from Leavenworth, Kansas.

Seeing that Tom Gable's experiment was successful, Fred initiated the policy at all his restaurants in 1883, and the rest is history. Customers liked the new waitresses because of Fred's stern policies of proper dress, attitude and operating procedures. Part of his plan included standard uniforms and living accommodations to ensure consistency. There was low turnover among his staff because it was good work, so customers were greeted by the same smiling faces. Mostly, waitresses only had to be replaced when one got married, which happened frequently. In 1908, *The Santa Fe Magazine* for employees reported, "Several of our Harvey girls have been taking themselves husbands and we fear if the present pace keeps up Manager Riley will have a shattered force."

That trend continued, and a 1910 *Santa Fe Magazine* wrote, "That the Fred Harvey waitresses are in a class by themselves is a well-established fact. Nearly forty days of travel and experience along the Santa Fe, and corresponding familiarity with the Harvey eating-house system, leads us to pay this tribute to

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its force of dining-room girls. In all this time, in a score of different hotels, and of the hundreds of waiters, the editor did not see any unladylike or flippant action."

They noted the young ladies were neat, nicely dressed and courteous and detailed in their work. They appreciated their cheery attitude, bright eyes, intelligence and absence of makeup and attitude. Mr. N.M Walker, editor of the *El Paso Herald*, reported on the Harvey Girls in 1910, "Here's to the Harvey girl! Clad in spotless white with the sunniest of smiles, she is the queen of the dining-room wherever the name 'Fred Harvey' appears on the dining-room door. Harvey girls have been claimed as brides by the ranchmen, miners and empire builders of the Southwest. Former Harvey girl, Mrs. R.B.L. penned a letter to her former hiring manager Mrs. Matthews, "P.S. This is the way nearly all the girls end up that go out on the Harvey line."

Nellie Darrow was a lunch counter girl who recalled her time as a Harvey girl beginning in 1907 in Silsbee, Texas. She wrote in 1910, "While there I was treated as well as any young woman could wish to be treated, and I found among the railroad many true friends." There are many Harvey Houses still operating today including, El Tovar and La Posada in Arizona, the Union Stations in Kansas City and St. Louis, Missouri, and La Castaneda and La Fonda in New Mexico.

Here's a historic recipe that was served at the La Posada Harvey House in Winslow, Arizona.



### BLUEBERRY MUFFINS-LA POSADA

- $\frac{2}{3}$  cup sugar
- $\frac{1}{3}$  cup shortening (or butter)
- 2 eggs, beaten
- 2 cups sifted all-purpose flour
- 4 teaspoons baking powder
- $\frac{1}{2}$  teaspoon salt
- $\frac{2}{3}$  cup milk
- 1 cup frozen blueberries, thawed

Cream together sugar and shortening. Add eggs, mix well. Sift together flour, baking powder and salt. Add alternately with milk to creamed mixture. Blend in blueberries.

Fill greased muffin pans one-half full and bake in moderately hot oven 400° for 15 minutes.



Recipe courtesy of the *Super Chief Cook Book of Famous Fred Harvey Recipes*

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

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## Imagining the West

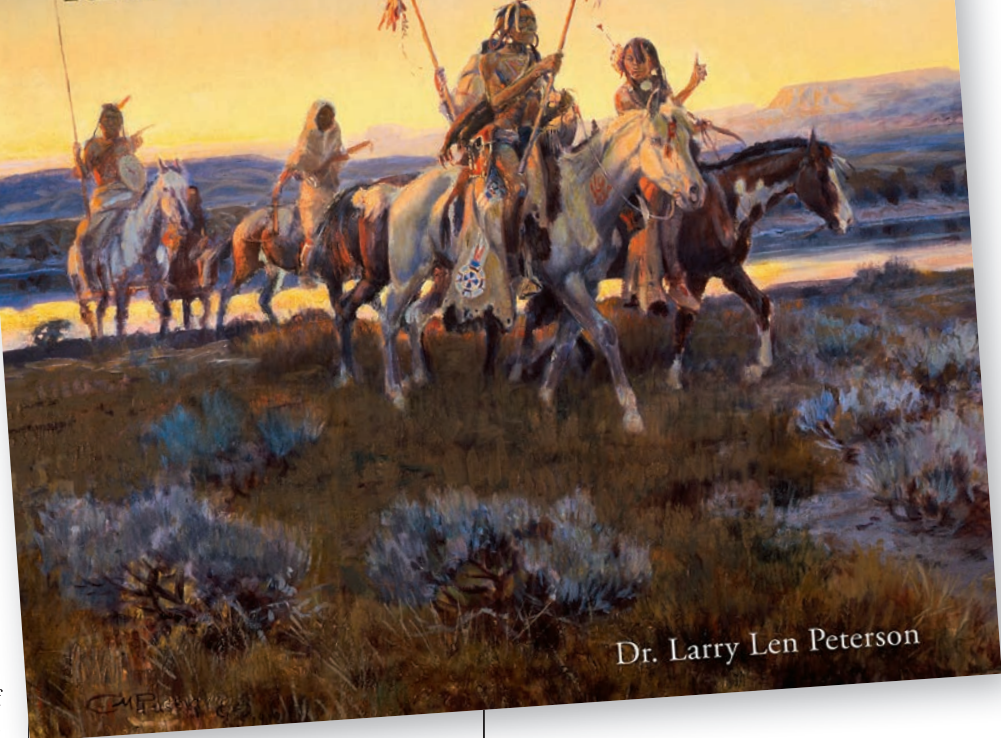
Larry Len Peterson's grandest Western art book, plus a Wyoming ranch history and novel, a biography of a courageous labor leader and a new look at Billy the Kid's trial.

**W**estern art historian Larry Len Peterson has reached new heights in *The American West Imagined: Gems from the Coeur d'Alene Art Auction* (The Coeur d'Alene Art Auction, Sweetgrass Books, an imprint of Farcountry Press, \$84). The book has everything under one cover for anyone who loves Western heritage and culture. The 2019 Montana Heritage Guardian Award recipient has included 560 color illustrations and profiles of 120 artists in what many will consider the Big Sky state native's magnum opus. Readers will discover Peterson's attention to detail throughout the well-organized 512-page, nine-pound tome, with its exhaustive bibliography of published sources and inclusivity of artists.

The current chair of the C.M. Russell Museum board of directors, Peterson notes, "Western American art is a big tent, filled with the good, the bad and the regretted. Seeking enduring truths, Western American art at its best moves us down a path on a road of collectivism—we are all in this together—while still celebrating the iconic rugged individual."

Peterson is currently one of the most prolific authors of coffee-table, collectible Western art books. Admirers and collectors of Western art, especially from the Northern Rockies and Plains, will want to add *The American West Imagined* to their libraries, right beside Peterson's *Charles M. Russell: Photographing the Legend*, *L.A. Huffman: Photographer of the American West*, *Philip R. Goodwin: America's Sporting and Wildlife Artist*, *JOHN FERY—Artist of Glacier National Park & The American West* and *Blackfeet John L. Cutapuis Clarke and the Silent Call of*

### THE AMERICAN WEST REIMAGINED



*Glacier National Park: America's Wood Sculptor*. Every one of the award-winning art historian's oversized volumes should be considered works of art in themselves, due to the highest production value applied to every page and the quality reproductions of Western art.

Equally important to the beauty of the book, is Peterson's commitment to broadening the tent and expanding our understanding of the West and the role of Western artists in the cultural history of the United States. As the Sisters, Oregon, resident notes in his preface

and acknowledgments: "The goal of this publication is to open the aperture on Western American art—its traditions, history and legacy. May the eyes of your heart be enlightened."

Without a doubt, anyone who reads Peterson's *The American West Imagined* will discover and rediscover their love of Western art. Every time they sit down with the beautiful book they will renew their interest in the art at their local museums and galleries—and the artists who created it.

—Stuart Rosebrook

# ROUGH DRAFTS



Photo by Robert Ray

My grandfather and father were both in advertising, and my grandmother was with King's Syndicate. Illustrative art and artists were a cornerstone of my art education from an early age, and I was especially drawn to Western illustrators and artists. Comics, Scribner's children's classics, Westerns, Sci-Fi, *Boy's Life*, *LIFE*, *Saturday Evening Post*, *Collier's*, *LOOK*, *Arizona Highways*, *Persimmon Hill*, *MAD* and *True West* all depended on great illustrative art to tell their stories—and they were a great introduction to the artists who defined an art form in the late-19th and 20th century. Here's a short list of new and rare titles that will whet your appetite for pulp and illustrative art:

***The Art of Pulp Fiction: An Illustrated History of Vintage Paperbacks*** by Ed Hulse (IDW Publishing, 2021)

***N. C. Wyeth: New Perspectives*** by Jessica May and Christine B. Podmaniczky (Yale University Press, 2019)

***Warhol and the West*** by heather ahtone, Faith Brower and Seth Hopkins (University of California Press, 2017)

***Frederic Remington: A Catalogue Raisonné II*** edited by Peter H. Hassrick (University of Oklahoma Press, 2016)

***Schenck in the 21st Century: The Myth of the Hero and the Truth of America*** by Amy Abrams (Benna Books, 2015)

***Harvey Dunn: Illustrator and Painter of the Pioneer West*** by Walt Reed (Flesk Publications, 2010)

***Charles M. Russell: A Catalogue Raisonné*** (Volume 1) edited by B. Byron Price (University of Oklahoma Press, 2007)

***The Illustrator in America, 1860-2000, The Society of Illustrators*** by Walt Reed (Watston-Guptil, 2001)

***Mitch, on the Tail End of the Old West, A Personal Biography*** of Arthur Roy Mitchell, Western Artist by Dean Krakel, Introduction by Harold Von Schmidt (Powder River Book Company, 1981)

—Stuart Rosebrook

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### Cowboy Empire

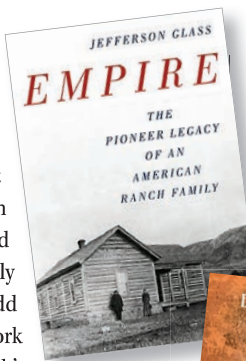
Martin Gothberg arrived in Wyoming Territory in 1880 at the age of 16, intent on finding adventure and opportunity. He initially worked a variety of odd jobs, before finding work in Denver at Elitch's Restaurant. But the lure of open spaces drew him back to Wyoming. He worked for a time at Fort Laramie, before beginning ranch and cowboy work. Years as a range rider gathering cattle on the open range while working for several ranchers led to the opportunity to homestead in central Wyoming. In *Empire: The Pioneer Legacy of an American Ranch Family* (TwoDot, \$26.95), Wyoming author Jefferson Glass follows the intricate details of Gothberg's life—which parallels the rise and expansion of both Casper, Wyoming, and the oil industry in the state. Glass is a master researcher, and it's clear he dug deeply into the archival record to write this biography of a man, his family and also a place.

