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# FOR A NEW LOOK AT THE OLD WEST

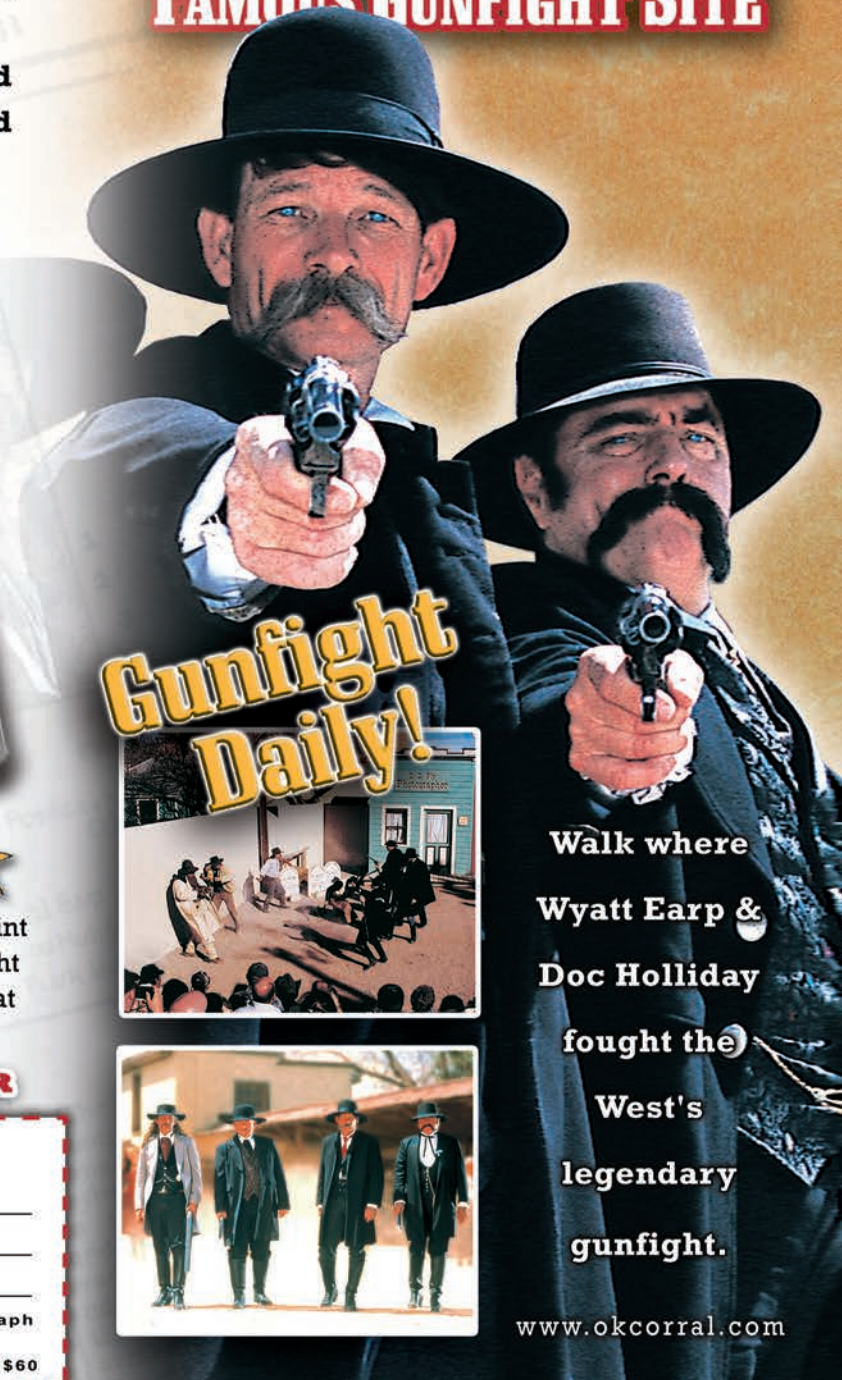
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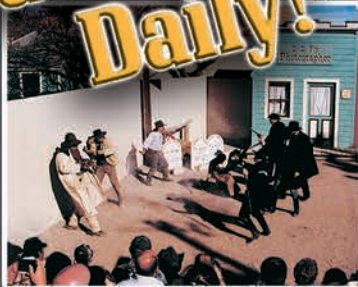
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# OPENING SHOT

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## **STAMPEDE!**

In the tradition of his artistic predecessor George Catlin, Charles M. Russell's oil on canvas *The Buffalo Hunt* (1900) exemplifies the Western artist's masterful ability to paint Native life in Montana. For more on Russell's life in Montana, see page 44.

Gift of the Thomas Gilcrease Foundation, 1955, Courtesy the Gilcrease Museum, no. 01.2243





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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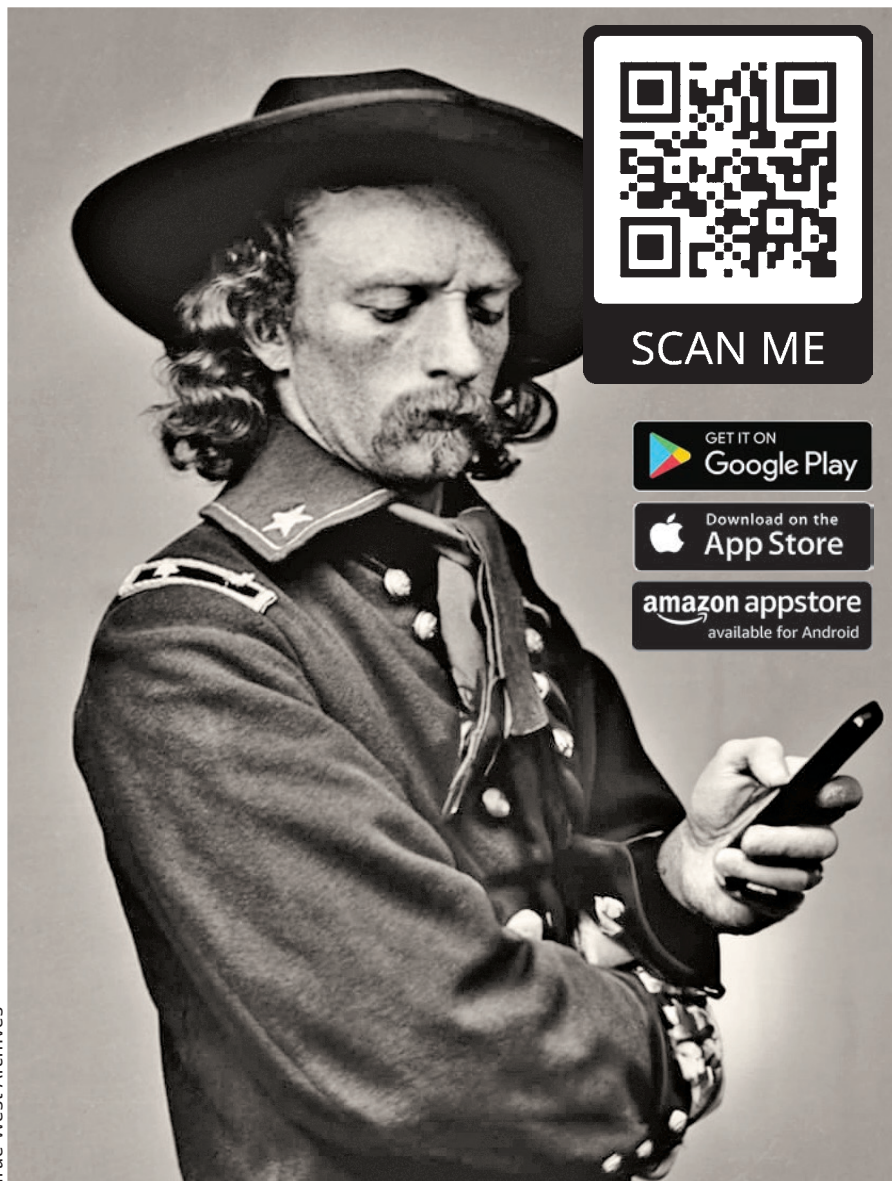
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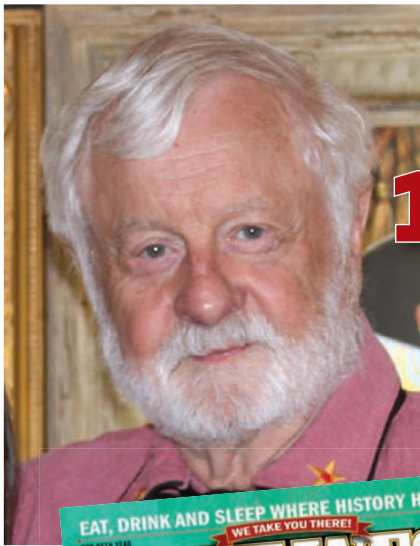


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Artist and Friend  
April 1, 1935-June 12, 2022

—By The Editors of True West



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For seven decades, *True West* has chronicled the legendary history of Tombstone and its notorious citizenry.

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Thirty years after the popular film's release, it might be the most influential film of all time.

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Photo Courtesy Buena Vista  
Cover Design by Dan Harshberger



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COMPILED BY THE EDITORS OF *TRUE WEST*



## Old Vaquero Sayings

*“He who does not expect to win is already defeated.”*

### Quotes

“Study the things that interest you, that awaken your imagination and nature will keep you sound.”

—Maynard Dixon

**“Throw your heart into the picture and then jump in after it.”**

—Howard Pyle

“The story is the first thing and the last thing.”

—Norman Rockwell

“The cowboy doesn't need an iron horse, but covers his country on one that eats grass and wears hair.”

—Charles Marion Russell

**“The artist must know more than the camera.”**

—Frederic Remington

Remington's artistic record of the Spanish American War of 1898 survives and remains an important illustrative record of the conflict.

Courtesy Amon Carter Museum of American Art

“I had to get my camera to register

things that were more important than how poor they were—their pride, their strength, their spirit.”

—Dorothea Lange

“I don't know who said 'pictures don't lie.' It couldn't have been a photographer.”

—Linda Palmer

“There are two ways for a painter: the broad and easy one or the narrow and hard one.”

—Mary Cassatt



“I hope the time will never come when I shall feel satisfied. To reach the goal of one's ambitions must be tragic.”

—N.C. Wyeth

In 1904, N.C. Wyeth's mentor, Howard Pyle, encouraged the young Eastern artist to go West like Frederic Remington and immerse himself in the cowboy way of life. Wyeth's cowboying resulted in *Above the Sea of Round, Shiny Backs the Thin Loops Swirled and Shot into Volumes of Dust*, circa 1904.

Courtesy Buffalo Bill Center of the West, Gift of John M. Schiff

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

—Georgia O'Keeffe

“When you paint, try to put down exactly what you see. Whatever else you have to offer will come out anyway.”

—Winslow Homer



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# O.K. Boomers

*Talkin' 'bout my generation.*

**W**yatt Earp was a Boomer. As are most of the writers and historians arguing about him in this issue. Granted, the term Boomer has slightly different meanings here: Earp followed the boomtowns in the Old West (thus he was called a “Boomer”) while we historically hysterical pontificators are members of the post WWII “baby boom.” Thus we are Boomers celebrating and debating the value of a Boomer. Make sense?

One thing I had never considered kind of jumped out at me as we were putting this issue together. Just how generational the scholarship is on Wyatt, Doc and Tombstone. When I was starting out in the seventies, one of the top dog historians in the Tombstone field was this guy, a WWII dude.

John D. Gilchriese was an amateur historian and longtime collector of Earp memorabilia who actually interviewed

John H. Flood Jr., Wyatt Earp’s secretary, several times before his death in 1959. Gilchriese operated a Wyatt Earp Museum from 1966 to 1973 at Fifth and Toughnut streets in Tombstone. His massive collection of Earp-related items included Wyatt’s original diagrams of the gunfight in Tombstone and Iron Springs, along with photos, original letters, invoices, checks and business cards from most of the establishments in Tombstone.

Gilchriese was from my father’s generation, sometimes called the “GGs”—the Greatest Generation—because they saved the world from Hitler.

The contested heir to the King of the Earp world which Gilchriese claimed was Glenn Boyer, was from the Korean War generation. Boyer and his cronies despised most of my Boomer compadres and associates. (Boyer called them “The Fairy Patrol” and other similar terms which you can probably guess.)

See that photo of Wyatt Earp in the rocking chair over my shoulder? That photo was taken when the aging Boomer was 74, the same age as I am in this picture. The dog’s name is Uno and he thinks we’re all crazy.

No wonder the Millennials have dubbed us, “Okay, Boomer.”

The subtle difference in the term is certainly serendipitous. Or, as Mark Twain so succinctly put it, “History does not repeat itself, but it does rhyme.” In this case, literally.

*“I’m not trying to cause a big s-s-sensation, I’m just talkin’ ’bout my g-g-g-generation”*

—The Who, 1965 “My Generation”



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

## Strange Bedfellows

John D. Gilchriese, at left, poses at the graves of Wyatt and Josie which he located in the Hills of Eternity Memorial Park in Colma, California, on March 29, 1956. Glenn Boyer, below, with holster, attempts to intimidate Casey Tefertiller, seated, by looming over him in a heated discussion about the O.K. Corral fight in Schieffelin Hall, in late 2000. BBB poses, at right, in his art studio with a framed photo of Wyatt Earp taken when the Boomer was 74, the same age as the author, in this photo.