—Candy Moulton, author of *Legacy of the Tetons: Homesteading in Jackson Hole*

### A Wild, Western Adventure

Mark Warren has crafted another beautiful manuscript, *Indigo Heaven* (FiveStar, \$25.95), reminiscent of Western classics. In 1860s north Georgia, Clayton Jane endures a cruel childhood at the hands of his abusive, drunken father. As the Civil War swirls around Clayton, he walks away from the farm and his father, and lies about his age to join. He becomes a man, but is left with haunting nightmares. After the war he hires on to a Wyoming ranch, his work ethic propelling him to a foreman's position. Warren gives us more than we could ask for in this traditional Western—intense drama, a plan to assassinate President U.S. Grant, horse bonds and touching romance. Warren's detailed research and life experience is evident in his vivid descriptions of plants and nature, as well as the struggles and authentic lives of American Indians.

—Denise F. McAllister, co-author with Natalie Bright of *Follow a Wild Heart*



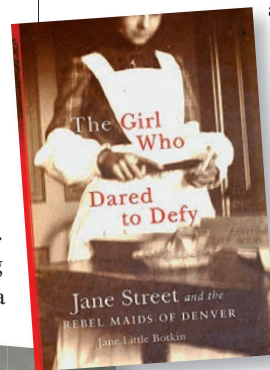
### The Kid on the Stand

On April 8, 1881, Billy the Kid stood trial for the murder of Lincoln County, New Mexico Territory, Sheriff William Brady. The legal proceedings lasted just a few days, but set in motion a series of infamous events over the next three months. In *The Trial of Billy the Kid*, David G. Thomas argues that the legal proceeding was the most important event in the Kid's young life. That's debatable, but Thomas does an admirable job of laying out his argument. The research is impeccable, with practically every sentence footnoted. Excerpts from newspaper accounts are included throughout the book. When I first picked it up, I thought, "Can somebody do an entire book on an event that took just a few days?" Thomas answers "yes" in this one—and you'll definitely agree.

—Mark Boardman, editor of *The Tombstone Epitaph*

### A Woman Who Defied the Odds

The labor movement played a critical role in America's coming of age. In the Western states its story was as wild and woolly as



any other aspect of the frontier, with violent conflicts often playing out in mining camps. Jane Little Botkin uncovers and documents a less violent but no less important labor conflict in *The Girl Who Dared to Defy: Jane Street*



and the *Rebel Maids of Denver* (University of Oklahoma Press, \$32.95). Botkin's book both provides a biography of this feisty union organizer and opens a window on the exploitation of domestic help in early 20th-century Denver. *The Girl Who Dared to Defy* is entertainingly written, well-footnoted and spiced up with a few sex scandals. Of interest to a broad audience, it should also have specific appeal to readers interested in the labor movement in the West, women's history and Denver's past.

—Steve Friesen, author of *Buffalo Bill: Scout, Showman, Visionary*



Photo by Mary de Haas



### SOUTHERN CALIFORNIA EARP HISTORIAN SHARES HIS FAVORITES

David D. de Haas, MD, a board-certified emergency physician residing in San Juan Capistrano, California, recently coauthored the book *The Earps Invade Southern California: Bootlegging Los Angeles, Santa Monica, and the Old Soldiers' Home* (University of North Texas Press, 2020) with prolific author and his best friend, Don Chaput. Haas recommends the following five books (in alphabetical order by author) relating to the Earp family's years in Southern California.

- 1 ***The Earp Clan: The Southern California Years*** by Nick Cataldo (Back Roads Press): The author covers the Earp family's years in San Bernardino, California, in fine fashion and draws comparisons of that city to the brothers' more famous former home in Tombstone, Arizona.
- 2 ***The Earps of San Bernardino County*** by Nick Cataldo and Fred Holladay (City of San Bernardino Historical & Pioneer Society): This issue (2001/2002) consists of a series of nine articles pertaining to the Earp family's time in San Bernardino, California.
- 3 ***Virgil Earp: Western Peace Officer*** by Don Chaput (University of Oklahoma Press): Although not set solely in Southern California, this book is the most thoroughly researched, and considered the seminal work on Virgil.
- 4 ***Empire of Sand*** by Don Chaput (Graphic Publishers): Another extensively researched Chaput contribution includes rarely told tales of Wyatt Earp and many of his Old West contemporaries mining in the Southern California-Arizona desert border area in the latter half of the 19th century and the early 20th century.
- 5 ***Wyatt Earp in San Diego: Life After Tombstone*** by Garner A. Palenske (Graphic Publishers): Earp historian Palenske does a superb job telling of Wyatt and Josie Earp's post-Tombstone years in San Diego, California, which mainly consisted of gambling, horse racing and real estate investing.

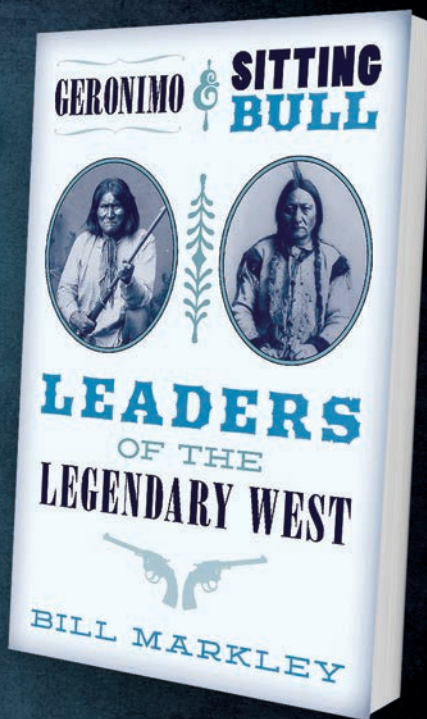
## TWO NATIVE AMERICAN LEADERS WHO LEFT LASTING LEGACIES.

In this insightful, clearly-written dual biography noted historian Bill Markley brings two of America's most famous Indian leaders to life.

—Paul Andrew Hutton,  
author of *The Apache Wars* and  
Distinguished Professor of History  
at the University of New Mexico

Dramatic and thought provoking, readers of Markley's poignant dual biography will reference it for years to come, while eagerly awaiting the next entry in his series.

—Stuart Rosebrook, Editor of  
True West Magazine

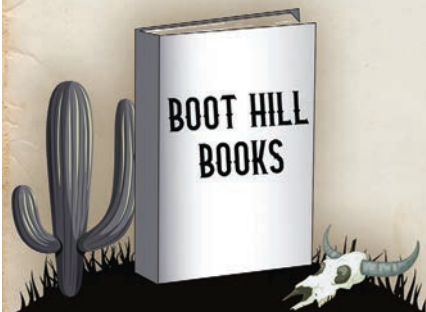


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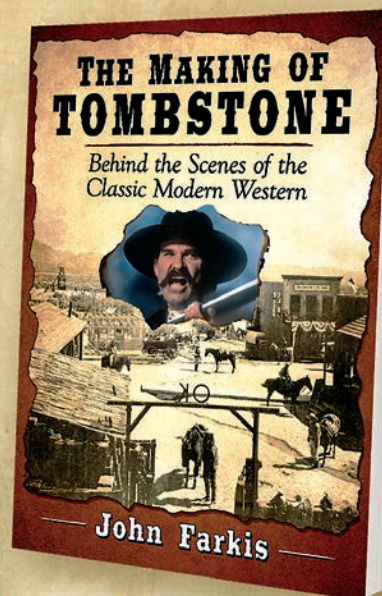
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## Keeping the Cowboy Hero Alive

Trace Adkins follows in the footsteps of Gene Autry, Roy Rogers and Johnny Cash.

**I**t's been a great year for Trace Adkins, the six-foot six-inch former oil-field roughneck with the voice too deep to classify. The CMA Award-winner has released his 13th studio album, *The Way I Wanna Go*, to mark the 25th anniversary of his first. He'll again host INSP's Ultimate Cowboy Showdown. And another accomplishment: Trace Adkins is the first new Western movie star of the 21st century. He's achieved that entirely with direct-to-streaming films.

Gene Autry spearheaded the transition from country singer to Western actor in 1934, when he was hired to do the warbling in a Ken Maynard movie. Soon, Gene was starring in his own Westerns, often backed by The Sons of the Pioneers, featuring Roy Rogers, who would be starring in his own Westerns by 1938. The B-Western musicals' ranks swelled to include Tex Ritter, Eddie Dean, et al. In A-Westerns and TV movies, Vaughn Monroe, Marty Robbins, Travis Tritt, Randy Travis, Reba McEntire and Naomi Judd all gave it a shot. In 1969, Glen Campbell triumphed, starring in, and singing the theme song for *True Grit*. In 1980, Kenny



In *Hickok*, Trace Adkins, as Phil Poe, costarred opposite Australian action hero Luke Hemsworth (inset) in the title role.

All Images Courtesy Cinedigm Entertainment Group Unless Otherwise Noted

Rogers parlayed his hit, *The Gambler*, into a five-film television series.

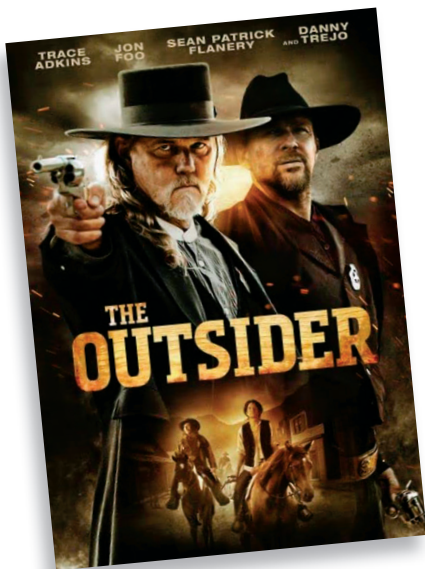
Then there were The Highwaymen. In 1959, Johnny Cash sang the theme for *The Rebel*, and guested on *Wagon Train*, followed by Kris

Kristofferson, acting in 1971's *The Last Movie*, before starring in *Pat Garrett and Billy the Kid*. In 1979 Willie Nelson saddled up for *The Electric Horseman*, then a string of his own films. In 1986 Waylon Jennings got on board when the four joined forces for the remake of *Stagecoach*.

"I kinda got bit by the acting bug doing plays in high school," Adkins recalls, "but I didn't pursue it. Once I started doing videos, it bit me again." He did cameos, guest appearances and played The Angel of Death in *An American Carol*. In 2012, he played a dangerous client in *The Lincoln Lawyer*. "Matthew McConaughey knew I was nervous. He rehearsed scenes with me, went out of his way to make sure I was comfortable. That's probably the best movie that I've ever been lucky enough to be in." In terms of Adkins's role, it could have been a



In 2016, Trace Adkins starred in *Traded* opposite a longtime hero of his, country star-turned-actor Kris Kristofferson, who also costarred in *Hickok* (2017).



In *The Outsider* (2019,) Trace Adkins starred as Marshall Walker in a rare Western that mines the racial issues between Chinese railroad workers and white settlers.

Western. “You know, I either ride a horse or a motorcycle in most movies I do.”

A year later, he made his first Western. “That just fell in my lap. I was out in L.A., supposed to fly home the next day, and my agent called and said, ‘Hey, there’s an opportunity for you to do this Western, and you only have to be there two days.’” *Wyatt Earp’s Revenge* is the fact-based story of the killing of Dora Hand by Spike Kenedy. Adkins plays Spike’s protective father, rancher Mifflin Kenedy, cofounder of the King Ranch. Surrounded by earnest 20-somethings as Earp and company, Adkins dominated his every scene.

In his next Western, Adkins played the original man with no name in a very different take on *The Virginian*. “That was nerve-racking; that was the first time I was the lead in a movie, and I’ve only done it once more since. Ron Perlman [as Judge Henry] was just incredible fun to work with. I was pretty awestruck by him.” And in an elegant example of life imitating art, Adkins married the schoolmarm, or the actress who played her, Victoria Pratt. Next, Adkins portrayed a reformed outlaw who un-reforms when his wife dies, in *Stagecoach—The Texas Jack Story*.

In *Traded*, where would-be Harvey Girls are forced into white slavery, Michael Pare was the good guy, and Adkins the villain. “I like playing the bad guy. I may be better suited to it.” He also got to act with one of his idols. “I can’t put into words what an honor that was, to work with Kris Kristofferson. I’ve done a few shows with

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Trace Adkins believes in surrounding himself with veteran actors as he did in *Badland* (2019), which costars Mira Sorvino, Bruce Dern, Wes Studi and Kevin Makely.

him over the years, but I always wanted to do a movie with him." They've done a second together, *Hickok*, starring Luke Hemsworth and Bruce Dern, who introduced himself with, "Hey, I'm Bruce Dern. I was the first man who ever killed John Wayne in a movie! How you doin'?" He was great."

Since then, Adkins has been in *Bad Land*, and played a lawman father hunting down his homicidal son in *The Outsider*. "That was the only one that really bothered me as I was doing it, not to mention how I felt when I

watched it. I probably would have killed that boy a lot earlier," he says with a laugh. "He was a bad seed."

That hasn't put him off Westerns. "It was the most interesting, romantic time in our history, post-Civil War, the cowboy era. The myth has outgrown the reality, but that's partly why we enjoy Westerns so much." And a good thing: he has three more, *Old Henry*, *Apache Junction* and *The Desperate Riders*, set to be released soon.



Courtesy Sony Pictures Home Entertainment

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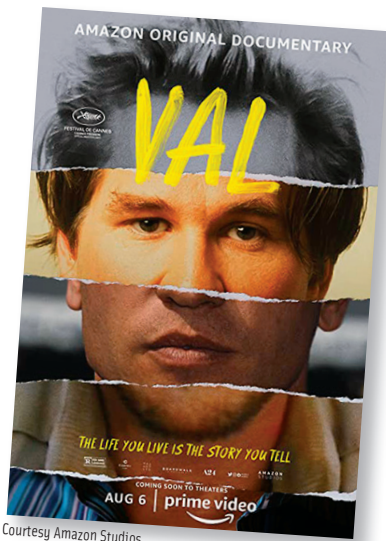
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## DOCUMENTARY REVIEW

### VAL

While one must wonder at the self-fascination that compelled Val Kilmer to record thousands of hours of his life, directors Leo Scott and Ling Poo have distilled that raw material into the memoir of an actor whose once-enigmatic choices come to not only make sense, but seem inevitable once you know him—and you will know him when you’ve seen *VAL*.

**“I’d be in a bad Western on a good horse any day of the week.”**

The youngest student admitted to Julliard, he was driven. He pumped joy into the broad comedy of *Top Secret*. He suffered through as a stoic (you’ll learn why) *Batman*, and worked to make *Top Gun*’s Iceman a flesh-and-blood villain—incidentally, he’s back with Tom Cruise in *Top Gun: Maverick*. Decades before it became the norm, he filmed auditions unrequested, not getting a part in *Full Metal Jacket*, but snagging the role of Jim Morrison in *The Doors*, and admittedly making the life of wife Joanne Whalley a Hell in the process.

Raised on Roy Rogers’ ranch—good story there—by a Texan father who instilled in him a love of the West, how perfect that he should achieve film immortality as Doc Holliday in 1993’s *Tombstone*.

As he once said, “I’d be in a bad Western on a good horse any day of the week.” A poet, playwright and screenwriter, in his later career he’s been drawn to Mark Twain, in whose personal life he sees many parallels; he’s filmed a one-man show.



Val Kilmer’s portrayal of Doc Holliday in *Tombstone* (1993) is considered one of the most significant roles of his career.

Courtesy Cinergi Pictures Entertainment/Buena Vista Pictures

A devout Christian Scientist, he long delayed treatment for throat cancer, and now can barely speak; his son, Jack, narrates for him. Though frail, he still acts, and attends Western events, where he’s warmly embraced. He signs pictures for a fee, a business he acknowledges some consider as low as an actor can sink. “But it enables me to meet my fans. I feel grateful.”



**Henry C. Parke**, Western Films Editor for *True West*, is a screenwriter and blogs at [Henry'sWesternRoundup.blogspot.com](http://Henry'sWesternRoundup.blogspot.com). His book of interviews, *Indians and Cowboys*, will be published later this year.

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BY PETER CORBETT

# Bartlesville, Oklahoma

*The oil-enriched town preserves and celebrates its Western heritage.*



In 1917, ten years after the first commercial oil well was drilled near Bartlesville, Oklahoma, Frank and L.E. Phillips founded Phillips Petroleum Company. The former mill town was at the center of one of the richest oil fields in U.S. history, producing more wealth than the California Gold Rush.

Courtesy Library of Congress



The mansion of Phillips 66 Petroleum founder Frank Phillips has been preserved as a museum dedicated to his life and local history.

All Photos Courtesy Lori Duckworth/Oklahoma Tourism Unless Otherwise noted

**T**he 150,000 Boomers and Sooners who flooded into the Oklahoma Indian Territory starting in 1889 were seeking land.

The next big wave of frontier fortune-seekers were after oil—black gold—and, oh boy, did they find it.

In April 1897, George Keeler and William Johnstone hit the first commercially successful oil well in the territory at Bartlesville with the Nellie Johnstone No. 1. It spouted 100,000 barrels of oil over 50 years.

That gusher launched a boom in the Osage oil fields of the region. Oil patch camps named Wolco, Carter Nine and Whizbang popped up. In two decades, the Osage wells produced more wealth than all of the American gold rushes combined, according to the Oklahoma Historical Society.

A century later, Bartlesville visitors can see the city oil built in northeastern Oklahoma. It starts with a replica of the Nellie Johnstone oil derrick that erupts with gushing water from the Caney River.

“Until you see that [simulated] oil well erupt, if you’re not from Oklahoma, you can’t really grasp how big those operations were,” said Maria Swindell Gus, a Bartlesville native and tourism bureau director.

Attractions include the Woolaroc Museum and Wildlife Preserve, Tom Mix Museum and Pioneer Woman Mercantile.

Woolaroc—a mashup of “woods, lake and rocks”—started as a 1925 lodge for oilman Frank Phillips and his wife, Jane. It now includes a 50,000-square-foot museum and a preserve on 3,700 acres with buffalo, elk and longhorn cattle.

Phillips, a barber-turned-banker-and-oil-baron, founded Phillips Petroleum Co. in 1917 with his younger brother, Lee Eldas or L.E. The Phillips brothers built it into one of the world’s largest independent oil companies. Their ventures included Phillips 66 gas stations. The first one opened in 1927 in Wichita, Kansas, with gas selling for 11 cents per gallon.

Bob Fraser, CEO of the Frank Phillips Foundation, which operates Woolaroc, said Phillips wanted a place where he could entertain business clients away from his New York City office.

“Mr. Phillips made the comment several times that if he could get a man to Woolaroc, he could get him to sign any deal,” Fraser said. “He signed a lot of deals at Woolaroc.”

Phillips’ collection of Western art features works by Frederic Remington, Charles M.

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Ree Drummond's internationally renowned Pioneer Woman Mercantile in Pawhuska, Oklahoma, is just a 30-minute drive from Bartlesville.

Fans of the early cowboy movie star and international celebrity Tom Mix can tour the King of the Cowboys' museum in Dewey, less than five miles from downtown Bartlesville.



Russell and Thomas Moran. A Colt firearms collection has some of the first revolving-cylinder weapons.

Woolaroc is hosting an art exhibit and sale October 15-17. It features Cowboy Artists of America painter Grant Redden, Puget Sound sculptor Peregrine O'Gormley and artist Sherrie McGraw. The show runs through the end of 2021.

The foundation also oversees the 1909 Frank Phillips Mansion in Bartlesville, which is open for tours.

The Phillips Petroleum Co. has a museum in Bartlesville, and the Bartlesville Area History Museum is in the former 1913 Hotel Maire building downtown.

The Tom Mix Museum in Dewey honors the "King of the Cowboys," a silent-screen superstar who made more than 300 films. Mix had roots in Oklahoma as a bartender in Guthrie, a Wild West show performer and a night marshal in Dewey. The museum's collection includes his personal possessions and film memorabilia. It even has the suitcase that reportedly delivered a fatal blow to his head in a one-car crash near Florence, Arizona, in 1940.

Pawhuska, 30 minutes west of Bartlesville, is home to the Pioneer Woman Mercantile in a restored 1903 building. "The Merc" general store, cafe and bakery were developed by Food Network star Ree Drummond and her rancher husband, Ladd, who she refers to as the "Marlboro Man."

Bartlesville tourism director Gus said Ree Drummond traded her "black heels for tractor wheels" in returning to her hometown of Bartlesville from the big city.

"It's been huge for all of us," Gus said of the Pioneer Woman's impact on area tourism, especially as people return to traveling after the pandemic.

Tourists this fall may run into director Martin Scorsese who's filming in the area a screen adaptation of David Grann's book *Killer of the Flower Moon: The Osage Murders and the Birth of the FBI*.