True West Archives

JOHN D. GILCHRIESE



Bob Boze Bell



Bryan Black

ON THE ROAD WITH *TRUE WEST*

## THE HISTORIC AND NOTORIOUS OX

I have been thumbing through your July/August 23 Kit Carson issue and enjoying it. I see your Saloons feature (May 2023), and noticed your mention of the Oxford.

First, everyone calls it “the Ox.” It has been around on Higgins Avenue in Missoula, Montana, since at least 1883, but nobody knows how long before that. I remember the smoke-filled room in the back that was used for keno and cards. It was popular with loggers and stockmen (as well as students and bums), but also with lawyers and judges, as it is in the heart of downtown Missoula.

One of the most colorful aspects of Ox lore was the lexicon of names for food items coined by Ox cook Shorty Hayden back in the 1920s or before. They have a regular menu today, but the Shorty Hayden names were still in use when I went there as a student. I can still remember the voice of the waiter shouting to the fry cook over the sound of the sizzling grill. My favorite “Shortyism” was “he needs ‘em” for calves’ brains and eggs.

*Bill Yenne*

*San Francisco, California*

I was looking through your May 2023 list of Olde-timey Saloons that you will want to visit before they are gone. I was surprised to see that you included The Oxford Saloon on Higgins Street in Missoula. I spent a lot of time there when I was working, undercover, for the Montana Narcotics Investigation Bureau. You folks are correct, you can get anything you want (and some things you don’t want) at the Oxford. If you want to visit some olde-timey but safe saloons, beautiful Lincoln, Montana, is rife with them! Such as The Boot Licker, The Wheel In, Lambkins 7Up Bar & Casino, The Wilderness Club and/or The Montana Club & Casino. Lincoln is only 63 miles east of Missoula, on the scenic route, Highway 200.

*Merle Vines*

*Lincoln, Montana*

Since 1996, I’ve been going to Missoula. I liked your May 2023 cover story on Western saloons. Almost every year I go to Missoula and never miss a chance to visit The Ox (toned way down from the 1990s), and three you did not have on your list: The Missoula Club (1890) aka The Mo Club for The Mo Burger (maybe the best in Montana!), the Union Club Bar (since 1896!) and the Stockman’s Bar (it rocks!), which the same family has owned for 60 years.

*Joe Freedman*

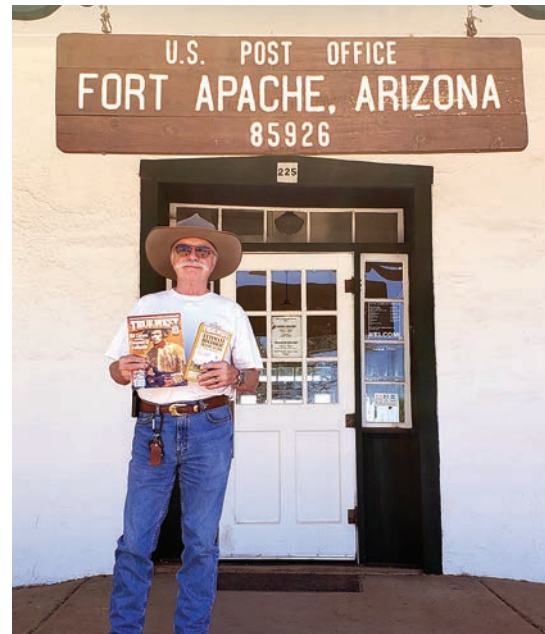
*Cave Creek, Arizona*

Joe’s wife, Linda Freedman (left), and friend Jessica King enjoy a night at The Ox this past July.

Joe Freedman



Christa Hoffman



## THE ULTIMATE TRIP

Dewey, Arizona, residents Bob Hoffman (above) and his wife Christa (the photographer) hit the road recently on a 4,000-mile trip with *True West* and the *True West Ultimate Historic Travel Guide* in hand and shared a photo from one of their first stops, Fort Apache, Arizona.

## WESTERN SHORES TO THE FRONT RANGE

Reader Allan Hilton (below, right), from Salt Lake City, Utah, was busy hitting the Western saloons from Hawaii to Colorado.

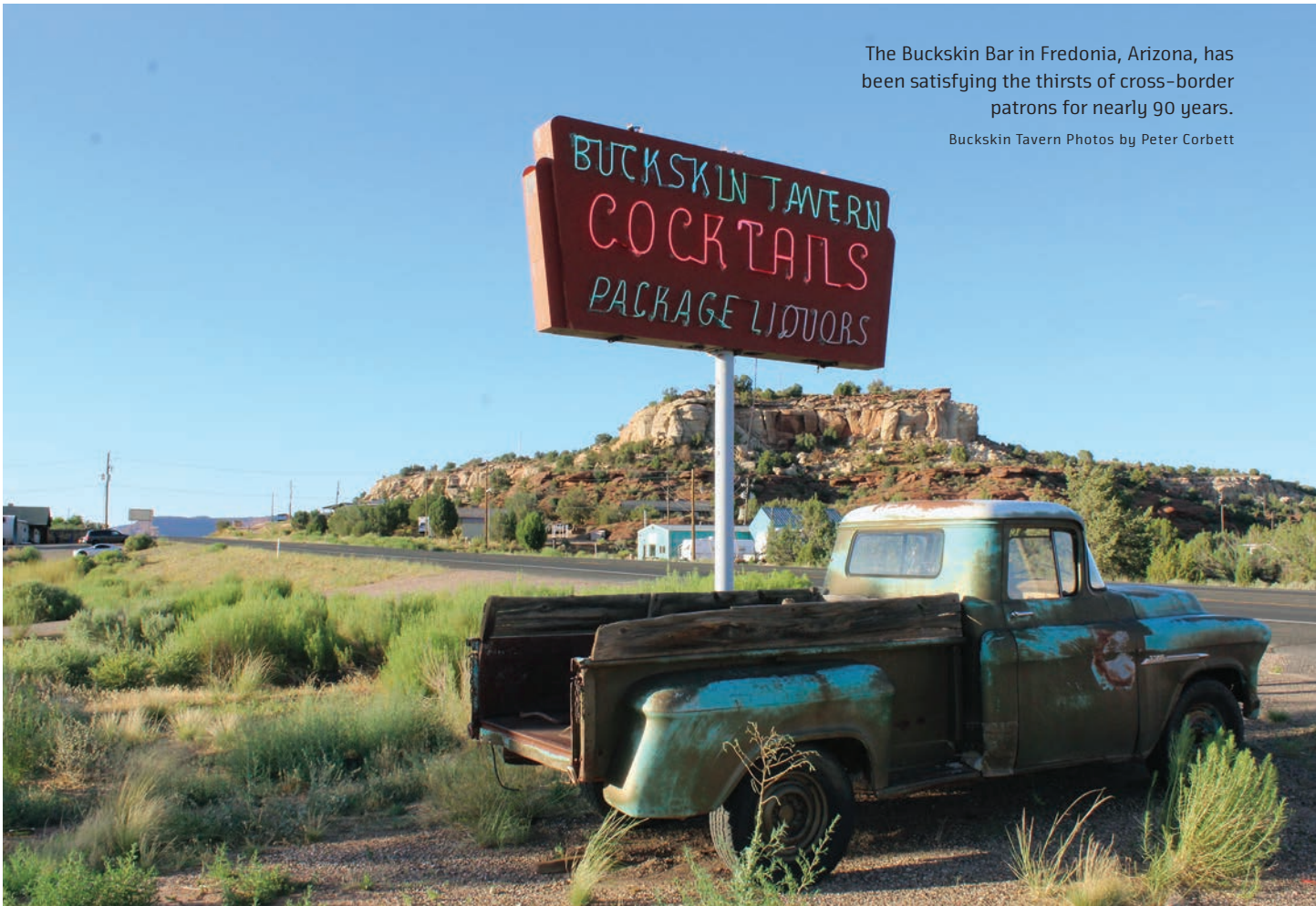
In Waimea, Kauai, recently, Hilton took the May 23 saloon issue with him and visited Wranglers Steakhouse & The Saddle Room with his friends Mark Lane (left) and John Vehr (center).



Photos Courtesy Allan Hilton

The Buckskin Bar in Fredonia, Arizona, has been satisfying the thirsts of cross-border patrons for nearly 90 years.

Buckskin Tavern Photos by Peter Corbett



## THE TOWN PUMP

In Colorado Springs, Hilton and Cindy Russell went to a saloon we left off our list—The Town Pump, the city’s oldest saloon, which was founded in 1909. He wrote, “It was a hoot” and it is now on our list of “Western Saloons You Must Visit Before They Close!”

## BORDER LEGEND

When Milt Cram first built the Buckskin Tavern (above and right) on the Utah/Arizona border in 1934, he was catering to cowboys and local ranch folk—a humble beginning, but ultimately a profitable one, especially when the Little Hollywood moviemaking boom hit the area in earnest.

Considering how notoriously difficult it was to get a drink in Utah then—many say that it still is now—the Buckskin being right across the border made it a popular watering hole for many of the travelers, visitors and moviemakers visiting Kanab and Fredonia.

The tavern grew bit by bit, adding the dance hall and stage section in the '60s, and new wings of seating since.

*Peter Corbett  
Scottsdale, Arizona*



## CORRECTIONS

On page 96 of the September 23 issue, Two Guns and Canyon Diablo should be listed as places in Arizona, not New Mexico. On page 50 of the July/August issue, Chris Wimmer’s podcast should be listed as “Legends of the Old West.”



BY MARK BOARDMAN

# Clum in the Cold

*John Clum's great adventure in Alaska is still legendary.*

**J**ohn Clum is best known for his two years in Tombstone, serving as mayor, founder-editor of *The Epitaph* and various other aspects of civic leadership.

But he had a great impact in Alaska, where he spent more than a decade as a postal official.

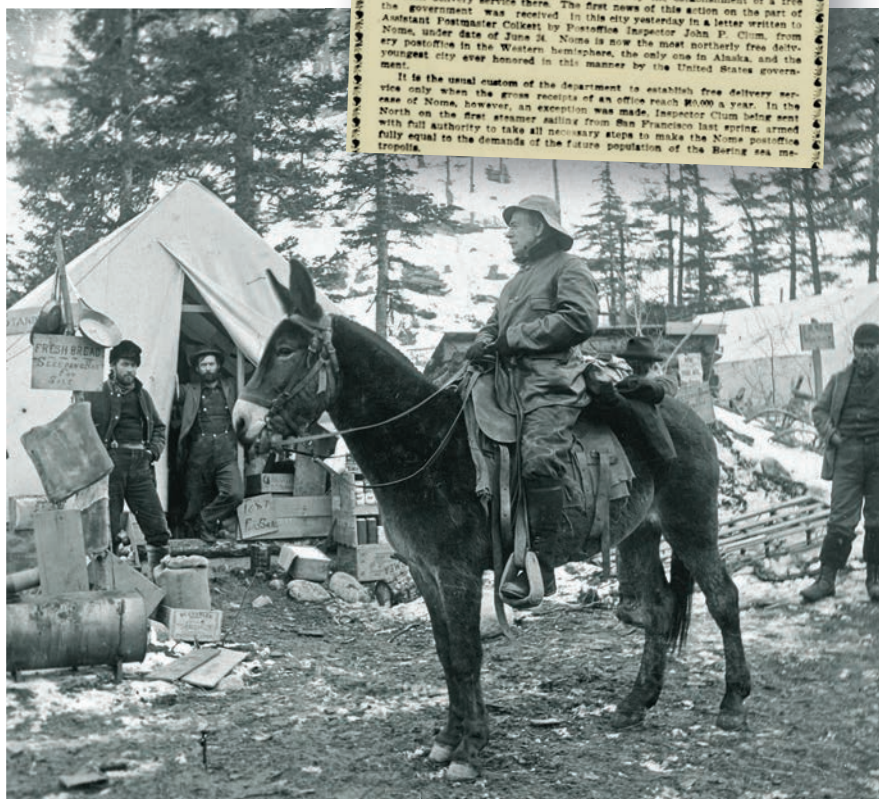
In the late 1890s, Clum was working as a postal inspector in Washington, D.C. But he was destined for bigger and colder things. In 1898, he was named a special commissioner for Alaska. His job: start new post offices in key gold rush towns, and oversee and fix the ones already in service, many of which were overwhelmed by organizational issues.

Clum thought it would be a great adventure, so he brought his son, Woody, along as an assistant. The pair reached Skagway in March 1898. That town already had a post office; so did the nearby village of Dyea. But each had its troubles, probably because they were run by individuals who weren't trained in running a post office. Clum reorganized both operations, leaving them running smoothly.

But he wasn't done.

Over the next year, Clum traveled approximately 8,000 miles across Alaska. He started 11 new post offices in various gold rush towns. And he did so by carrying all the supplies with him—stamps, mailbags, postal locks and keys, and postmarking equipment. It was quite the load, especially in areas where the trails were narrow, icy and treacherous. But in his memoirs, Clum never really complained about those issues. It was still something of an adventure.

In the summer of 1900, at the height of the gold rush, Clum took over the operation of the Nome office. The mail flow was substantial for the 20,000



Before John Clum (astride his mule) settled into his postal duties in Nome, Alaska, in 1900, the special U.S postal commissioner traveled more than 8,000 miles over two years setting up post offices across the territory.

Clum on Mule Courtesy LOC/July 8, 1900 "Seattle Post Intelligencer" Newscipping Courtesy Newspapers.com

people who lived there. Clum employed 23 workers to handle the load. And he was aided by two failed gold seekers who had past postal delivery experience in the States. They offered to work for free—an offer Clum jumped at—and their efforts were applauded by many in Nome.