**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.

# WHERE HISTORY MEETS THE HIGHWAY



One of Oklahoma's finest Western art collections is on display at the Woolaroc Museum and Wildlife Preserve at oilman Frank Phillips's former retreat just west of Bartlesville.

## FIRST STOP

Plan your itinerary at the Bartlesville tourism bureau, 300 SE Adams Blvd. It's in the restored 1909 Union Depot.  
[VisitBartlesville.com](http://VisitBartlesville.com)

## EXPLORE A RUSTIC LODGE AND PRESERVE

Woolaroc Museum and Wildlife Preserve was a retreat for oilman Frank Phillips in the Osage Hills west of Bartlesville.  
[Woolaroc.org](http://Woolaroc.org)

## SILENT SCREEN STAR REMEMBERED

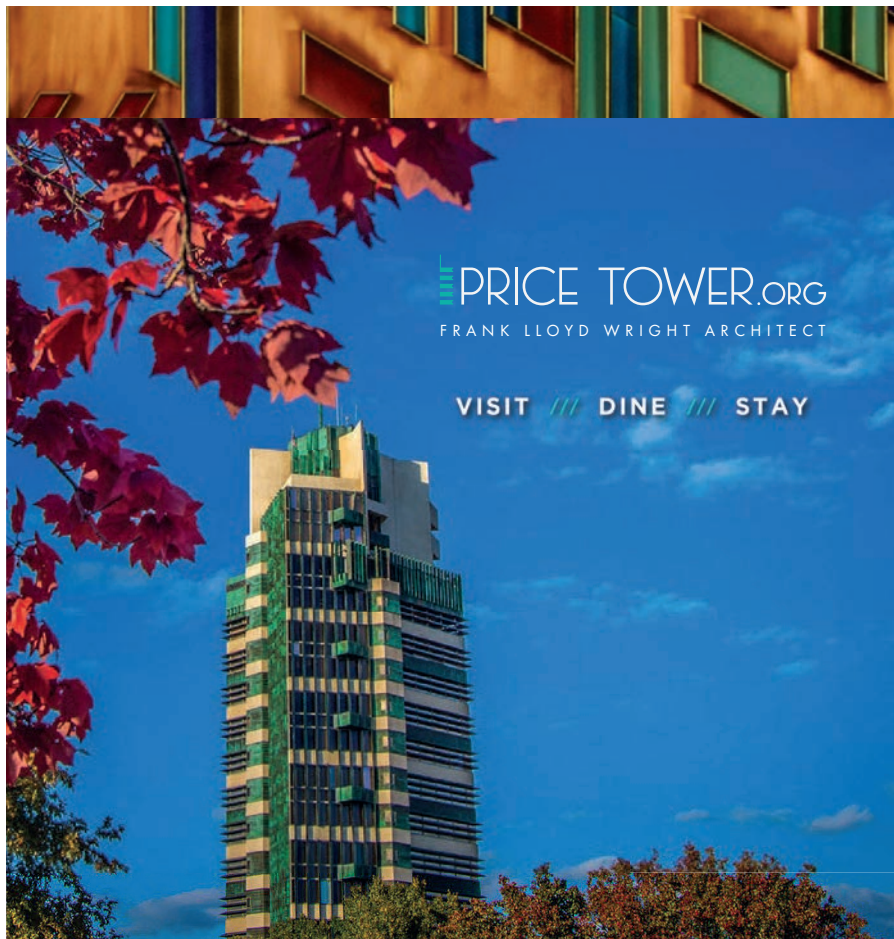
The King of the Cowboys is honored at the Tom Mix Museum, 721 N. Delaware St., in Dewey.  
[TomMixMuseum.com](http://TomMixMuseum.com)

## FOOD FOR MY MEN, BEER FOR MY HORSES

Try the eats and libations at the Painted Horse Bar & Grill, 110 SW Frank Phillips Blvd., Bartlesville.  
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# PULP REDEMPTION

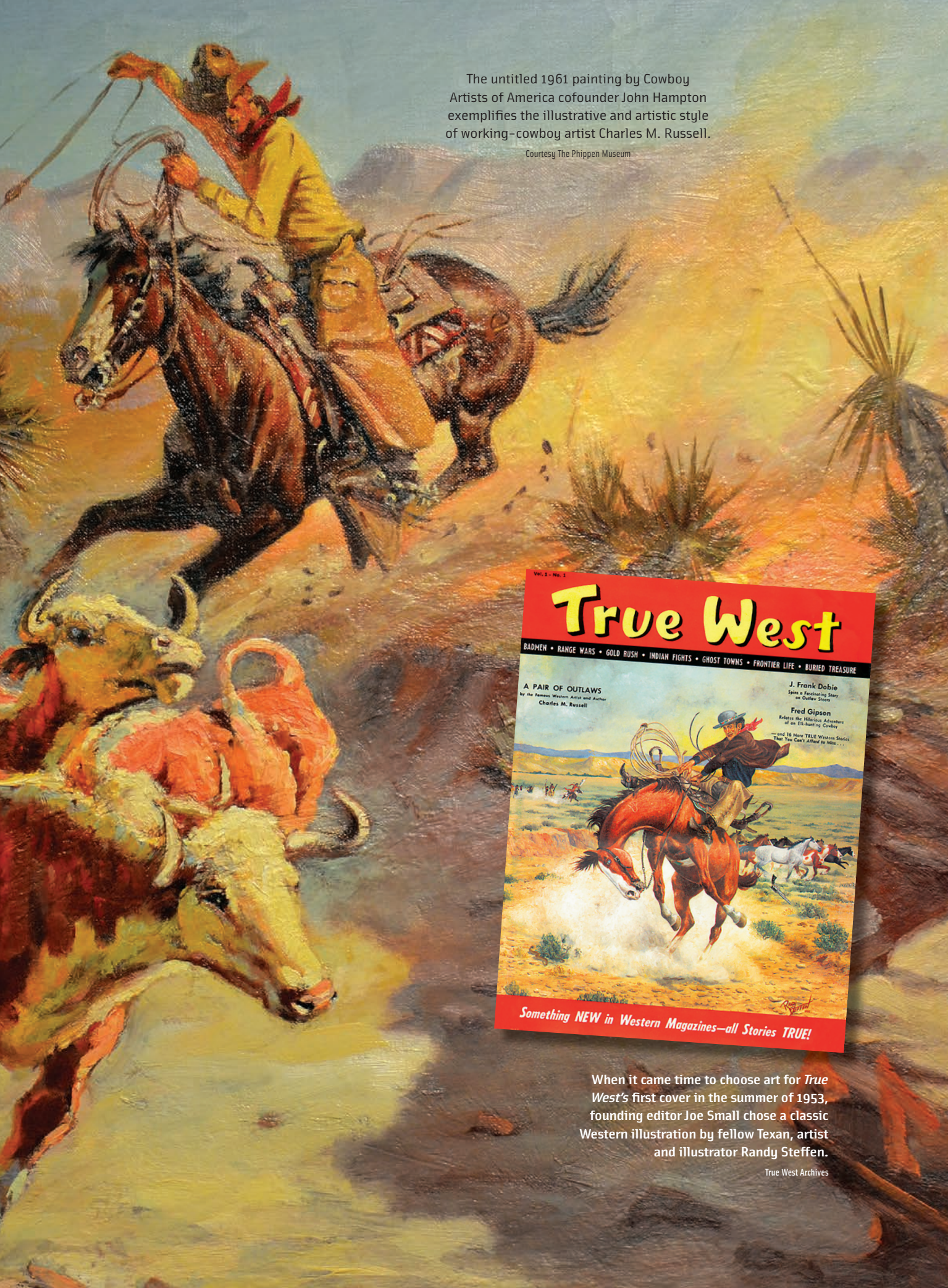
BY JOHNNY D. BOGGS AND THE EDITORS OF *TRUE WEST*

## FROM DIME NOVELS TO MUSEUMS, WESTERN PULP ART AND ILLUSTRATION HAS REACHED ITS ZENITH.

A.R. Mitchell drifted into the office of *Cowboy Stories* magazine in the late 1920s with a painting to show editor Harold Hersey. "Mr. Hersey, I've tried to paint the real cowboy," Hersey recalled the artist saying, "not the movie variety."

The painting appeared on the magazine's January 1927 cover, launching Mitchell's career and inspiring Hersey to write of Mitchell in the issue's "Editor's Notebook": "He refuses to compromise for the sake of popularity, but like all sincere and great painters, he will get the popularity he does not seek...."

© 1961



The untitled 1961 painting by Cowboy Artists of America cofounder John Hampton exemplifies the illustrative and artistic style of working-cowboy artist Charles M. Russell.

Courtesy The Phippen Museum



When it came time to choose art for *True West's* first cover in the summer of 1953, founding editor Joe Small chose a classic Western illustration by fellow Texan, artist and illustrator Randy Steffen.

True West Archives



Charles M. Russell's experiences as a working cowboy in Montana helped him develop his style and career as a Western illustrator. He never lost his sense of humor, as displayed in his master works, such as in *Utica 1907 (A Quiet Day in Utica)*.

Courtesy Sid Richardson Museum

Illustrators certainly influenced pulp art, says Allyson Sheumaker, executive director of the A.R. Mitchell Museum in Trinidad, Colorado, which celebrates its 40th anniversary with a fundraising ball October 2. [See the *Old West Savors* column on the A.R. Mitchell Museum on page 14.]

"I think Western illustration was the foundation for Western pulp art," Sheumaker says. "The art on the cover of pulp magazines is what drew the reader in. It is the reason the publication was purchased."

But did great illustrators become great artists because of their illustrative careers or were they great artists to begin with?

Take Maynard Dixon, an iconic Southwestern artist and member of the Society of Illustrators Hall of Fame. Dixon, says Mark Sublette, owner of Tucson's Medicine Man Art Gallery, "said he learned more about being a fine artist by working for the large San Francisco advertising firm Foster Kleiser than during any other training. His illustrative legacy continues its roots through today's successful crop of

contemporary Western artists who channel his sense of color, strong lines and powerful composition in their fine art paintings of the Modern West."

Early illustrators weren't all men. Mary Hallock Foote was an author and illustrator for many publications and became one of the renowned women illustrators of the 1870s and 1880s. Her "realistic depictions of landscapes in Idaho, Colorado and California, helped shape the American view of the Far West as a prospective home for women and men," historian Chris Enss says.

Frederic Remington's first illustration was done as a Yale student for the *Yale Courant*. By the 1880s, he was established as an illustrator. "But," says Laura Desmond, curator at the Frederic Remington Art Museum in Ogdensburg, New York, "he learned quickly that in the minds of the critics, there was a divide between illustration work and fine art, and though he'd received some early critical accolades, and exhibited his work at least annually throughout his career, his prodigious production of illustration work had

*Continued on page 68*



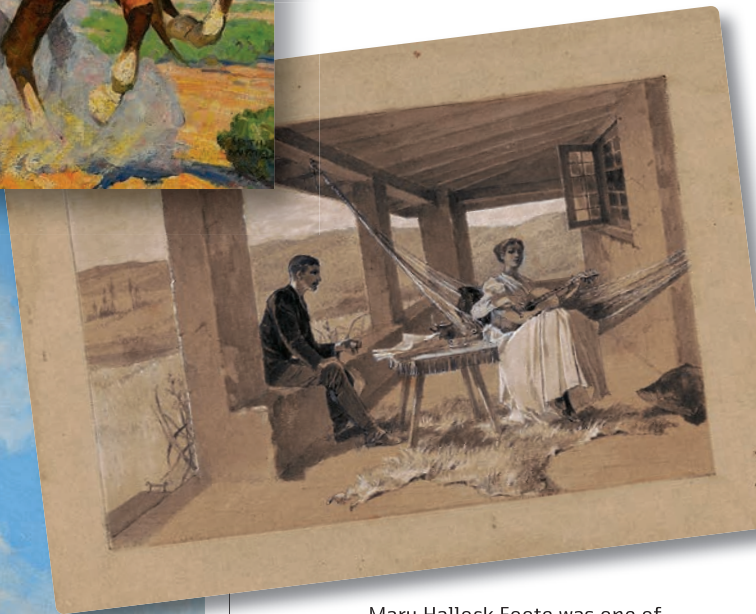
Like his contemporary A.R. Mitchell, Maynard Dixon's career as an artist began as an illustrator for books and magazines, including the November 1904 issue of *Sunset*.

Courtesy Medicine Man Gallery



Trinidad, Colorado, artist Arthur Roy Mitchell pursued a career as an illustrator and artist and found success painting cover art for Western pulp magazines, including his famous oil *Shooters* that graced the March 27, 1937 issue of *Street & Smith's Wild West Weekly*.

Courtesy A.R. Mitchell Museum



Mary Hallock Foote was one of the few women working as a professional illustrator and author of Western stories and novels in the late 19th century. In the October 1889 issue of *Collier's*, Foote's illustration *A Pretty Girl in the West* (above) accompanied her essay "Pretty Girls in the West," about eastern girls attracting suitors when on holiday in the West.

Courtesy Library of Congress

Like his peer Charlie Russell, Frederic Remington broke into the Western art field through hard work and perseverance as an illustrator and observer of day-to-day life in the frontier West, as reflected in *A Buck Jumper*.

Courtesy Eiteljorg Museum of American Indians and Western Art



Prussian-born William Henry Dethlef (W.H.D.) Koerner was raised in Clinton, Iowa, before he began his career as a newspaper staff artist. In the early 20th century he developed his style as a Western illustrator and artist, drawing comparisons to Remington and Russell, which can be seen in his 1930 oil on canvas, *The Mercy Stroke*.

Courtesy The Brinton Museum



A student of master illustrator and mentor Howard Pyle, Philip R. Goodwin was a prolific artist. *When Things are Quiet* is a great example of his style and ability to illustrate the lives of hunters, cowboys and adventurers in the West.

Courtesy National Cowboy & Western Heritage Museum



Illustrator Frank Schoonover, also a student of Howard Pyle, was in high demand for his illustrative skills for Western stories and novels, such as *Hopalong Takes Command*, from "The Fight at Buckskin," by Clarence Edward Mulford, in the December 1905 issue of *Outing Magazine*.

Courtesy Delaware Art Museum



As reflected in *The Enemies' Horses*, ca. 1912-1920, Harvey Dunton, like many of his contemporaries in Western illustration, pursued his craft as a fine art artist when he was not fulfilling his contractual illustration obligations.

Courtesy Smithsonian American Art Museum

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Donald F. Montileaux, Oglala Sioux, *Ledger Art, Oglala Lakota*, ©2020

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Iowa-born Frank Tenney Johnson was a prolific and sought after early 20th century Western illustrator and a friend and contemporary of Charles M. Russell. Johnson's 1934 *Chico* is a classic example of his artwork which has endeared him to generations of Western collectors.

Courtesy Woolaroc Museum



German-born, Hudson School of Art artist Albert Bierstadt became world-renowned for his extraordinarily large and romanticized oils of the American West in the mid- to late-19th century, but his popularity was spread by numerous engravings of his work, including *Silver Lake, California*, circa 1867.

Courtesy Library of Congress

*Continued from page 64*

to some extent pigeon-holed him as a mere illustrator in the eyes of the critics, something that he worked hard to overcome.”

That hadn't changed during the Golden Era of the American Illustrator (1900-1930), which produced a number of successful artists, including W. Herbert Dunton, Frank Schoonover, Philip R. Goodwin and W.H.D. Koerner.

“Dunton gave up his career as an illustrator when he moved to Taos in 1915,” says Michael R. Grauer, McCasland Chair of Cowboy Culture and Curator of Cowboy Collections and Western Art at Oklahoma City's National Cowboy and Western Heritage Museum. “Goodwin's work appeared everywhere, but nobody knew his name; he's the most famous artist nobody ever heard of. Koerner and Schoonover suffered from the *illustrators' curse*—a bunch of nonsense cooked up by art historians who basically said illustrators were a bunch of hired hacks.”

Renea A. Dauntes, archivist at the Panhandle-Plains Historical Museum in Canyon, Texas, points to N.C. Wyeth. “He is especially interesting because he was noted for being very aware



Western artist and illustrator Howard Dow “H.D.” Bugbee was raised east of Amarillo, Texas, and his art, like that of his role model Charles M. Russell, celebrated the life of working cowboys and ranching that he witnessed growing up, as seen in his 1917 *Untitled [Stampede]*.

Courtesy Panhandle-Plains Historical Museum



In the early 20th century, few artists were as well-known in the world of book and magazine illustration as N.C. Wyeth. His 1907 oil on canvas, *Bucking*, was first published in the March 1906 issue of *Scribner's Magazine*.

Courtesy Buffalo Bill Center of the West



Similar to his contemporary Albert Bierstadt, Thomas Moran became famous for his masterworks, including *Grand Canyon*, but he made a living as an illustrator on Western surveys.

Courtesy Library of Congress



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Modern artist Andy Warhol's 1986 *Cowboys and Indians: Geronimo*, is one of his masterpieces that reinterpreted and forever changed the world's idea of Western art and illustration.

Courtesy the Booth Western Art Museum, 2019, and the Andy Warhol Foundation for the Visual Arts, Inc./ Licensed by Artists Rights Society (ARS), New York

of the limitations of painting versus illustration," Dautes says. "The printing processes, at the time, were limiting to an artist's imagination. Frequently, a modest color palette restricted the way ideas could be presented."

Years after the Golden Era, Frank C. McCarthy made a name for himself by having his paintings appear on the covers of myriad Louis L'Amour novels. "An illustrator is a fine artist who has to design paintings of a given subject matter around the typesetting of a page or double page, cover or ad layout for publication," McCarthy told Western novelist Elmer Kelton for Kelton's *The Art of Frank C. McCarthy* (1992). "Most painters from time immemorial have made their livings doing commissions of given subject matter."

On that list you'll find Albert Bierstadt, Frank Tenney Johnson and Thomas Moran.

Books today, of course, still need cover art.

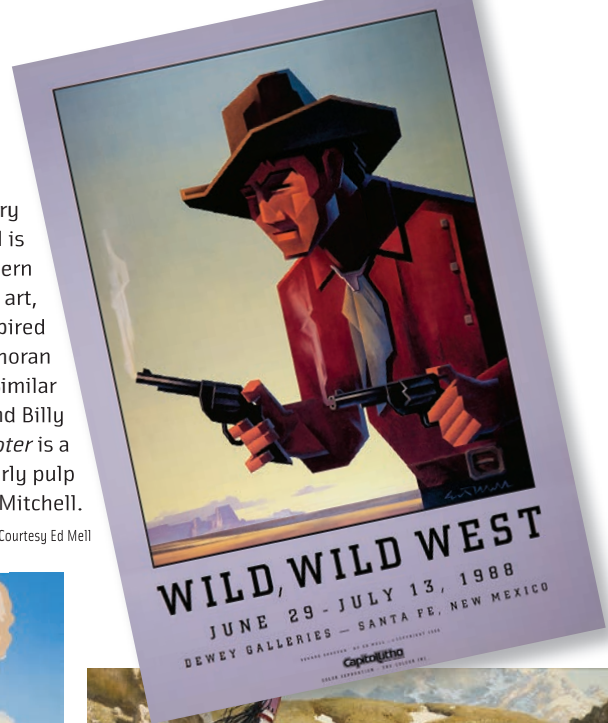
"There are plenty of book-cover artists today, but most of their work graces the covers of 'bodice-busters' or Western fantasy books," Grauer says. "While there were plenty of clichés in the golden age, today they just seem to be cookie cutter or wash, rinse, repeat."

But some publishers are making headway. At Blackstone Publishing, lead designer Kathryn English says, "Capturing a specific mood communicates what the book is about."

And these days, high-profile names are common in the illustrative world. Dautes points to Ed Mell and Billy Schenck.

Award-winning contemporary Western artist Ed Mell is well-known for his modern reinterpretation of Western art, especially his landscapes inspired by the Colorado Plateau and Sonoran Desert's dramatic geography. Similar to works by Andy Warhol and Billy Schenck, Mell's *Square Shooter* is a classic reinterpretation of early pulp illustrators such as A.R. Mitchell.

Courtesy Ed Mell



The 1996 serigraph *Gone with the Gunsmoke* by modern Western artist and illustrator Billy Schenck pops off the page with the vibrant palette of colors that defines his art.

Courtesy Tucson Museum of Art, Gift of the artist in honor of Rick Small, Jr., 3B/78, 2011.6.1, Tucson, Arizona



In post-World War II Western book publishing, Frank McCarthy's artwork, such as *Crossing the Divide*, became highly sought after for cover art for Western novels.