Nome allowed Clum to renew his friendship with Tombstone chum Wyatt Earp, a part-owner of the Dexter Saloon.

Clum took over postmaster duties in Fairbanks in 1906. Once again, the job required him to fix the organization.

But Clum's great adventure was winding down along with gold discoveries.

In 1908, Clum unsuccessfully ran for public office. With few worlds left to conquer, he left the frozen north the next year, heading back to the States. And for the next dozen years or so, he was on the lecture circuit, talking about his experiences in the Old West. And that included the great adventure in Alaska, where Clum left a legacy that exists to this day.



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BY JANA BOMMERSBACH

# The Oldest West Savior

*It wasn't even called The West—was still the 'New World'—when the foundation was laid.*

**B**y all rights, there shouldn't be a San Xavier del Bac sitting gleaming white and irresistible just outside Tucson, Arizona.

It should have crumbled decades ago under the harsh Sonoran Desert sun.

This certainly shouldn't be a functioning mission, as it has been since Franciscans built the magnificent two-tower church in 1756. (It replaced the simple lean-to "mission" Father Eusebio Francisco Kino originally created here in 1692, when he came to convert the W:ak O'odham Tribe to Catholicism.)

And it certainly shouldn't be among the world's top restoration projects, as it has been since 1978.

That's right—the world's. Not just America's. Not just the Southwest's, but a preservation effort so precious, the experts who helped restore the Sistine Chapel in Rome came here from that project to save our nation's finest example of Mexican baroque architecture.

We have The Patronato San Xavier to thank. Forty-five years ago, a group of Tucson citizens made it their mission in life to save this mission.

The "mother" of this effort was Gloria Giffords, an art conservator and leading authority on Spanish colonial art. Her daughter, Gabby Giffords, would go to the United States House of Representatives from southern Arizona—then survive a 2011 assassination attempt, living to see her husband, Mark Kelly, win a seat in the U.S. Senate.

"Gloria did the conservation mapping on this mission, and based on that, Patronato reached out to the Guggenheim Museum," remembers Miles Green, the executive director of the conservation group.

The reach in 1978 forecast disaster: plaster was falling from the ceiling; priceless artwork was crumbling; the towers

In 1868, Carlo "Charles" Gentile was the first to photograph Mission San Xavier del Bac near Tucson, Arizona. He first published his photos in 1870. In 2018, Carol M. Highsmith's images reveal the masterful restoration of the ornate interior sanctuary (bottom, right), as well as the church's trademark towers (right), which Gentile had photographed 155 years ago (middle, right).

Photos Courtesy Library of Congress



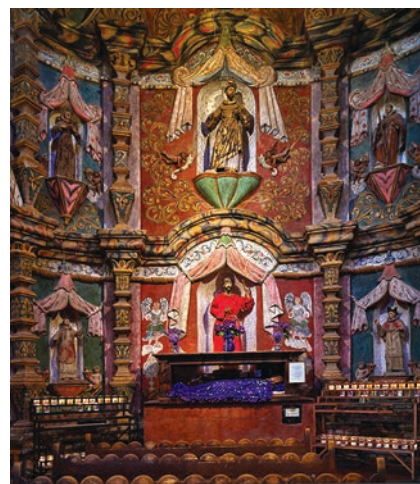
were unstable. Patronato believed it could reverse all that. Of course, it didn't hurt that over 180 angels, from paintings to sculptures, were inside.

Today, while restoration is still underway, the mission has become a major tourist attraction, and it gleams so beautifully in the Arizona sun that it has been called "The White Dove of the Desert."

Green says there are surprises still ahead. Although the facade around the main entrance looks like dark terracotta, he says it once was a riot of color—"a rainbow above the door"—and plans are to restore that too. "If Franciscans had known about neon, they probably would have used it," he jokes.

So far, private money and grants have spent \$15.5 million restoring the mission, with another \$7 million needed for the final phases, which Green projects will be done in 2030.

And no, he says, they will never finish the East Tower that lacks a dome: "In preservation, you never put on what wasn't there."



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

# JERRY C. CRANDALL

## ARTIST AND FRIEND

APRIL 1, 1935-JUNE 12, 2022

**J**erry C. Crandall died at 87 years old on June 12, 2022, after contracting Covid. His death was announced by his wife of 50 years, Judy Crandall.

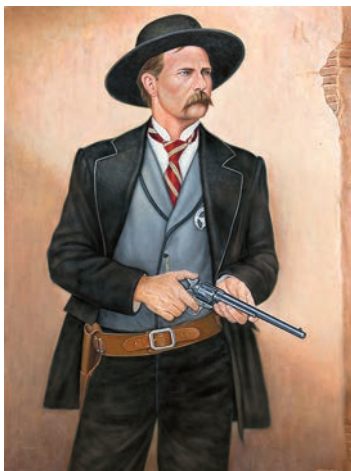
Jerry had a career as an artist for over 60 years and he was known far and wide for his love of history and a dedication to bringing historical accuracy into his paintings. His expertise on the American West landed him a historical consultant gig on the television miniseries *Centennial* (1978-79) and on the Charlton Heston movie, *The Mountain Man* (1980). He appeared in the movie *Tombstone* (1993) as one of the “cow-boys.”

He also appeared as a commentator on numerous history shows, including documentaries on A&E, Discovery and The History Channel. His work has been featured in *Southwest Art*, *Western Art Collector*, *Art of the West*, *True West*, *Cowboys & Indians*, *Man at Arms* and *Air Classics* among others. He was a member of the International Guild of Realism, listed in *Who's Who in American Art*, and he was also listed in *Contemporary Western Artists*. His artwork can be found in many private and public collections. In addition to his Old West subjects, Jerry wrote 10 books on the World War II Luftwaffe and is recognized as one of the top five German-aviation historians in the world.



Jerry Crandall had a long and successful career as a Western artist, historical reenactor, author and Western film consultant. His artwork is exhibited in museums and collections worldwide.

All Images Courtesy Judy Crandall



Throughout his lifetime, Jerry Crandall studied the American West, including the outlaws and lawmen, which resulted in a continuing series of paintings highlighting these men, including Wyatt Earp (above), Billy the Kid and Pat Garrett.



In 1976, Jerry Crandall (above, center) portrayed Lt. Col. George Armstrong Custer at the Centennial Reenactment of the Battle of Little Bighorn.



During his career, Jerry Crandall was an active historical advisor for Western films and television. In 1993, he appeared as a “cow-boy” in *Tombstone* with his favorite horse Apache. In the Vendetta sequence, he is shot off his horse so dramatically that he earned the nickname “Crash” Crandall.



BY STEVE FRIESEN

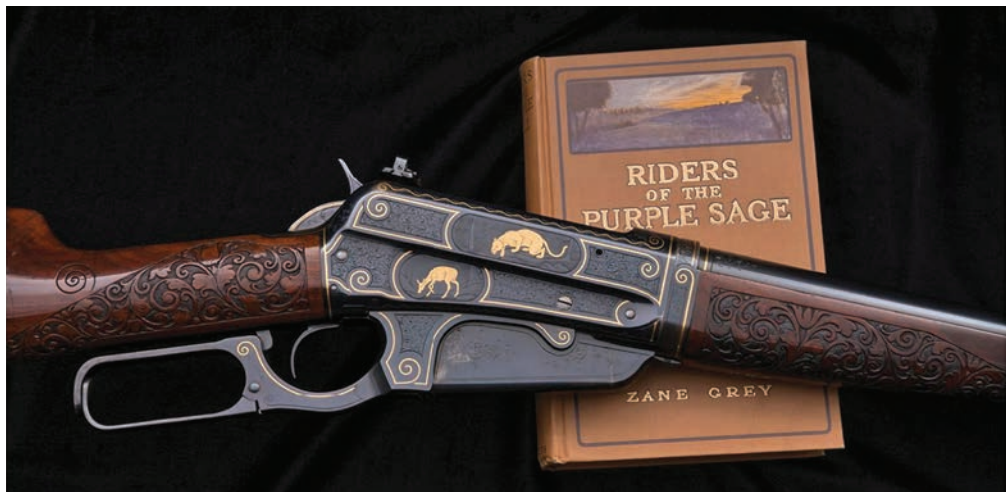
# A Firearm Bonanza

*The Rock Island Premier Auction lived up to its reputation for buyers and sellers.*

**R**ock Island firearms auctions are among the largest in the country. The Rock Island May 2023 Premier Auction was no exception, with 2,056 lots offered and total sales of \$22 million. With such a large number and variety of firearms on the block, it can be difficult choosing which to highlight for “Collecting the West.” Zane Grey’s Model 1895 Winchester was an obvious choice, given Grey’s pedigree as a Western writer. Accompanied by extensive documentation, the rifle sold for \$440,625. Like the Zane Grey rifle, the next choices needed a clear connection to the West. Of the other 2,055 lots, seven best met that criteria.

The impact of the Civil War on the American West cannot be overstated. Jefferson Davis spent time in the West but is best known for being president of the Confederacy. When he was captured at the end of the war, he was carrying an engraved Beaumont-Adams revolver. That revolver, accompanied by documentation, sold for \$470,000. Prior to the war, Captain George A. Williams served the Army in Indian Territory. Following the war, he was presented with a pair of Colt 1861 Navy revolvers. His career was controversial, which may have influenced the revolvers’ sale price of \$238,500.

Theodore Roosevelt and Senator Henry Cabot Lodge, Sr. were close friends and members of the Boone and Crockett Club, founded to support conservation through ethical hunting. A Smith and Wesson New Model 3 revolver, reportedly given to Lodge by Roosevelt while hunting in the West, sold for \$14,100. John R. Hegeman Jr. was an early Colt collector at the turn of the 19th century. He wore a Colt Single Action Army revolver around his Wyoming ranch and



Decorated by Winchester’s famed engraver John Ulrich, Zane Grey’s Model 1895 rifle is well documented. Grey’s name and Ulrich’s initials appear on the firearm, along with a deer, bear and mountain lion, all inlaid with gold.

during a guest appearance in Buffalo Bill’s Wild West. It sold for \$21,150.

Remington over/under derringers, with two barrels, were easily concealed in pockets or purses. They were particularly popular with gamblers and women. A derringer believed to have belonged to a prostitute named Lillie Woods, who plied her trade in the West, sold at the auction for \$18,800.

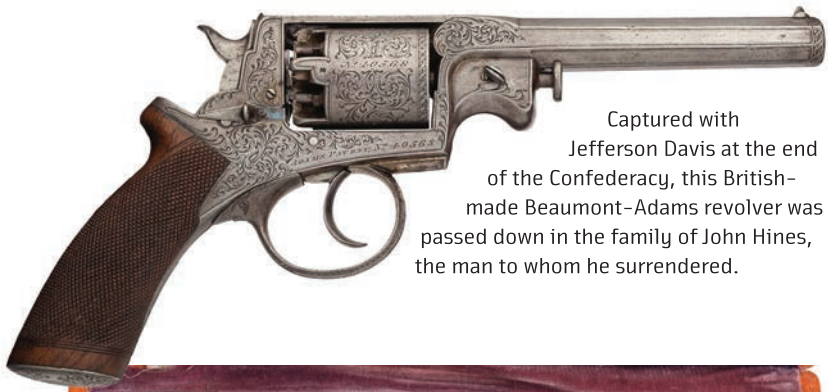
In 1868, 500 Spencer Model 1865 carbines were sent to Colorado Territory.

Three years later Buffalo Bill led the millionaire Jerome brothers on a buffalo hunt on the plains near the territory. A Colorado Territory carbine sold for \$3,525, while a rifle presented by one Jerome to the other after the buffalo hunt sold for \$14,100.



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.

All Images Courtesy Rock Island Auction Co.



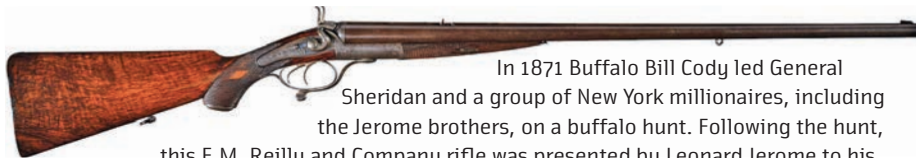
Captured with Jefferson Davis at the end of the Confederacy, this British-made Beaumont-Adams revolver was passed down in the family of John Hines, the man to whom he surrendered.



Captain George A. Williams was presented with a case containing two Colt Model 1861 Navy revolvers following the end of the Civil War. His otherwise illustrious Army career, which began in the West, was tarnished by later accusations of extortion, abuse of prisoners and neglect of duty.



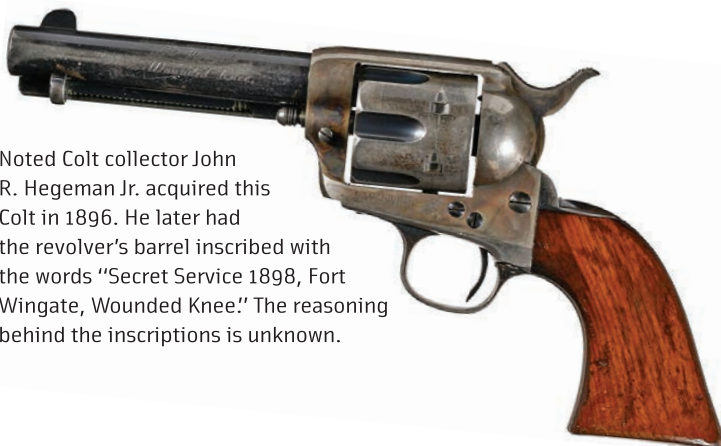
Believed to be a gift from Theodore Roosevelt to his friend Senator Henry Cabot Lodge during a hunting trip in the West, this Smith and Wesson New Model 3 revolver was passed down through the Lodge family.



In 1871 Buffalo Bill Cody led General Sheridan and a group of New York millionaires, including the Jerome brothers, on a buffalo hunt. Following the hunt, this E.M. Reilly and Company rifle was presented by Leonard Jerome to his brother Lawrence in commemoration of the experience.



The initials branded into the buttstock of this Spencer Model 1865 read "U.S., COL. TER.," indicating it was sent for use in Colorado Territory.



Noted Colt collector John R. Hegeman Jr. acquired this Colt in 1896. He later had the revolver's barrel inscribed with the words "Secret Service 1898, Fort Wingate, Wounded Knee." The reasoning behind the inscriptions is unknown.

## UPCOMING AUCTIONS

**September 18-23, 2023**

Buffalo Bill Art Show & Sale  
Rendezvous Royale (Cody, WY)  
rendezvousroyale.org • 307-587-5002

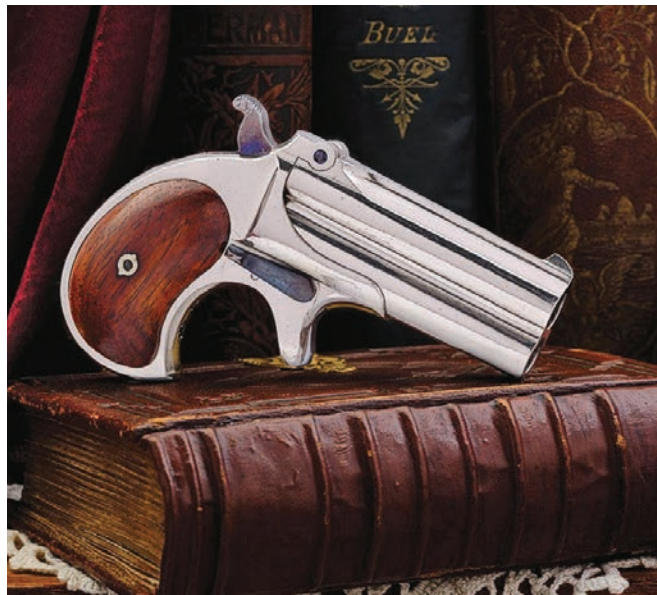
**October 3-6, 202**

Sporting & Collector Firearms Auction #1041  
Rock Island Auction Co. (Rock Island, IL)  
rockislandauction.com • 309-797-1500

**October 25, 2023**

The Paul Friedrich Collection of  
Firearms & Gold Rush  
Morphy Auctions (Denver, PA)  
morphyauctions.com • 866-968-8880

This Remington derringer (below) was originally acquired in a photograph album modified to hold the pistol. Also within the album are photographs, a newspaper clipping and an addressed envelope, suggesting it belonged to Lillie Woods, a prostitute in Wyoming and Montana.



AR Mitchell Museum of Western Art

[ARMitchellmuseum.com](http://ARMitchellmuseum.com)



Santa Fe Trail

[CanyonsandPlains.org/Attractions](http://CanyonsandPlains.org/Attractions)



Trinidad History Museum

[HistoryColorado.org/](http://HistoryColorado.org/)

[Trinidad-History-Museum](http://Trinidad-History-Museum)



Scenic Highway of Legends

[Facebook.com/people/Highway-of-Legends-](https://www.facebook.com/people/Highway-of-Legends-Scenic-Byway/100067143004026/)

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A Walk Through Trinidad Audio Tour

[VisitTrinidadColorado.com/Walking-Tour](http://VisitTrinidadColorado.com/Walking-Tour)



Coal Miners Museum



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in 2008, 2017, 2018  
and 2023 in *True West*  
magazine!



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BY PHIL SPANGENBERGER



# Texas and the Paterson Colt

*One hundred and eighty years ago, Samuel Colt's revolutionary handgun broke trail for the Lone Star State and has been associated with Texas ever since.*

Armed with 5-shot Paterson "revolving pistols," the Texas Rangers of the 1840s were considered "as formidable a band of fighters as could be found anywhere in the world at that time." Word of their many successes fighting Comanche Indians on the Texas frontier and south of the border during the Mexican-American War led to the creation of the massive Walker Colt, thus putting Col. Sam Colt in business for keeps.

Photo of Phil Spangenberg, ca. 1972, by Robert Nese

**W**hy is the famed Colt Paterson, the first truly practical revolver, so often associated with Texas, even though it saw use worldwide? How is it that the Lone Star State is usually the locale that comes to the minds of so many Colt collectors, firearms enthusiasts and shooters?

While Colt's Patent Arms Manufacturing Company produced these single-action "five shooters" in Paterson, New Jersey, Col. Samuel Colt's revolutionary revolver saw limited use in many places worldwide, like the territories along the Santa Fe Trail, the Pacific coast, Europe and in Great Britain's far-flung colonies. However, it was in the fledgling Republic of Texas where they gained their main claim to fame. In April of 1839, Colt sold 180 of his No. 5 holster pistols with nine-inch barrels, along with the same number of carbines to the Texas Navy. When this corps disbanded in 1843, Colts that were still serviceable were transferred to the Texas Rangers, with each man issued two or three revolvers, along with, as one veteran frontiersman recalled, "a Bowie knife in his belt and a short rifle on his arm." The Rangers were considered as



formidable a band of fighters as could be found anywhere in the world at that time.

Their battle-hardened legacy includes the 1844 Pedernales River fight, where a patrol of 14 mounted Rangers, under the command of Col. John Coffee "Jack" Hays, was attacked by a band of 80 Comanche warriors. Although greatly outnumbered, the Rangers routed the Indians, leaving close to half of the hostiles on the field dead or dying. Interestingly, this battle inspired the creation of the "Ranger

*Continued on page 20*

This unique No. 3 Belt Model Colt Paterson belonged to Texas Ranger Lt. Cannah E. Colley, and has his name inscribed on an inlaid silver plate on the barrel. The walnut stock is adorned with an inlaid silver shield that bears an eagle with spread wings and the names "San Antonio, El Paso, Ysleta, Canutillo," places where this officer was stationed during his years as a Ranger. This unique Paterson is one of the best-known examples of an actual Ranger revolver.

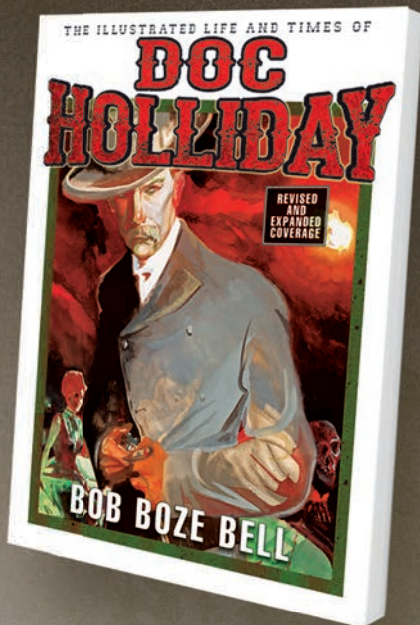
Paul Goodwin, Courtesy Little John's Auction Service

With about 1,000 No. 5 Holster or "Texas" Patersons produced between 1838 and 1840 (in Paterson, New Jersey) as shown here in the .36 caliber, 7½-inch barrel, the model was the most heavily manufactured Paterson and is highly favored with collectors. Regardless of size, all of Colt's Patersons had a hidden trigger that flipped down when the revolver was cocked, and it could also be pulled down manually.

Courtesy Rock Island Auction Co.



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Still in near-new condition, this shell-carved and ivory stocked, 9-inch barreled No. 5 Holster Model Paterson with attached loading lever, serial no. 515, is exquisitely cased with loading and cleaning implements (brass powder charger, capper and bullet mold) an extra cylinder and a Paterson combination tool. Besides being an extremely valuable specimen, the set has several accessories required to keep the revolver operational.

Paul Goodwin, Courtesy Linda and Steve Evans

*Continued from page 19*

and Indian" fight scene cylinder roll engravings on Colt's early caplock revolvers. This dramatized image appears on the massive 1847 Walker model, the pocket-sized 1848 "Baby Dragoon," and the hefty 1st, 2nd and 3rd Model Dragoons (produced 1848-1860).

One of the advantages of the Paterson over other handguns of the day was accuracy due to its rifled barrel, and the Colts quickly became one of the Rangers' primary arms. Some Texan accounts recall their use of their .36 caliber Patersons at unheard of distances out to 200 yards. Modern gunners should bear in mind that even if one were hit at such a range, given the primitive medical technology of the day—and that of the Indigenous people—the slightest wound could prove deadly—or certainly disabling.

New and cased with loading accessories and an extra cylinder, a Paterson would fetch from \$40 to \$50. Its chief rival, the grossly inaccurate smoothbore, multi-barreled "Pepperbox" (so named because it resembled a pepper canister of the era) double-action revolving pistol sold for about one fourth of that price. Despite pepperbox pistols outselling Colt's revolvers by a considerable margin, the success of Colonel Sam's "revolving pistol"

invention in the hands of notable frontiersmen of the day—especially in Texas—broke ground for Colt's later and much-improved handguns.

Unfortunately for Colt, poor sales and company management troubles led to its downfall in 1842, having produced only around 2,850 Paterson revolvers (including around 1,000 No. 5 models), about 1,650 revolving rifles and carbines and approximately 225 multi-chambered shotguns. Regardless of these setbacks, along with the Paterson rifle's poor performance in the humid swamps of Florida, where the 2nd U.S. Dragoons used them during the Second Seminole War, the many positive comments from



The 9-inch barreled, .36 caliber Holster model is often called the "Texas" Paterson. This well-worn example is shown with its original holster, belt, brass Paterson capper and lead round balls and has a documented history of hard use by Texas Ranger William M. Lowe. This frontiersman served as a Ranger under Capt. John Coffee Hayes, prior to the Mexican-American War (1846-48). This particular "five-shooter" may well have been used in Hays' Big Fight (1844).

Paul Goodwin, Courtesy Linda and Steve Evans

Texas frontiersmen outweighed the negative reports from other sources.

Now 180 years later, despite the fact that the Paterson saw use worldwide, Colt and firearms enthusiasts can thank Texas for its part in resurrecting Colonel Sam's company and for endorsing the revolver as a practical handgun. With sanctioning from Texas's battle-hardened frontiersmen, and Ranger Capt. Sam Walker's involvement in creating Colt's famed Walker revolver, Colonel Colt went back into business for good. Among arms students, the Lone Star State is more associated with the Paterson Colt than any other locale. One could argue that Texas saved Colt. Well done, Texas!



Phil Spangenberg has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is *True West's* Firearms Editor. He's also *True West's* "True West Westerner of 2022."

## EAGLE GRIPS "REACTIV TECHNOLOGY" GUN GRIPS



Phil Spangenberg

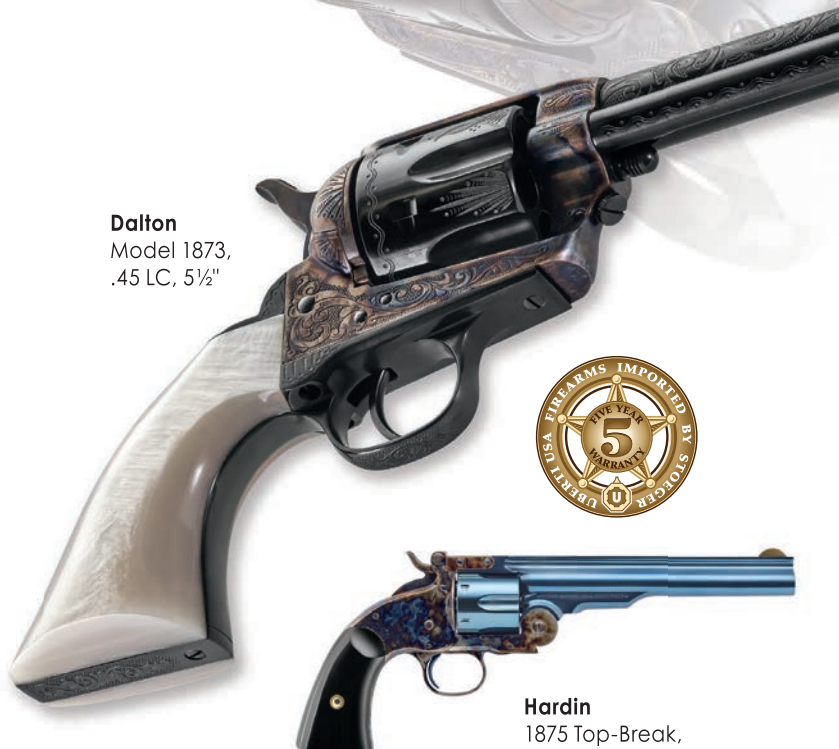
Eagle Grips, producers of some of the finest handgun grips available, have introduced their new "Reactiv Technology" checkered grips. Made in the U.S.A. of durable Kirinite, Eagle's Reactiv grips offer better traction in your hand, allowing you to shoot comfortably all day long without experiencing that abrasive feeling. Of special interest to law enforcement officers and competitive shooters, is their unique arc-line checkered design. This checkering pattern provides better weapon retention, reducing the chance of being forcibly disarmed, or dropping the gun during physical altercations or exertion. And they won't snag on clothing. Eagle Grips' Reactiv grips are available in a host of revolver and semi-auto pistol models, and they can be had in a rainbow of attractive pearlescent colors, including red, blue, green, purple, pearl white, ivory and more. Try a pair; they'll grab ya'!