Courtesy Tim Peterson Family Collection, Scottsdale's Museum of the West

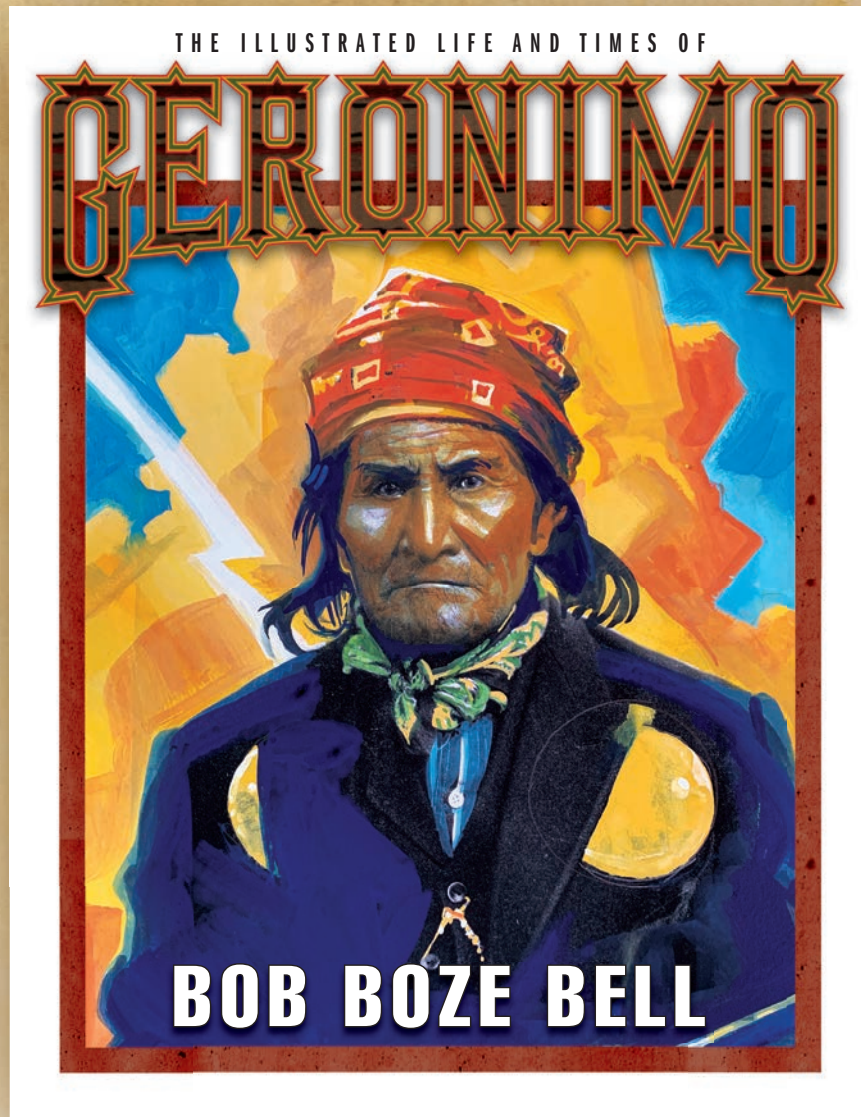


Harold von Schmidt was a peer of Norman Rockwell, Maynard Dixon and Frank Tenney Johnson. His 1949 *Under the Pine Tree* is an example of the illustration style that made him well-known in the illustrated magazine world and popular with film directors, including John Ford.

True West Archives

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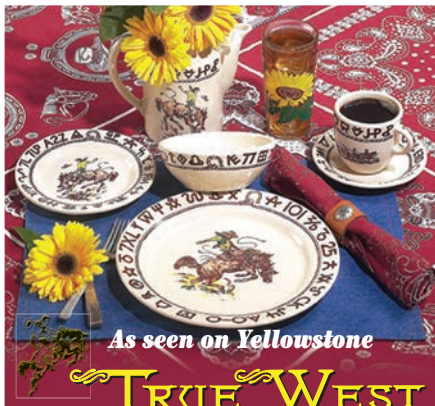
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## The Graveyard Shift Depictions of Western Cemeteries



Jim Jereb, *The Visit*, monotype



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TheBrintonMuseum.org  
Big Horn, Wyoming



In the early decades of the 20th century, artist-illustrator William Robinson Leigh was a well-known, New York-based artist and illustrator who began touring the American West in 1906. His 1914 oil, *The Roping*, is an outstanding example of his early Western work.

True West Archives

The Taos Art Museum is housed in Russian-born artist Nicolai Fechin's former home, which is on the National Register of Historic Places. Fechin came to Taos, New Mexico, for his health in 1927, and he became greatly enamored with painting his adopted home and its native people, as seen in his 1928 oil on canvas *Taos Pueblo*.

Courtesy The Peterson Family Collection, Taos Art Museum



Opinions of illustrators, of course, have changed. Just ask Schenck, a protégé of Andy Warhol, a fashion illustrator who didn't touch Westerns until his "Elvis" paintings of 1962 and several serigraphs in 1986. Schenck and Mell arrived in New York around the same time.

"When I came up, New York was the happening contemporary scene, and I perceived myself as a contemporary artist," Schenck says. "I was such a snob, being a New York City artist. I had utter disdain for illustrators. I thought these were just second- and third-tier artists who are wannabe artists."

"As the decades rolled along, I thought, 'Wow, these illustrators did some pretty fantastic work and after they became fine artists, they did even greater work.' It was kind of a coming-to-Jesus meeting with illustrators. And now, for years I've been using movie stills as a basis for a lot of my art. So, yeah, those illustrators? They're pretty good."



**Johnny D. Boggs** objected to one of his book covers, but his literary agent told him, "Shut up. It'll sell." Royalty statements proved his agent correct.



In the mid-20th century, few Western illustrators had as broad of an appeal and popularity as cowboy-illustrator and author Will James. His artwork and illustrations, like this 1935 untitled watercolor, reflected his working knowledge of cowboying and horses.

Courtesy Northern Nevada Museum



On May 28, 2021, Scottsdale's Museum of the West opened "Dr. Rennard Strickland's Profound Legacy: The Golden West on the Silver Screen," a showcase of the late historian's remarkable collection of Western and Indian movie posters and lobby cards.

Images Courtesy SMoW

## THE GOLDEN WEST

### Rennard Strickland's cinema collection at Scottsdale's Museum of the West

Rennard Strickland, who died January 5 at age 80, is lauded as a champion of American Indian rights and American Indian law.

A Muskogee, Oklahoma, native of Osage and Cherokee heritage, Strickland served as dean of several law schools and introduced Indian law into the University of Oklahoma Law Center's curriculum.

But Strickland was also an art philanthropist and collector of movie ephemera. Western Spirit: Scottsdale's Museum of the West honors that legacy with an exhibit titled "Dr. Rennard Strickland's Profound Legacy: The Golden West on the Silver Screen," which debuted May 28.

The exhibit, a celebration of Strickland's love for Western films and art, includes rare Western and Indian movie posters and lobby cards that date from the 1890s to the mid-1980s.

"We hope what people will get out of this is an appreciation for Dr. Strickland and what a remarkable philanthropist he was," says Tricia Loscher, assistant museum director and chief curator. "He really brings a perspective that is unique because he interprets these posters as a critical reading and gives insight—not only to the Western films, directors and actors—but also an analysis of where we were in history, based on the films."

Quotes from Strickland's colleagues are posted throughout the exhibit.

In 2016, Western Spirit and the Arizona State University Foundation were gifted more than 5,000 posters and lobby cards, and "The Rennard Strickland Collection of Western Film History" ran at Western Spirit June 20, 2017, through September 23, 2018.

Estimated value of the entire collection: \$6 million.

—JDB

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Following in the tradition of master Western artists who painted historical scenes of the frontier West, Arizona-based artist Sherry Blanchard Stuart has established herself as one of the finest in her generation, as reflected in her painting of mountain men in *Rendezvous Tonight*.

Courtesy Sherry Blanchard Stuart



Renowned Western artist Andy Thomas is recognized for undergoing meticulous research of the Old West and American frontier before he begins a painting. His work follows in the tradition of the classic artists who defined Western art and illustration in the 19th and 20th centuries, as seen in his oil on canvas, *The Captivity of Fanny Kelly*.

Courtesy Andy Thomas



Telluride, Colorado, and Taos, New Mexico-based artist Kathryn Tatum is inspired by the wondrous geography and seasons of the mountainous region she calls home. Her contemporary oil on canvas, *Invigorate*, is painted in the tradition of modern masters who have redefined the genre, such as Ed Mell.

Courtesy Kathryn Tatum



George Phippen, a cofounder of the Cowboy Artists of America, was a self-taught artist who painted what he knew. *The Crack of Dawn on a Cow Ranch* illustrates a cowhand on roundup and can be seen at the Phippen Museum in Prescott, Arizona.

Courtesy The Phippen Museum



In Ogdensburg, New York, The Frederic Remington Art Museum houses and curates one of the finest and most comprehensive collections of works by the master Western artist. Considered his final piece, the 1908 oil on canvas *Untitled (The Cigarette)* reflects the New York artist's impressionistic style that he was developing before his life ended abruptly at the age of 48 in 1909.

Courtesy Frederic Remington Art Museum

# SHERRY BLANCHARD STUART



Sounds of Dusk • oil on linen • 20" x 22"

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Email: [art@sherryblanchardstuart.com](mailto:art@sherryblanchardstuart.com)  
[PhippenArtMuseum.org](http://PhippenArtMuseum.org)



The sculpture *Wyatt Earp* by award-winning sculptor Michael Roche captures in three dimensions the style of classic Western artists, illustrators and sculptors.

Courtesy Michael Roche



# TRADING POST


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# WESTERN ROUNDUP

FOR OCTOBER 2021

## THE WOOLAROC RETROSPECTIVE EXHIBIT AND SALE

Bartlesville, OK, October 16-December 31: This year's show will feature William Aceff, Scott L. Christensen, Josh Elliott, Sherrie McGraw, Paul Moore, John Moyers, Peregrine O'Gormley, Grant Redden and Matt Smith, all of whom are nationally recognized for their work. Lectures, a lodge lunch, and an opening night of the sale will be Saturday, October 16. For ticket and sponsor information, please call or visit the website. 918-336-0307 • [Woolaroc.org](http://Woolaroc.org)

Courtesy Lori Duckworth/Oklahoma Tourism



## ART SHOWS

### TRADITIONAL COWBOY ARTS EXHIBITION & SALE

Oklahoma City, OK, October 1-2: 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](http://NationalCowboyMuseum.org)

## FILM FESTIVALS

### LONE PINE FILM FESTIVAL

Lone Pine, CA, October 7-10: This festival celebrates and honors Western film and television history and heroes and heroines of the silver screen. 760-876-9103 • [LonePineMuseum.org](http://LonePineMuseum.org)

## GUN SHOWS

### TEXAS GUN COLLECTORS ASSN. SHOW

Denton, TX, October 15-18: Held at Embassy Suites Hotel, this collectors' showcase offers historical firearms and edged weapons. 210-323-9519 • [TGCA.org](http://TGCA.org)

## HERITAGE FESTIVALS

### DALTON DEFENDER DAYS & COWBOY TRADE DAYS

Coffeyville, KS, October 1-2: Dalton Defenders Days celebrates that fateful day of October 5, 1892, when the Dalton Gang was defeated in Coffeyville. In addition, Cowboy Trade Days has been added to this popular annual event. 800-626-3357 • [Coffeyville.com](http://Coffeyville.com)

### REX ALLEN DAYS

Willcox, AZ, October 1-3: Western heroes are brought to life every October. Events include a parade, rodeo and fair, gun show, tractor-pull, concert, softball tournament, car show and more. 520-384-4626 • [RexAllenDays.org](http://RexAllenDays.org)

### 25TH ANNUAL TRAILING OF THE SHEEP FESTIVAL

Sun Valley, ID, October 6-10: The festival preserves the stories and history of Idaho sheep ranchers and herders, with entertainment and education for all ages about the production of local food and fiber that have sustained local economies for generations. 208-720-0585 • [TrailingOfTheSheep.org](http://TrailingOfTheSheep.org)

## HELLDORADO DAYS

Tombstone, AZ, October 15-17: Don't miss out on the most rip-roaring celebration in Tombstone. Helldorado Days are held every third Friday, Saturday and Sunday in October and consist of gunfight re-enactment shows, street entertainment, fashion shows and other entertainment. 888-457-3929 • [TombstoneHelldoradoDays.com](http://TombstoneHelldoradoDays.com)

## HAUNTED DOWNTOWN WALKING TOUR

Riverton, WY, October 16: Enjoy the history, stories and photos associated with many prominent buildings along a walking tour. 307-856-2665 • [TravelWyoming.com](http://TravelWyoming.com)

## KERR COUNTY FAIR

Kerrville, TX, October 21-24: 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](http://KerrCountyFair.com)

## FALL FOR HISTORY

Wallace, ID, October 30-31: A gala celebration of Wallace's history and its designation as entirely listed on the National Register of Historic Places includes speakers, historic home and museum tours, live theater re-enactments and more. 208-753-7151 • [WallaceIdahoChamber.com](http://WallaceIdahoChamber.com)

## HISTORIC TRAINS

### GEORGETOWN LOOP RAILROAD OKTOBERFEST

Georgetown, CO, Weekends, October 15-24: Chug away on a scenic train trip that offers microbrew beer-tasting for adults and root beer for kids. 888-456-6777 • [GeorgetownLoopRR.com](http://GeorgetownLoopRR.com)

### FALL FOLIAGE TRAIN

Baker City, OR, October 22-24: Photography and history fans take a ride on a vintage steam locomotive to capture the fall scenery. 541-894-2268 • [SumpterValleyRailroad.org](http://SumpterValleyRailroad.org)

### WALK THROUGH HISTORY

El Paso, TX, October 16: Walk through the 1872 cemetery to learn the history of John Wesley Hardin, Buffalo Soldiers and other permanent residents. 915-842-8200 • [ConcordiaCemetery.org](http://ConcordiaCemetery.org)

## MUSIC

### WILD WEST SONGWRITERS FESTIVAL

Deadwood, SD, October 7-9: Twenty of the top songwriters and artists come to Deadwood to share their music and their stories. The festival features free informal performances during the days and ticketed concerts in the evenings. 605-578-1876 • [Deadwood.com](http://Deadwood.com)

### COUNTRY THUNDER ARIZONA

Florence, AZ, October 14-17: For 23 years, Country Thunder has brought fans the best artists country music has to offer. The festival offers entertainment on multiple stages along with camping. This year's headlining acts will include Eric Church, Luke Combs, Old Dominion and Dustin Lynch. 866-388-0007 • [CountryThunder.com](http://CountryThunder.com)

### RED STEAGALL COWBOY GATHERING & WESTERN SWING FESTIVAL

Fort Worth, TX, October 22-24: Enjoy Western Swing music, cowboy poetry, a chuckwagon cook-off and a rodeo—all at Fort Worth Stockyards. 817-444-5502 • [RedSteagallCowboyGathering.com](http://RedSteagallCowboyGathering.com)

## POETRY GATHERINGS

### DURANGO COWBOY POETRY GATHERING

Durango, CO, September 30-October 3: The gathering features The High Country Cowboys with many fine cowboy poets and musicians, plus a cowboy-poet train and parade. 970-749-2995 • [DurangoCowboyPoetryGathering.org](http://DurangoCowboyPoetryGathering.org)

## POWOWS

### BLACK HILLS POWWOW & EXPO

Rapid City, SD, October 8-10: The preeminent Black Hills event is three days filled with American Indian singing, dancing, drum groups, art shows, hand games, athletic competitions and a variety of other events. (605) 341-0925 • [BlackHillsPowwow.com](http://BlackHillsPowwow.com)

TWMag.com:

View Western events on our website.





**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](mailto:marshall.trimble@scottsdalecc.edu). Please always include your name, city and state.

## Ask The Marshall

BY MARSHALL TRIMBLE

# Rattlesnakes, Renegades and UFOs

## Were Wayne Brazel—involved in the killing of Pat Garrett—and Mac Brazel—involved in the 1947 Roswell UFO incident—related?

*True West Maniac #697  
Mansfield, Ohio*

I reached out to award-winning author-historian Heidi Osselaer who has done a lot of research on the Brazels. "Yes, Mac and Wayne Brazel were related—Wayne's father was the brother of Mac's grandfather. Those Brazel brothers were great pals with Oliver M. Lee, W.W. Cox, Albert Fall and that whole group who were involved with range wars, feuds, charged with attempted murder and other fun stuff! And of course, those men are believed to have been behind Pat Garrett's assassination."

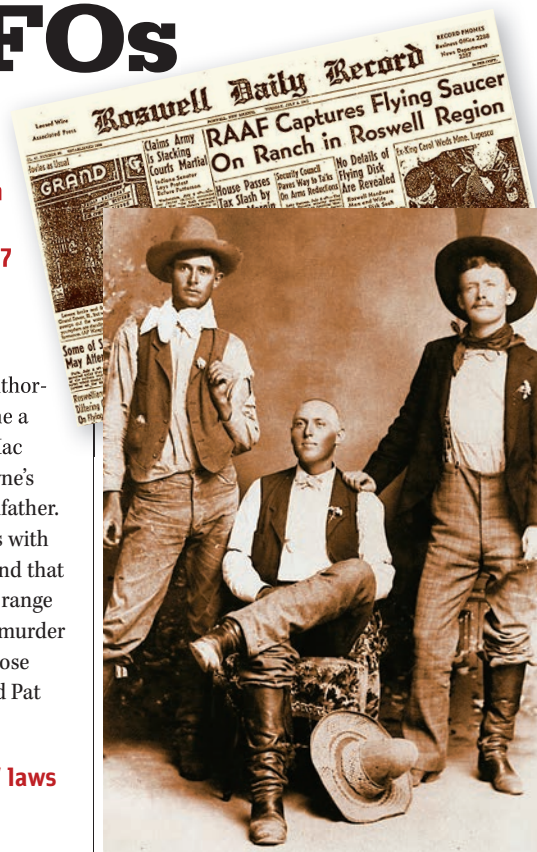
## How prevalent were "no-carry" laws in the Old West?

*Jeff Arnold  
Indio, California*

Those old "check your weapon" laws were put into place in frontier towns for a good reason and that was to keep the drunks from killing each other for no reason. They could settle an argument with their fists if they didn't mind getting busted knuckles. If a lawman used the barrel of his Colt to "buffalo" a drunk, locking him up for the night and giving him a small fine was much better than shooting him.

But most of those laws were local. Western states with a lot of wide-open spaces couldn't enforce "no-carry" in places where guns were absolutely necessary for protection, hunting for food, etc.

Many of those photos you see of gun-toting cowboys are studio photos, and the pistols aren't loaded. Cowboys loved to get fancy duds on, pack smoke wagons and have their photo taken.



Jesse Wayne Brazel (center) is considered the prime suspect in the assassination of Pat Garrett on February 29, 1908. Almost four decades later, Brazel's nephew Mac was one of the main witnesses who claimed to have seen a UFO near Roswell, New Mexico, in 1947.

*True West Archives*

## In my research of Old West figures, I frequently read, "He/she was buried, in a certain place-year, and then reinterred in so and so cemetery." How often did that happen?

*Mark Liveris  
Highlands Ranch, Colorado*

That happened quite frequently and still does. It usually happens when a man, woman or child dies far from home and the family wishes to have them buried in a local cemetery. It also happened with soldiers

killed in action. I had a friend shot down over North Vietnam in 1967. His body wasn't recovered until just a few years ago. The remains were re-buried with full military honors in the Arlington National Cemetery in Virginia. There may be few remains, but any amount at all still gives a family closure.

## What was Gen. George Crook's General Order #10?

*Shawn Cote  
Fort Fairfield, Maine*

General George Crook's General Order No. 10 on November 21, 1871, declared that "all roving bands of Apache Indians are required to go upon their reservations by February 15th 1872. On and after that date all Apache Indians found outside their reservations will be considered and treated as hostile."

Reservations were established at Apache, McDowell, Date Creek, Grant, Verde, Beale's



Fort McPherson National Cemetery in Maxwell, Nebraska, was established in 1873, and over the next 75 years, the government reinterred remains from 23 frontier military cemeteries, including the remains of those who had been interred at Fort Kearney and Fort Robinson.

*Courtesy Nebraska Tourism*

# ATTENTION READERS

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While a French scientist created the first antivenom for cobra snakebites in 1895, the first antivenom for North and South American rattlesnakes was produced in the United States in 1927.

Courtesy DeGolyer Library  
Digital Collections, SMU



A Civil War illustration from a Confederate camp in Tuscombua, Alabama, shows doctors applying first aid to a soldier (possibly Pvt. William Mucke) for a rattlesnake bite.

Courtesy Library of Congress

Spring and San Carlos in Arizona and Tularosa in New Mexico by President Grant's peace commissioner, Vincent Colyer. This established a defined field of operation. Crook sent messages out to all the Apache bands that they must report to their designated reservations by the middle of February. Any who did not report would be branded as "hostiles."

Naturally, when spring came and the weather abated, various bands bolted from the reservation. Although many Indians moved to their assigned reservations, thousands preferred to stay free. The raiding, depredations and killing continued.

## How were snake bites treated before antivenoms?

J.R. Sanders  
Yucaipa, California

A common treatment was the ubiquitous cure-all—whiskey—but alcohol only speeds up distribution and absorption of snake venom. Another was the "cut and suck" (as shown in numerous movies and TV shows). Neither is recommended today. Neither are tourniquets. Still another was to put some gunpowder on the bite wound and light it.

When all hope was failing, the victim could hope for a "dry" bite where little or no venom was injected into the wound. That happened, but not often.