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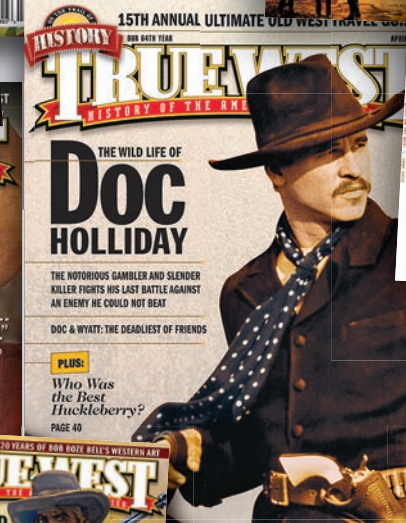
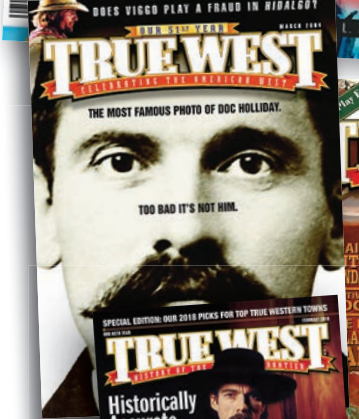
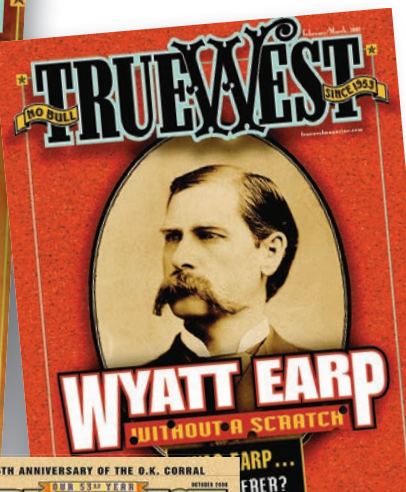
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# TOMBS

## A RECKONING

Thirty years after the popular film's release, it might be the most influential Western of all time.

All Images Courtesy Buena Vista  
Unless Otherwise Noted

BY THE EDITORS OF *TRUE WEST*

# TONE

In 1993, Walt Disney's Hollywood Pictures green-lighted the biggest Western film the conservative motion picture company had ever produced. Unforeseen by Disney's then-boss Michael Eisner, *Tombstone* would become the studio's most iconic and influential Western since the first episode of *Davy Crockett* aired on ABC's *Walt Disney's Disneyland* on December 15, 1954. But Eisner, who had helmed the storied entertainment company since 1985, did not sign off on the R-rated picture without a true Disney ace up his sleeve: Kurt Russell.

Russell, who was 42 at the time of the production, had made his first movie for Walt Disney in 1966 at the age of 15. Russell is not shy about his loyalty to the studio. "The Disney years were my education in the film business," he recalled years later.

*(continued on page 26)*



# TRU WEST



(continued from page 25)

Russell had not starred in a Disney picture since 1975 until Eisner brought him back in 1992 for the lead role in *Captain Ron*. Russell knew the studio was making a huge investment in him and that his career was at stake if the new Western failed. And unknown to most of the public, Russell was the reason the film was financed—and, most likely, even the reason it was ever produced. As he told *True West's* Henry Cabot Beck in 2006, he'd "gone and got 25 million dollars from Andy Vajna [Cinergi Pictures] to make the movie." (See page 40 for the full story.)

Russell had read Kevin Jarre's original script and wanted to make it immediately. With the casting and deal in hand with Jarre to direct, Russell and the film company went to work on location in Tucson, Arizona, in May of 1993. But that is when Jarre's inability to direct the large-ensemble cast—and stay on time and on budget—was questioned.

Soon thereafter, the studio executives handed the reins to Russell

to recruit a replacement director—George P. Cosmatos—and bring the picture in on time and on budget.

And Russell did.

Thirty years later, Russell's knowledge of entertaining and filmmaking can still be seen across every frame of *Tombstone*. Also evident is his love and respect for the Western genre—the genre to which he and his father, Bing Russell, owed so much of their careers.

No other Hollywood film has had as much influence on Old West popular culture, literature, frontier law-and-order scholarship and tourism. One of the main reasons why is that the movie is based on real people and historical events that have sparked debate and controversy among historians, authors and fans for nearly a century. The second reason why is

The costuming on *Tombstone*, especially the Cowboys, is excellent. Michael Rooker as Sherman McMasters (left) sports a classic vaquero look, while Michael Biehn (center) as Johnny Ringo and the other Cowboys wear colorful and authentic gear.

Kevin Jarre's meticulously researched script, which has taken on mythic status itself.

In honor of *Tombstone's* influence, we decided that it was time for a reckoning—to pause and have a good conversation with our contributors about the film, its historical characters and what we have learned about them since 1993—and ultimately—why it all matters. And, like any family, our True West family doesn't necessarily agree on everything about the legacy of *Tombstone*. But isn't that why we love Old West history so much?

Rather than the usual brown, beige and earth tones of old Westerns, writer-director Kevin Jarre wanted something more colorful, and his costume designer, Joseph Porro, allegedly went to England to find a different look.

And they got it! L.-r.: Jon Tenney as Johnny Behan, Kurt Russell as Wyatt Earp and Val Kilmer as Doc Holliday.



# TO NE

## “Isn’t that a daisy?”

*Tombstone* was released in December 1993. Six months later, Kevin Costner’s *Wyatt Earp* was released as well, but the biopic Western never gained the traction or fan following of its old-fashioned ensemble-style competitor. Both of the big-budget films tipped their respective hats to Westerns that had had recent box-office and critical success: *Young Guns I and II*, *Quigley Down Under*, *Dances with Wolves* and *Unforgiven*, the latter two recipients of the Oscar for Best Picture. Since then, film historians and writers have debated the importance and cultural influence of these films in the pantheon of Western films.

But, again and again, one film rises to the top of the conversation, *Tombstone*. So, we decided to put the question to our experts.



Joanna Pacula as Kate Elder and Val Kilmer as Doc Holliday turned in smoldering performances as the stormy lovers of the *Tombstone* saga.

**Is *Tombstone* the greatest Western, and should *Tombstone* be considered as significant to the popularity of Western history and culture as *Lonesome Dove*, *Dances with Wolves*, *Yellowstone* and *Walt Disney’s Davy Crockett*?**

“*Tombstone* is to *Davy Crockett* as the Korean War is to World War II—no comparison. *Tombstone* is something of a cult movie (like *Blade Runner* in sci-fi) with quite a following, but Disney’s *Crockett* was a cultural phenom that rocked the nation (and the world).”

—**Paul Andrew Hutton, historian**

“Of course. Well, I might be a bit prejudiced as I produced it, but... heck, yes! Although *High Noon*, *Magnificent 7* and a few others (*Unforgiven*, *Shane*, et al) are almost as good.”

—**Bob Misirowski, *Tombstone* producer**

“The reverence for this film in certain quarters continues to remain a source of bafflement to me.”

—**Kirk Ellis, screenwriter, author, producer**

“I would place it among the greatest Westerns. However, it would be hard to identify which is the best. *High Noon*, *Shane* and *Stagecoach* are among other greats that would have to be considered.”

—**Casey Tefertiller, historian**

“Although *Tombstone* has a huge and devoted following, it rarely makes the top of the great Western film lists. *Tombstone* is a story set in the West rather than a story about the West.

Transfer all the plot points to gangland Chicago in the 1930s (the film’s opening monologue compares it to modern-day New York or Los Angeles), and you would still have a good story.”

—**Victoria Wilcox, author**

“I’m not sure there is a single greatest Western. There are a number of films that qualify as among the greatest Westerns—*Butch Cassidy and the Sundance Kid*, *The Searchers*, *True Grit* (both), *Jeremiah Johnson*, *My Darling Clementine*, *The Man Who Shot Liberty Valance*, and *Tombstone* certainly ranks among them.”

—**Max McCoy, author**

“*Tombstone* is the greatest Western of the second half of the 20th century, hands-down. *The Man Who Shot Liberty Valance* garners that appellation for the first half of the 20th century. *Tombstone* is based on real people, real locations, real events. While it was made to be entertaining, it also includes many actual events involving real people, portrayed by actors in a most convincing manner; historical fiction that hits the mark for accuracy.”

—**Roy Young, historian**

# TOMBSTONES

“No. I loved it, but now I turn it off after the O.K. Corral gunfight. I can’t watch the vendetta ride where Earp kills over 375 bad guys...stupid. Loved the costumes and dialogue and an excellent rendition of the gunfight, but it is far from being the #1 Western.”

—**Thom Ross, artist**

“I would say *Tombstone* is the greatest Western made in modern times. It may not be the best of all time, but nothing recently seems to top it. Why? Several reasons, including the historical accuracy, the authenticity of the set, costuming and all else, but most importantly the dramatic story that was executed so well by the actors’ ability. The dialogue was unusually original without being superfluous; the screenplay was tops.”

—**Kurt House, historian**

“No. I believe *The Searchers* is the number one greatest Western. It’s a timeless, tragic tale revealing the conflicting darkness and light in humanity set against the magnificent backdrop of the American Southwest. To be truly a classic, a Western must show the grandeur of the West, and *The Searchers* does just that.”

—**Bill Markley, historian**



“It was a great hit, but a great movie? Not even close. It’s not even the best movie about the O.K. Corral. That honor goes to John Ford’s *My Darling Clementine*, which doesn’t get one fact right but, as a movie, is cinematic poetry.”

—**Johnny D. Boggs, historian, author**

“*Tombstone* definitely belongs right up there among Hollywood’s great Westerns. I don’t mind movies that get it wrong because at least the story of the West is out there for people to see, and one hopes it arouses their curiosity to seek the truth.”

—**Marshall Trimble, historian**

“Yes, *Tombstone* is the greatest Western movie ever made. I can’t think of another Western as influential. It may not be great as acting or theater, but it spoke to people’s spirit. There are better dramas, and John Wayne taught us how to be men. Kurt and Val taught us about being our better selves.”

—**Doug Hocking, historian**

“I always say that if you do not watch the violent, overwrought beginning and end of *Tombstone*, in between is probably the finest Western ever filmed. The costumes, sets, language, detail and drama are beyond outstanding.”

—**John Boessenecker, historian**

The chemistry between the Cowboys, especially Michael Biehn as Ringo (left) and Powers Boothe as Curly Bill Brocius (center) plays large in the success of the film.

**“Fight’s commenced! Get to fightin’ or get away.”**

—Wyatt Earp

The filmmakers utilized some of the tourist zane of Tombstone’s Boothill graveyard, showcasing here the apocryphal “Here lies Lester Moore, four slugs from a forty-four, no less, no more” epitaph, which is not authentic to the times, but still funny, just the same.



# TO NE

## “That is a hell of a thing for you to say to me.”

In 1993, two reasons that *Tombstone* went into production in Arizona were Kevin Jarre’s script and Kurt Russell’s desire to make the film as accurate as a Western film could be, while remaining entertaining. The film’s producers, screenwriter and principal actors all had a passion for the genre—and it was brought to bear in all the film’s departments. From locations to costuming, the film sets to tack, props and rolling stock, the film’s crew put all of their efforts into making the film as accurate as possible. Did they get it all right? No, but they weren’t making a documentary either.

The efforts paid off. Popular audiences were entertained, critics praised it and Western historians—for the most part—appreciated it. Was it the greatest Western? That question will never be answered, but in our humble opinion at *True West*, it may be the most influential—at least in the past 30 years—especially for the town of Tombstone—and Earp, Holliday and Tombstone scholars and novelists.

But don’t take our word for it. We’ve asked our experts to weigh in.



**Did *Tombstone* propel/sustain the popularity of the Old West forward, including the popularity of Tombstone as a tourist destination since 1993?**

“Yes, Tombstone town and movie live on. I first saw a dying Tombstone town in 1988, and I’ve watched it come to life since 1993.”

—Doug Hocking

“*Tombstone*’s popularity in today’s culture is probably its most important contribution to the Western.”

—Bunker DeFrance, cohost of *Voices of the West*

“Oh, hell, yes! It was not only a boon for tourism in the town, but for Old West reenactors, replica guns and clothing. It also spurred a great interest in the Wyatt Earp saga.”

—Michael F. Blake, historian

**Although *Tombstone* is entertainment in its purest form, what aspects of it are correct historically?**

“The costuming and attention to detail were excellent. There are times when you can almost feel the Arizona heat yourself with all those beads of sweat on screen. There are some wonderfully accurate tidbits in there, and the portrayal of the Earps-Cowboys feud is solid enough, considering it is an artistic impression of events.”

—James B. Mills, historian

“*Tombstone* took the sepia-toned Western films that came before and dumped them on their heads. For the

first time we had bright and flamboyant clothing, newly painted buildings, accurate language, guns and clothing. Plus, the film was shot in the same area as the events portrayed.”

—Erik Wright, historian

“The physical setting of Tombstone and most of the extras were reenactors rather than extras. The All-Star supporting cast was excellent. Their clothing was accurate. Hollywood is much better at getting it right when using reenactors instead of extras who don’t know which end of a cow gets up first.”

—Marshall Trimble

**What historical details in the film would you change if given the chance?**

“I wouldn’t change a thing about the film, even to make it more historically accurate.”

—Max McCoy

“I would get rid of the the first five-minute bloodbath and the last 15-minute bloodbath. Those events never happened, and the Tombstone saga is so exciting it did not need such exaggeration.”

—John Boessenecker

“I could write a lengthy discourse on things that are wrong with the movie, but the key flaw is the departure from Kevin Jarre’s script. Whatever Jarre’s failings as a director, his original script told a better story.”

—Gary Roberts, historian

# TOMBSTONE

“Kevin Jarre’s script was a character study of the relationship between Wyatt and Doc; George Cosmatos eliminated much of the interplay and development of the supporting characters and turned the film into an action flick.”

—*John Farkis, historian*

“Not sure I would change anything, given that the movie is entertainment. Don’t think viewers really care about the history.”

—*Harry Alexander, cohost of Voices of the West*

“If I could change one aspect of the film historically, I’d change the opening scene with the Cowboys at the wedding. That was just awful.”

—*Linda Wommack, historian*

“Today’s Tombstone is a product of *Tombstone*. I tell people, if you go to Tombstone, don’t expect to find a historical place, but one that reflects the movie. If you can go there embracing that, you’ll have a great time. If not, it’ll be a bitter disappointment.”

—*Brad Courtney, historian*

“I think [the movie] helped—in fact, having grown up in New Jersey—I didn’t even know Tombstone existed until after the movie came out.”

—*Sherry Monahan, historian*

“I’m sure it’s not historically accurate, as no writer was there recording conversations, etc. All we can do when relating historical events fictionally is say this is what he would have said and done, or so I believe. And every writer would write it differently.”

—*Larry J. Martin, author and co-founder of Wolfpack Publishing*

The Vendetta posse advances on Curly Bill’s camp. L.-r.: Buck Taylor as Turkey Creek Jack Johnson, Russell as Wyatt, Peter Sherayko as Texas Jack Vermillion, Kilmer as Doc and Rooker as McMasters.



“Well, the scene that seems to get the most criticism from historians is the opening church act. Any purist will immediately tell you that that never happened, but if you think about it, in a way, it really did. In the early 1880s the Cowboys brutally ambushed a group of Mexican smugglers coming across the border into the United States. I feel the movie is trying to depict that incident. Also, I think the scene was necessary, as right from the very beginning, from this depiction, we all learn who the “bad guys” really were. And were they bad! For the sake of the rest of the movie, the lines have now been drawn.”

—*David de Haas, historian*

**“There’s no normal life, Wyatt. There’s just life. Now get on with it.”**

—*Doc Holliday*

Many of the storefronts in *Tombstone* (filmed at Mescal) sported names of actual businesses, such as the Can Can Restaurant, Sandy Bob’s Stageline, J.V. Vickers Real Estate, Rockaway Oyster House, Key West Cigar Store and Dragoon Saloon, to name just a few.

Courtesy John Farkis Collection



# TOMBSTONE

Val Kilmer as Doc assumed the position of a martyred saint and that theme was pushed throughout *Tombstone*.



## “I’m your huckleberry.”

At the heart of *Tombstone* is a classic, Shakespearean in style, feud, the Cowboys versus the Earps. Screenwriter Kevin Jarre did not have to stray too far from the truth to create an entertaining screenplay with more than a nod to history and the greatest Greek and Roman dramatists.

Unlike the ancient myths and legends of the Old World, the mythic lore of 1880s Tombstone, Arizona, is less than 150 years old. But, like a famous sage once said, “Life imitates art more often than not.” And, when it comes to real history, very few years in the Old West are as imitated as the time of the Cowboys vs. the Earps between 1879 and 1882.

Many critics and film historians laud *Tombstone* for its attempt at historical accuracy. Rightly so, screenwriter Jarre is given a great deal of the credit. He recognized the classic drama at the heart of the legendary events and the historical characters that William Shakespeare would have relished to dramatize in an ensemble for the ages.

Kurt Russell also recognized the magic of the ageless drama in Jarre’s script, especially in the well-known

characters—the Earps, Doc Holliday and the Cowboys—and the famous gunfight at the O.K. Corral. The unique amalgamation of myth, history and legendary characters was perfect for a classic Western.

Of course, when you step into the lane of history in Western film, historians and fans will have something to say about it. We asked our experts:

### **Why are Wyatt Earp, the Earp Family, Doc Holliday and the conflict with the Cowboys still important to understanding Old West history? Or are they?**

Here’s what they had to say:

“They’re not important as history but collectively their story touches on just about every aspect of Western culture: family, mining, cattle theft, the border with Mexico, federal vs. local law, lingering animosities from the Civil War, the emerging influence of women, and the opportunity to start a new life.”

—**Allen Barra**

“The real story of what happened in Tombstone is Greek tragedy, but the movie is entertaining and moving, and I love it.”

—**Mary Doria Russell, author**

“The Earps in *Tombstone* take on a Shakespearean tragedy theme that draws people in. Coupled with the close friendship between Wyatt and Doc (a devoted friendship many wish they could have in life), it really sparks an interest in people.”

—**Michael Blake**

“I don’t think there’s much more to be gleaned—in any medium—from a tawdry Arizona political struggle that had no real importance in the shaping of American history.”

—**Kirk Ellis**

“*Tombstone* tells the story of following the money, the mining camps and boomtowns, and how those places, because they were young and not fully established, had growing pains that were sometimes terrible and tragic.”

—**Brad Courtney**

“They are still important because they are examples of the struggles for power that were a driving force in the West. But the entire story needs to be told, and *Tombstone* didn’t do that.”

—**Mark Boardman**

“For a roughly 30-second arrest-gone-bad, it sure gets a lot of ink and film. More important events in Western history deserve serious attention, but Earps, Doc, Clantons, et al, still sell. Because who doesn’t love greed, murder, revenge and long walks to a gunfight?”

—**Johnny D. Boggs**

“It was part of an era just like Billy the Kid flicks and John Chisum riding across the silver screen. Were they really like that? I doubt it, but we choose to think so. And we all need heroes—no matter how flawed.”

—**Lynda Sánchez, historian**



The Cowboys were stunned at the O.K. Corral fight. L.-r.: Stephen Lang as Ike Clanton, John Philbin as Tom McLaury, Thomas Haden Church as Billy Clanton and Robert Burke as Frank McLaury.

# TOMBSTONES

“The Earp/Tombstone saga is about enduring issues that are relevant to a free society. What does the citizenry do when outlawry becomes intolerable? This has been a continuing issue through American history as we try to balance the rights of the accused against protection of society. It is the same question we are asking today as our streets grow increasingly unsafe. If our leaders understood the Earp story, they would not keep making the same mistakes that have been made generation after generation.”

—Casey Tefertiller

“It is critical to understand these events in context of our modern era in which politicians and activists—people who know nothing about law enforcement—are trying to ‘reform’ policing. The principal purpose of police work is not to perform social services, though that is an important aspect of the job. The main purpose is to keep our communities safe from predatory criminals, and to give officers the tools they need to protect society. The Earp boys, with their checkered careers as pimps and gamblers, redeemed themselves by breaking the back of the largest outlaw gang of the American frontier.”

—John Boessenecker

“It was one of the most interesting feuds in frontier history, with some truly colorful characters, and certainly helps us understand how a conflict could escalate into violence in the pressure-cooker environment of a boomtown like Tombstone. I think the feud also illustrates the conflict between metropolitan and pastoral ideals in frontier times.”

—James B. Mills



The Buckaroos were a group of passionate guys who collected their own authentic gear, guns and wardrobe. Hired by Peter Sherayko for the 1993 film *Tombstone*, they got paid \$750 a week, whether they worked or not. Sherayko tells *True West*: “Most times, they camped out. Other times, they had a hotel room. They also got per

diem of a couple hundred a week. Whiskey and women were their choice, and there was plenty of both.”

Courtesy Billy Lang

“In 1881, Tombstone very much represented the conflict of what was left of the Old West resisting having to give way to a new West, the ongoing spread of civilization. The film portrays that tension. Laws were being enacted to curb traditional cowboy behavior, and there was less tolerance in the emerging new West for hellraising and rustling. From a romantic perspective, that’s too bad, but the Old West was becoming old in the eyes of families who were building schools and churches and businesses in Arizona and New Mexico and voted for safety over “shoot -em-ups.”

—Tom Clavin, historian

“The story is less important for our understanding of Old West history than it is for our understanding of how we’ve *understood* Old West history. Popularly understood, it’s an archetypal story. A myth.”

—Andrew Patrick Nelson, historian

Dana Delany’s portrayal of Josephine “Sadie” Marcus, seen here with a foppish Billy Zane as Mr. Fabian, is perhaps the least historically accurate element of the film. The real Sadie Marcus was a prostitute from an early age and created the stage persona to shield her reputation when she talked about Tombstone in old age.

**“Make no mistake. It’s not revenge he’s after. It’s a reckoning.”**

—Doc Holliday



# TO N E

## “I’m a woman; I like men.”

When critics and fans discuss elements of the movie *Tombstone*, one of the major topics is the role of women in the film. In Jarre’s original script—which Russell read and pushed into production—the roles of the Earp and Holliday wives and girlfriends were well developed and potentially had more screen time than in the final release, including the director’s cut. Like many Westerns, the female characters in *Tombstone* symbolically provide key support to their male counterparts, while also adding sexual tension to the drama.

Despite the classic female Western roles, *Tombstone*’s women—Allie Earp, Mattie Earp, Louisa Earp, Josephine Marcus and Kate Elder—are based on historical characters. The two characters who play the most pivotal roles in the film and have received the most attention from historians are Dana Delany’s Josephine and Joanna Pacula’s Kate. Because of the growth of the role of women in filmmaking and in leading roles during the past three decades, we decided to put it to our historians and ask them some questions about Josephine, Kate and the women of *Tombstone*.

**Are the life stories of Josie Earp and Mary Katherine “Big Nose Kate” Elder Horony as important as Wyatt and Doc’s to really understanding Old West history?**

“Kate’s life story is certainly more important than Josie’s. Kate had a history with the Earps, and she didn’t care for them and with good reason. That’s routinely left out of the tale of the Earps. It’s significant because Doc Holliday was cemented in the Earp story. Wyatt Earp was the first to call Doc’s lady friend Big Nose Kate. That’s significant too and adds depth to the history of the trio.”

—Chris Enss, historian

“I’m not sure that any of the women were interpreted correctly. Allie is correctly portrayed as direct and unabashed in her opinion of Wyatt but otherwise is not examined deeply. Mattie and Josie were not well interpreted. Mattie is stereotyped as an addict rather than explored deeply as a woman who gave the best of her life to Wyatt’s schemes. Josie’s complicated life and her desire to be someone special are unexplored. The Earp/Holliday women led rough lives; many were prostitutes.”

—Pam Nowak, author

“We only remember Wyatt because Sarah Josephine Marcus Earp became his posthumous publicist. She was the driving force behind Stuart Lake’s 1931 bestseller *Wyatt Earp: Frontier Marshal*. She wanted Wyatt presented as Achilles, and Adonis, and Galahad.



The women of *Tombstone* sported a variety of Victorian styles. L.-r.: Lisa Collins as Louisa Earp, Dana Wheeler-Nicolson as Mattie Earp and Paula Malcomson as Allie Earp.

She threatened lawsuits if Lake delivered anything less. As her dementia deepened, she pleaded, badgered, whined, and raged until Lake protested, ‘Mrs. Earp, you do not desire a biography but a eulogy!’”

—Mary Doria Russell

“Again, it would surprise me to learn there’s anything new to say about either of these women. Here’s an idea: how about celebrating the lives of some Western women who aren’t defined by the men in their lives?”

—Kirk Ellis

“The lives of Josie Earp and Big Nose Kate Horony are indeed important to understanding the Old West. These women were not just side characters in the lives of famous men, but individuals with their own experiences and struggles. Their stories provide insight into the roles and experiences of women in a predominantly male-oriented historical narrative.”

—Mike Bray, co-founder  
Wolfpack Publishing



# TOMBERS

“Strong women have and always will have influence with the men in their lives. Back then, women were supposed to be demure, so they were different. Maybe if Wyatt and Doc chose ‘quiet’ women, their lives would have been different, but then again, it seems they were attracted to that type of woman.”

—*Sherry Monahan, historian*

## Which Earp women were interpreted correctly in *Tombstone*, and whose lives need more screen time/written investigation?

“Mattie Blaylock. She was a former soiled dove with issues. Wyatt treated her badly, and actress Dana Wheeler made you feel every moment of her troubles and eventual heartbreak. She didn’t mind looking rough either. I always thought it was interesting how long-suffering Wyatt was with Doc, who had his own addictions, opposed to his lack of tolerance for Mattie in a similar circumstance. Perhaps if Josie hadn’t seized the opportunity to prey on a vulnerable Wyatt, Mattie’s outcome might have been different. But women are so vile to one another.”

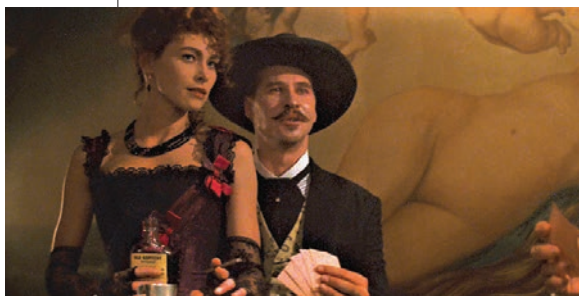
—*Chris Ess*

“None of them were really interpreted to the degree they should have been, largely due to the little screen time they received. As mentioned, the ladies were all



pushed largely into the background—except Josie, of course, who did not receive an accurate portrayal. Where are the tantalizing tidbits, like Allie and Mattie going out and getting drunk in *Tombstone*? Where are the intimate conversations that surely occurred when the men came home? How about when Mattie ran out into the yard with her hair in curlers when the shoot-out started? It would be great to see the saga of *Tombstone* told with all of the characters, not just the men involved.”