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# What HISTORY HAS TAUGHT ME

**My dad always told me** to do the best I can and to be the best I can be. You might not be the best, but you can be the best you can be.

**My mother** always loved America because she was an immigrant. Like most immigrants who come from a country with very little upward mobility, there was always room in America to do better. She came through Ellis Island in the early 1900s and memorized the words on the bottom of the Statue of Liberty.

**The dumbest thing** anyone ever said to me is, "Don't take a risk, don't take a chance."

**Don't get me started** on politics. The deterioration of America, what's going on right now, with all the infighting and tribalism that's happening nationwide... I think that's really dangerous for the future of the country when we start putting personal interest before a national fabric.

**For my money**, the Western book I enjoyed most was *Cheyenne Autumn* by Dee Brown, the true story of the Cheyennes' escape from Oklahoma and finding their way back home to Montana.

**The best Western movie ever** is James Michener's story called *Centennial*. It was a miniseries some years ago, based on the growth of Colorado, from tribes to modern times.

**The problem** with this country today is, I think, the lack of patriotism and the feeling of entitlement that so many youngsters have, not wanting to take risks or take a chance.

**My favorite** hidden spot in the West is the town of Silverton, Colorado. I go up there just for a drive. I just sit around and watch the old train come in.

**Wish I had a dollar** for every time somebody told me to quit or give it up or not try.

**Most people don't know** that I was in an orphanage—or that I ended up being a captain of the U.S. Olympic team.

**When it comes to good music**, I absolutely love George Strait and Dolly Parton. They're my favorites.

**What Washington needs** today is less bureaucracy. Frankly, I think half the problems in America are caused by bureaucrats and not elected officials.

Photo Courtesy Sorrel Sky Gallery



## BEN NIGHTHORSE CAMPBELL, U.S. SENATOR, ARTIST, OLYMPIAN

For over 60 years, Northern Cheyenne artist Ben Nighthorse has been creating beautiful, one-of-a-kind, award-winning jewelry. His life's journey has included captaining the 1964 U.S. Olympic Judo team, serving in the U.S. Air Force, training champion horses, serving in the Colorado State Legislature, the U.S. House of Representatives, and the U.S. Senate. In his political, personal and artistic pursuits, he has broken barriers and opened doors for greater understanding.

**The legislation I am most proud** of is the creation of the National Museum of the American Indian. I was the honorary chairman of the first fundraising committee, which was the only fundraising team I've ever heard of in Washington that had every living U.S. president on the fundraising team. A lot of other people came to the forefront, a lot of Hollywood people, like Robert Redford, who came to the opening.

Having all those people involved motivated others to help out. The museum opened just before I retired. It was 18 years in the making. The park service told us that there were more Native people on the Mall that day than at any other time in American history. Many carried pictures of their families—pictures of their grandfathers in uniform or a chief's outfit—in the march started at the Washington Monument and at the museum. When we were developing the concept of the museum, we didn't just want a place to store pots and baskets, we wanted an interactive place to show our kids our heritage, to tell the proper story, to make Indian kids proud of their heritage, and to let others who visit from around the world know that this is what we're really about.



# 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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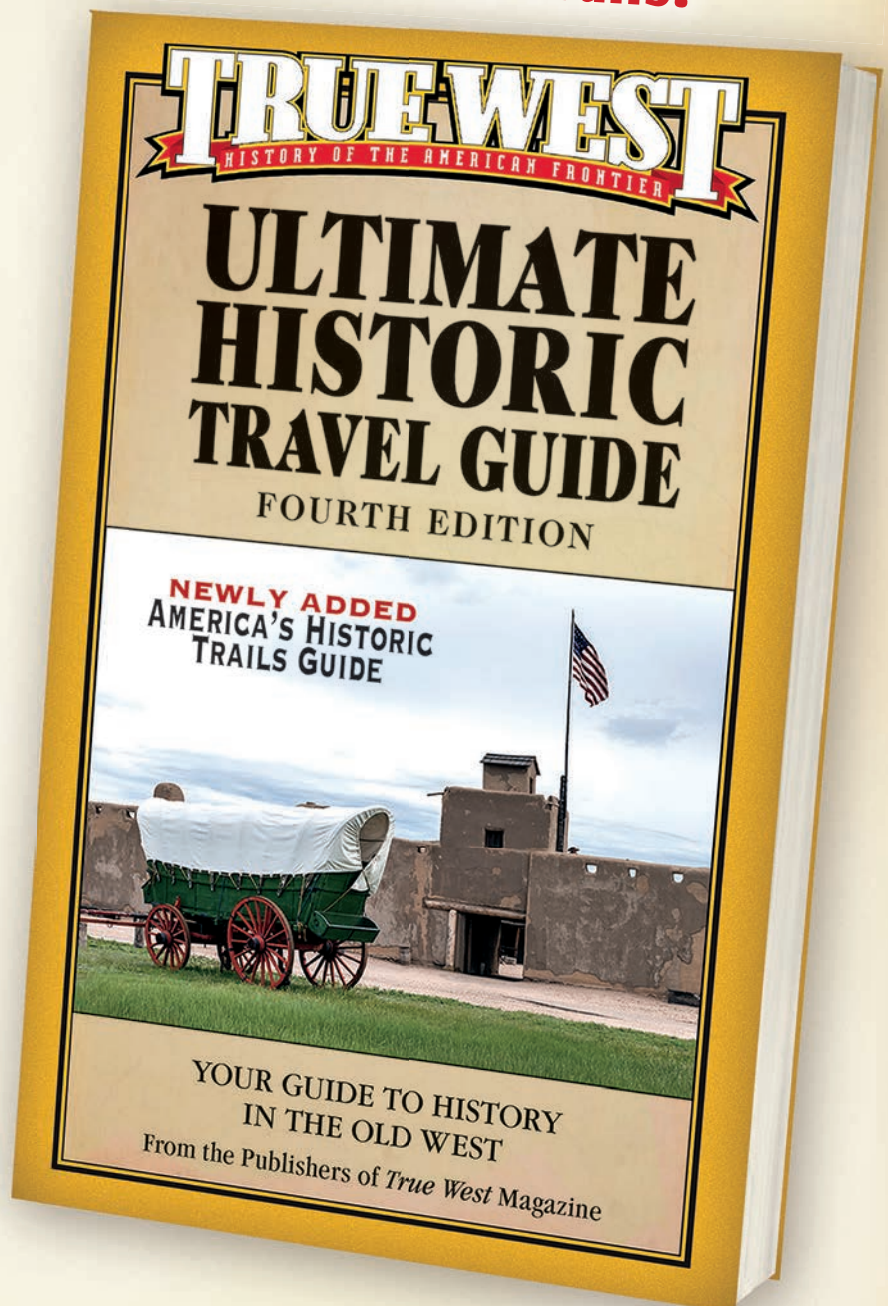
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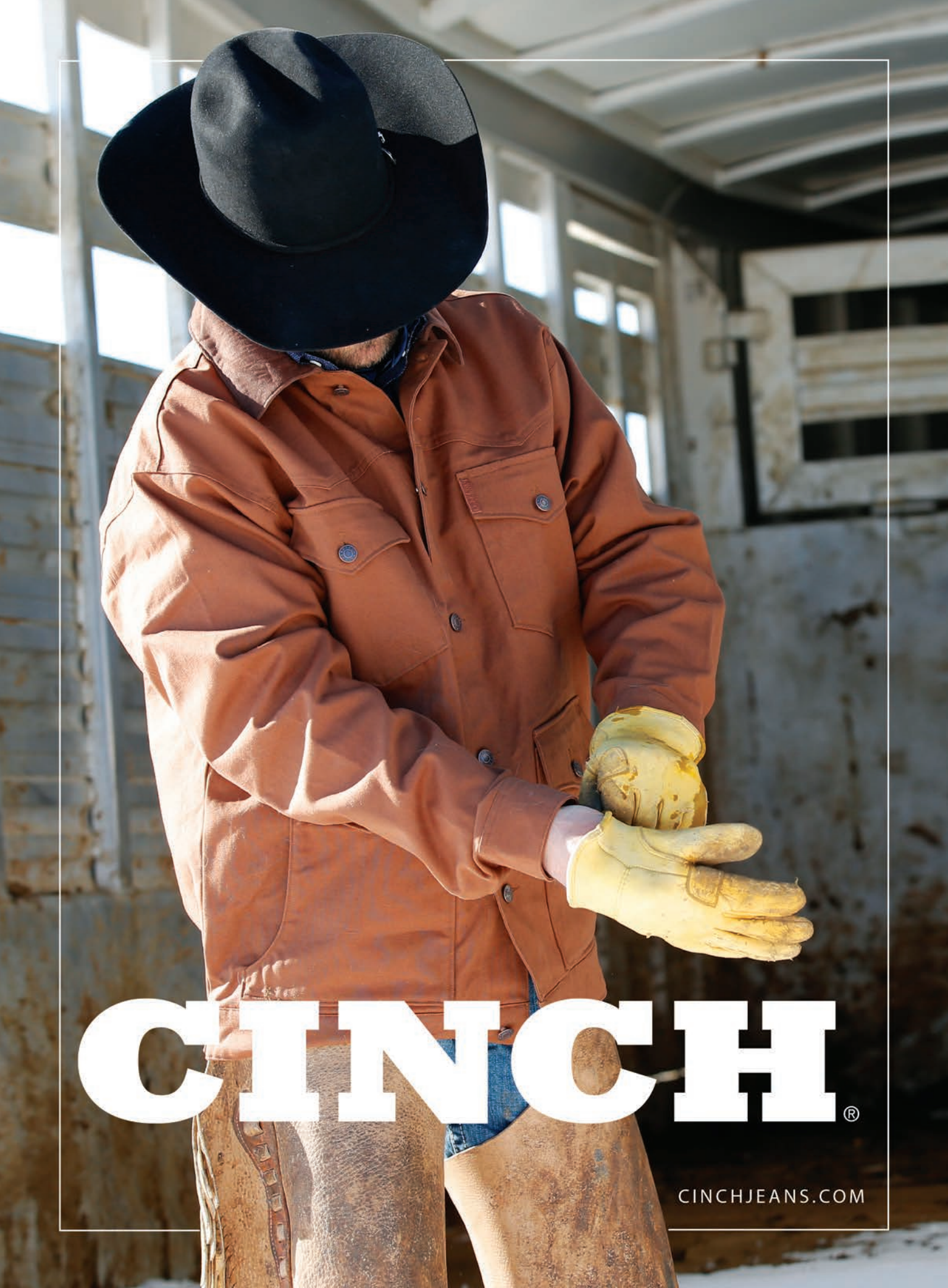
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