—*Jan MacKell Collins, historian*



*Tombstone*’s casting director Lora Kennedy scored a coup when she landed Eastern European actress Joanna Pacula to play the Hungarian-born Mária Katalin Magdolna Horony opposite Kilmer’s Doc. Polish-born Pacula, a veteran of Polish and American television and film since 1977, was first introduced to American audiences in the Cold War thriller *Gorky Park* (1983).

The Earp brothers and their wives got a full treatment in Kevin Jarre’s original script, but much of it got lost when the new director George P. Cosmatos was brought in. L.-r.: Wheeler-Nicolson as Mattie, Russell as Wyatt, Collins as Louisa, Sam Elliott as Virgil Earp, Malcomson as Allie and Bill Paxton as Morgan Earp.

**“I’m a good woman to you Doc. Don’t I always take care of you? Nobody cares for you like me. I’m a good woman.”**

—*Kate Elder*

# TO NE

## “How the hell did we get ourselves into this?”

“If you’re a fan of the film *Tombstone*, you probably like its three ‘A’s’: Actors, Action and Authenticity; whether it was the storyline, the dialogue, the wardrobe, or the weapons. Nowadays, everything is green screen and CGI (computer-generated imagery). But in *Tombstone*, if it’s on the screen, it’s real. From the stunts to the sets. Expansive vistas, majestic mountains, lightning and dust so thick you can taste it.”

—John Farkis

“For everyday people, stories and great characters are how we understand the past, and the *Tombstone* trouble gives us everything we could ever want. Betrayal, bravery, bad guys, violence, romance, familial love, revenge. It’s the frontier as we know it, a great American story with a great American character, Wyatt Earp, in its lead. Flaws aside, he’s the quintessential American hero. We see ourselves in him.”

—Leo W. Banks, author and historian

“The look, feel, sound and tone of the movie was a jolt to the genre. It looked and sounded like 1880.”

—Allen Barra

“*Tombstone* will hold its importance in popular culture such as *Davy Crockett*, *Lonesome Dove* etc., but I have my doubts about *Yellowstone*.”

—Chuck Parsons, historian

“The movie went to great lengths to use historically accurate hats, guns, costumes, sets and even the language of the day. It, therefore, looks and sounds like a true depiction of life in the 1880s in Arizona Territory.”

—Peter Brand, historian

“Contrary to popular opinion, none of the *Tombstone* town scenes were actually filmed in Tombstone.”

—John Farkis

“I believe the story still has things to teach us if we are willing to go beyond simplistic stereotypes of good guys and bad guys to an appreciation of the forces at work in shaping America in the final decades of the 19th century. There is still much to learn, and the Earps and their women as well as their adversaries, can help us to understand not only *Tombstone* but also ourselves.”

—Gary Roberts



Director George Cosmatos (left) staged a shot with Powers Boothe (center, left) and Michael Rooker (right). Cosmatos was brought in after the firing of Jarre.

All Three Location Photos Courtesy John Farkis



Old Tucson Studios served as a major location for *Tombstone*. Scenes were filmed at OTS’s Train Depot (left), the Mexican Plaza, Kansas Street and the Joe Kidd Courthouse. The OTS soundstage was used for the Birdcage Theatre sequence.

Some other locations used in *Tombstone* were the Coronado National Forest, where the killing of Curly Bill was filmed at Sabino Canyon, and the romantic ride of Wyatt and Josie on Mount Lemmon.



# TOMBSTONES

“No, it’s not the greatest Western. But it is great. The greatest Western would have been *Tombstone* following the original script that Kevin Jarre wrote. But that wouldn’t be a movie, it would have been a miniseries.”

—Allen Barra



True West Archives

## Dusty Cowtowns Meet the Boomtown Ethos

One of the strange trends in Western movie town sets that developed in the latter half of the 20th century is the idea that the towns needed to be old and weather-beaten. But in the case of Tombstone in 1880, it was brand new and booming with new buildings and new construction everywhere. It was a boomtown, for crying out loud. Here’s what the producer said about this:

“Mescal was a dusty, weather-beaten set when we got there. Our script called for a NEW TOWN, bustling, buildings going up. Fresh paint. Businesses working out of tents whilst more permanent structures were going up. So we basically repaired and painted every building. Then, of course, before we were finished, *Quick and the Dead* came in and started to age the entire set, building by building. Took it from freshly painted to aged Western town. Ironic, no?”

—Bob Misorowski

## A Screenwriter Actually Listened to a Historian, June 9, 1993

Above is a very prescient photograph of Jeff Morey and Kevin Jarre just before the end. It is significant for two reasons. The first is that screenwriter Kevin Jarre actually listened to someone who loves the real history of Tombstone and Wyatt Earp, and that person was Jeff Morey. The idea that the boomtown was brand new is from Jeff (see below). The concept that the Cowboys should look like

land-locked pirates, colorful and not draped in dusty browns, that’s Jeff. The clever lines, that is mostly Kevin being brilliant, but the bad news is, his vision for directing did not fly, and he was fired less than 48 hours after this photo was taken. Out of solidarity with Jarre, Morey had his name taken off the movie credits. We thank them both for their service to our cause. Someday, someone is going to dust off their collaboration and make their brilliant vision whole, said the historian who took the photo.



Most of *Tombstone* was filmed at the Mescal movie set, and the producers spent a pretty penny sprucing it up to make sure all the buildings looked brand new. The actual Grand Hotel in Tombstone, the town, was the Cowboys’ headquarters, and the film crew did it justice on the Mescal set. Very nice.

Courtesy John Farkis Collection

# TO NE

## How to Redeem Kevin Jarre's Masterful Script

This is not a prediction. This is a mandate. The remake of *Tombstone* will be a limited series of 10 episodes and in the final episodes (or as bookends) it will feature Kurt Russell as an old Wyatt Earp and Dana Delany as his longtime partner, Sadie, trying, in vain, to cash in on his story in the final boomer-outlaw town, Hollywood.

The final word.

"The real Earp was not likable. But he was to be admired."

—Mark Warren

**"Suppose.  
Suppose..."**

—Wyatt Earp's final words

**"This is funny."**



In the end, everything in this world is a joke. That is why Doc Holliday's alleged last words ring so loud and so true.



**Happy Days Camp**

Wyatt and Sadie spent a delightful 22 winters at or near their primitive Happy Days Mine camp between Parker, Arizona, and Vidal, California. (Wyatt spent 28 months in Tombstone.) The dog's name is Earpie. This is where the series should begin and end.

True West Archives



TRUE WEST EXCLUSIVE

# CLASSIC GUNFIGHTS

## DOC HITS BOTTOM (BUT NOT MUCH ELSE)

### DOC HOLLIDAY VS BILLY ALLEN

“DOC HOLLIDAY IS TEN FEET TALL AND WEIGHS A TON.”

—THE ARIZONA DAILY STAR



By the time he hits Leadville, Doc Holliday, 33, is white-haired, wheezy, stoop-shouldered and walks with a cane.

Illustrations by Bob Boze Bell

### BY BOB BOZE BELL

Based on the research of Gary L. Roberts

AUGUST 19, 1884

**B**roke, sick and usually drunk, Doc Holliday hits rock bottom in Leadville, Colorado. Today, a fellow gambler, Billy Allen, is demanding Doc repay a \$5 loan by noon, “or else.”

The \$5 was a pretext. Doc was the target of a group of gamblers. Afraid for his life, Doc goes to his room at 405 Harrison and retrieves his pistol (variously described as a Colt .41 or .44). He hands off the gun to someone, possibly his gambling pal Pat Sweeney, who takes it to Mannie Hyman’s saloon at 316 Harrison. As it is against the law to carry the weapon inside, that person stores Doc’s pistol for him under the bar.

When Holliday reaches the saloon, he waits nervously by a cigar case next

to the bar. He has already told the police about the situation, but he is worried Allen will catch up to him first.

After a shoe shine, Allen enters Hyman’s at about five p.m. with his hand suspiciously in his pocket. Doc quickly reaches down, grabs his pistol, leans over the cigar case and fires.

The first bullet hits the door casing above Allen, who turns to run, but trips and falls forward. Allen is flopping on the floor when a second shot hits him in the right arm, halfway between the shoulder and the elbow.

Bartender Henry Kellerman leaps over the bar and grabs Doc as he attempts to get off a third shot. Police Capt. Edward Bradbury comes running in, shouting, “Doc, I want your gun!”

Doc surrenders his pistol to the captain, who arrests him.



Arriving in Colorado as a fugitive from Arizona in April 1882, Doc bounced around the state for five years, mostly by train, and hit many of the boomtowns, including Denver, Silverton, Pueblo, Trinidad, Cripple Creek, Leadville and, his final stop, Glenwood Springs.

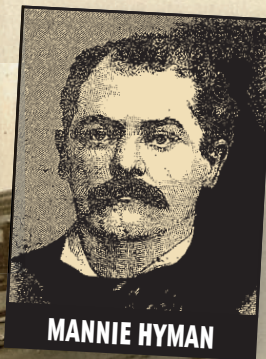


Mannie Hyman’s saloon (opposite, right) is where Doc Holliday’s last gunfight takes place. Leadville puts Tombstone, Arizona Territory, in the shade, with its 120 saloons, 118 gambling halls, 110 beer gardens and 35 brothels. Check out the contraption on the boardwalk next to the clock. It is an early electric meter; Leadville first got electricity in 1883!

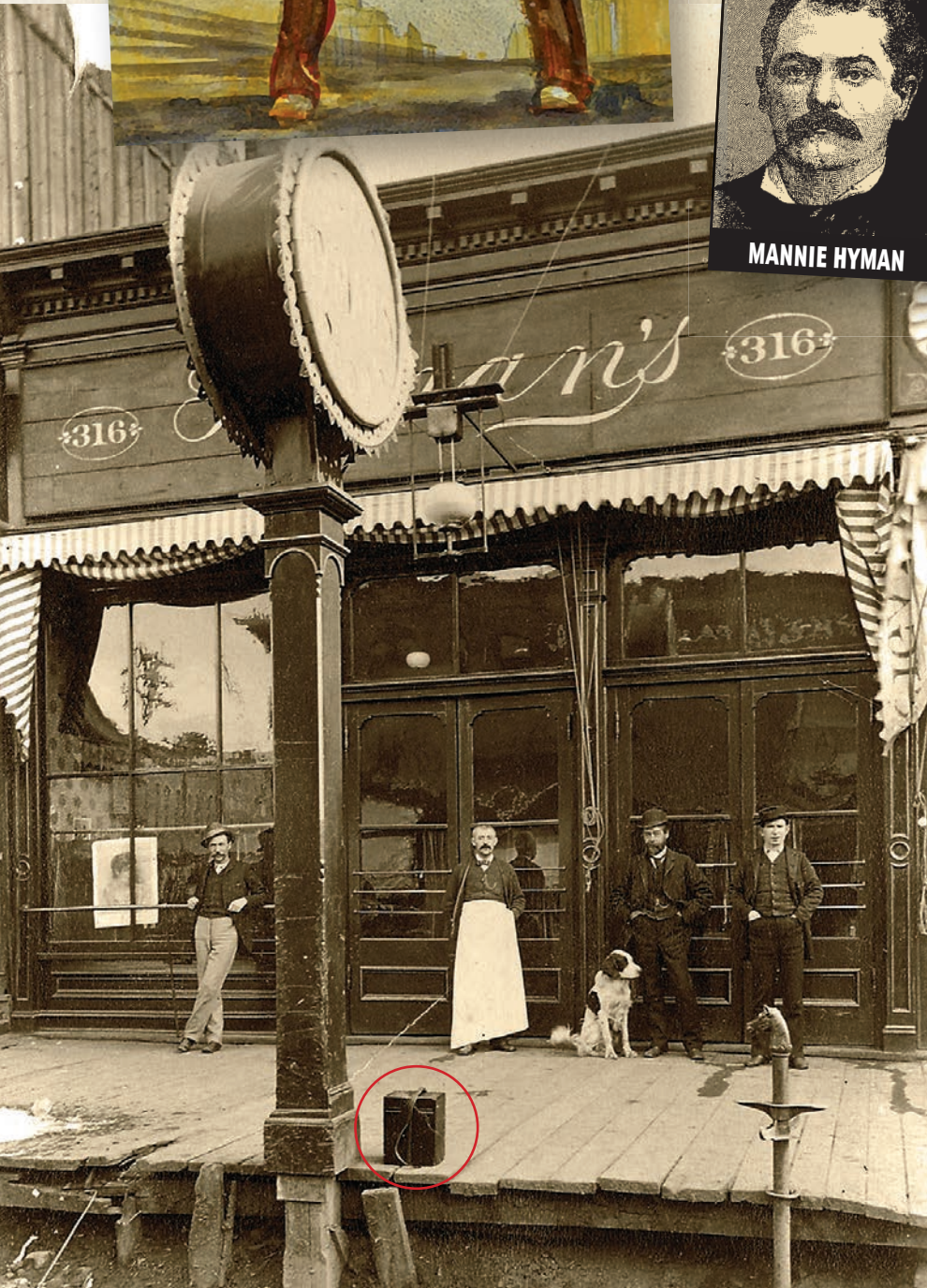
True West Archives



A reporter caught up with Doc in Leadville: "He is a thin, spare looking man; his iron gray hair is always well combed and oiled; his boots usually wear an immaculate polish; his beautiful scarf, with an elegant diamond pin in the center, looks well on his glossy shirt front.... He usually talks in a very low tone.... In his pocket he always carries a beautiful, silver-mounted revolver, .45 caliber, and while talking to a stranger, his right arm restlessly wanders in that vicinity."



MANNIE HYMAN



## Aftermath: Odds & Ends

Arrested on a charge of "assault with the intent to kill," Doc Holliday sat in the city jail until two friends signed his \$5,000 bail bond. The police, meanwhile, made a "quiet raid upon everybody who carries concealed weapons," reported the *Daily Democrat* on August 22.

At the preliminary hearing on August 25, Holliday testified he shot Billy Allen, adding, "I knew that I would be a child in his hands if he got hold of me; I weigh 122 pounds; I think Allen weighs 170 pounds." The judge assigned the doc's case to criminal court and raised his bail to \$8,000, only to reduce it to \$5,000, due to the doc's poor health. Even so, Holliday had to wait in jail for over a week before his friends posted his bail. He was released the night of September 6.

The judge had scheduled the court date for December 23, but Holliday's lawyers successfully got a continuance until spring. The trial began March 27, 1885, almost three years to the day that Holliday and Wyatt Earp had confronted Curly Bill Brocius at Mescal Springs. After a short deliberation, the jury acquitted Holliday on the grounds that Allen's threats had justified the shooting.

Allen apparently never got his \$5. He remained in Leadville for a time before moving to Garfield County, where he served as a scout during the Ute troubles in 1887. After stints in Chicago and Salt Lake City, Allen joined one of the Oklahoma land rushes, then settled in Cripple Creek, Colorado, where he became fire chief. In 1898, he went to Alaska, where he was appointed fire marshal and, later, deputy U.S. marshal in Nome. Allen died in Orting, Washington, in 1941.

Recommended: *Doc Holliday: The Life and Legend* by Gary L. Roberts, published by John Wiley & Sons.



## CLASSIC TRUE WEST FROM THE TRUE WEST ARCHIVES

**Editor's Note:** Henry Cabot Beck was *True West's* film and television editor from 2006 to 2012. If you'd like to read more of Beck's articles, like "The 'Western' Godfather" from the October 2006 issue, please go to [TrueWestMagazine.com](http://TrueWestMagazine.com) and subscribe for full access to 70 years' worth of exciting issues of *True West*.

BY HENRY CABOT BECK

# THE 'WESTERN' GODFATHER

KURT RUSSELL SPILLS THE BEANS.

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

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

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

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

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

The fact is, while rumors have circulated about precisely what happened when screenwriter Kevin Jarre was fired as director, early in the production, and was replaced by *Rambo 2* director George Cosmatos, the cast and crew have been

very close to the vest about specifics. Since the film was released in 1993, the shroud of silence concerning the picture has rarely afforded anyone much more than a glimpse of the real story, for reasons Russell at last made clear in a 20-minute conversation that took place in a suite of the Regent Beverly Wilshire Hotel in Los Angeles.

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

**Henry Cabot Beck:** The *Tombstone* scholars, Allen Barra, Bob Boze Bell and those guys, are getting together in *Tombstone* in October 2006 for the 125th anniversary of the O.K. Corral gunfight.

**Kurt Russell:** Are they? That'll be fun.

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

I said to George [Cosmatos], "I'm going to give you a shot list every night,

and that's what's going to be." I'd go to George's room, give him the shot list for the next day, that was the deal. "George, I don't want any arguments. This is what it is. This is what the job is."

"Yeah, absolutely."

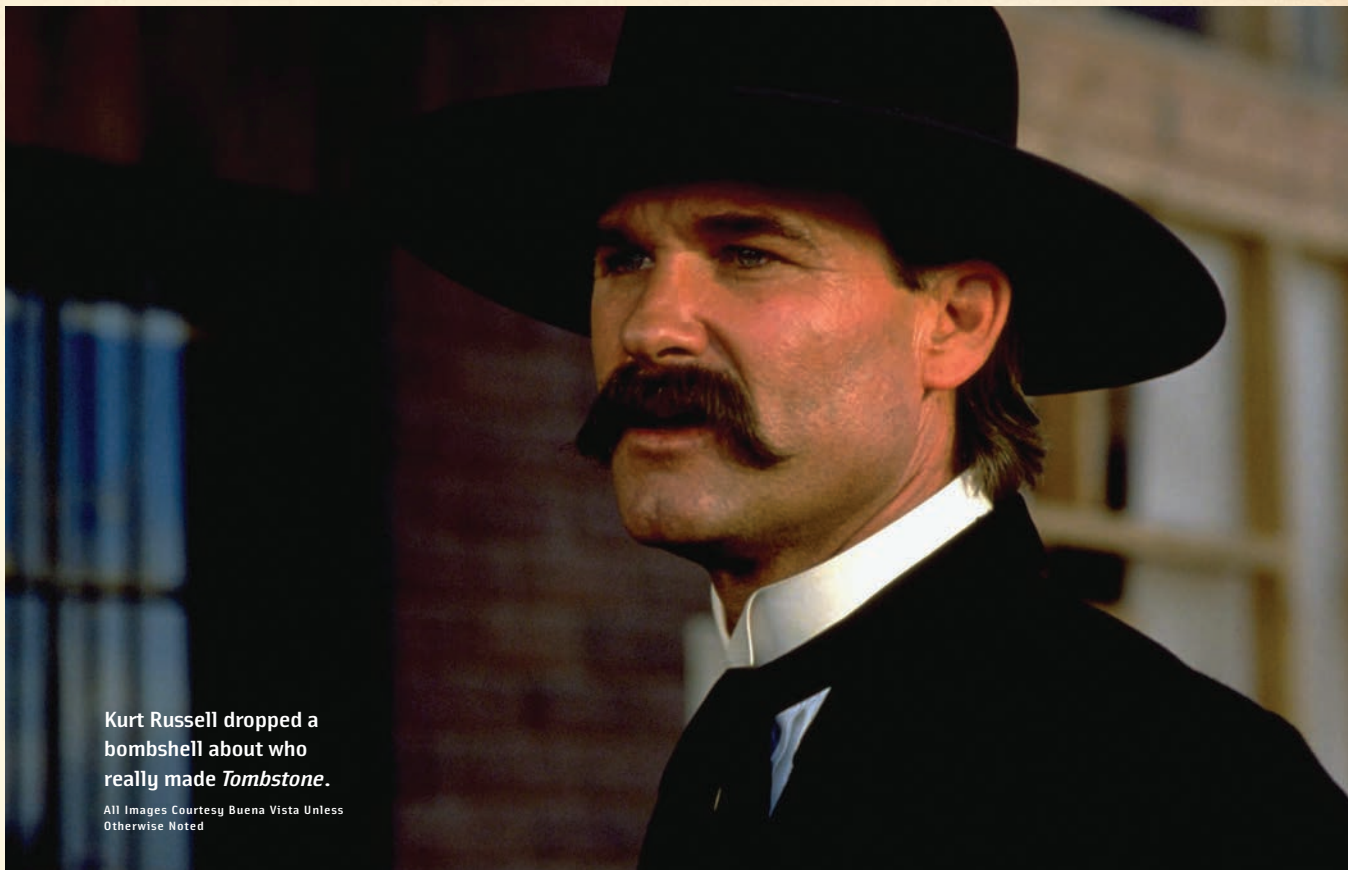
I got him from Sly Stallone—called up Sly, said I need a guy. Sly did the same thing with *Rambo 2* with George. And I said to George, "While you're alive George, I won't say a goddamn thing." [Cosmatos died April 19, 2005.]

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

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

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

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



Kurt Russell dropped a bombshell about who really made *Tombstone*.

All Images Courtesy Buena Vista Unless Otherwise Noted

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

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

#### **Aura?**

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

I knew what I needed from the character in terms of the movie, in terms

of making the movie work. But it wasn't fun to do that; it wasn't fun to cut out eight of the reasons you wanted to do the movie.

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

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

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

#### **But you got along.**

Oh yeah. Very well. You had to. And he was terrific in selecting locations. But one day I came out there and the whole street is backwards. And EPK [Electronic Press Kit Production, i.e., documentary filmmakers] is out there that day, so I come out there and I say, "George, look at that." And he said, "Ooh," and he had to turn it all around. But he was very good at selecting locations, and he did what he was supposed to do.

#### **Was it all shot in Old Tucson?**

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

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

#### **The picture did surprising business.**

It was interesting, 'cause when the movie got released—I read this great article in the *L.A. Times* about the phenomenon of *Tombstone*, how the studio was like shocked at what they had—they didn't know what to do with the movie. It was out there, and they were like, "How are things going with *Tombstone*?" They didn't promote it very much, didn't know what to do with it, didn't know where it was coming from. "What's happening here?"

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

earlier. He said, "If you ever have a project..." I said "Fine."

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

### Politics?

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

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

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

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

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

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

*Tombstone's* success and popularity has been sustained due to the strength of the film's ensemble cast.

### How?

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

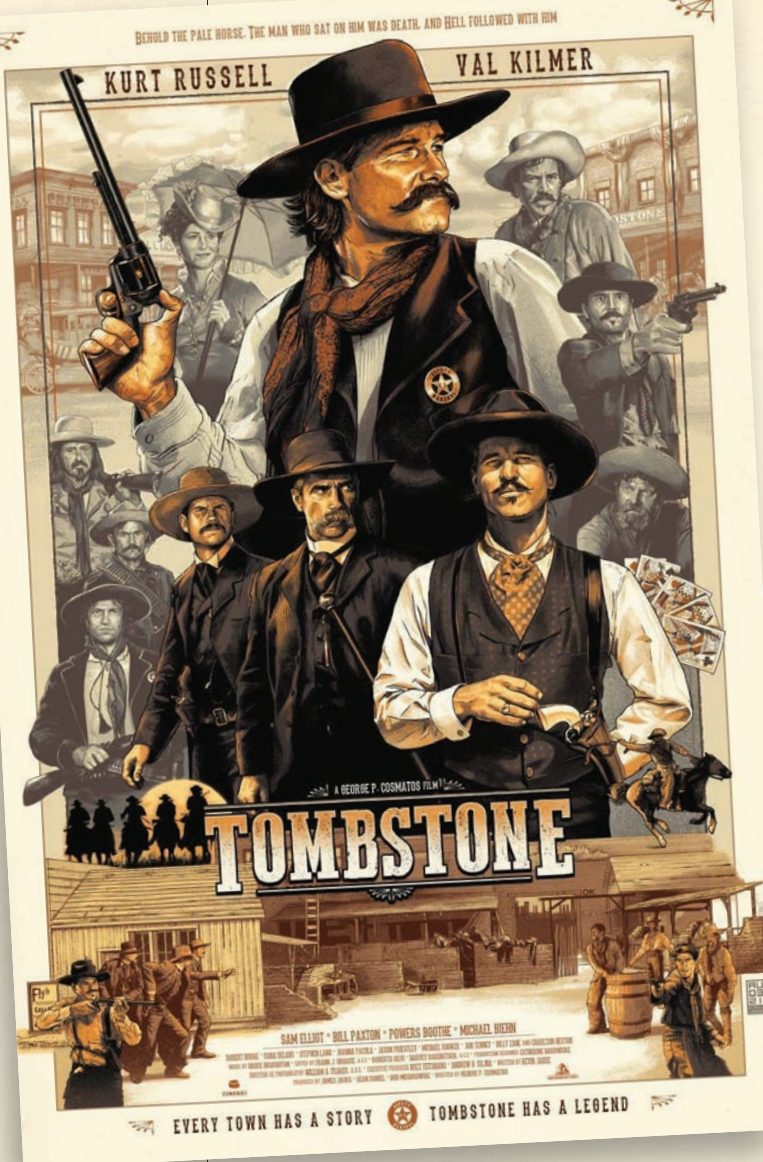
### He would have been good.

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

### But then Kilmer was great.

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

What I was going to say about Costner—really interesting—OH! I remember—just before they were going to do the deal with Val, I get a phone call to go see Andy Vajna, who sits me down, says, "I want you to think about something. What would you think about



playing Doc Holliday?" I said, "Oh—that's interesting. I thought about that when I read the movie, but I think we're going to go the way we are." Andy says, "Cause I was kind of thinking of, what would happen if you played Doc Holliday and Richard Gere played Wyatt Earp?" (Raucous laughter all around.)

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

I said, "Nahh, I think we should just do what we got. Make the movie." But that's great history. Maybe I would have said, "Sure," and I would've, like, got hit by a truck. And Willem Dafoe would have been back, and it would have been



The Curly Bill shootout was filmed in Coronado National Forest's Sabino Canyon Recreation Area north of Tucson. L.-r.: Peter Sherayko, Buck Taylor, Kurt Russell, Val Kilmer and Michael Rooker.



Under the on-set supervision of the production and post-production of Kurt Russell (center), the infamous Vendetta Ride (see p. 34) dominated the dramatic action of the third act of the Western film. L.-r.: Buck Taylor, Val Kilmer, Russell, Michael Rooker and Peter Sherayko.

Willem Dafoe and Richard Gere (huge laughs). Who knows? The world's crazy! You never know.

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

The shame about *Tombstone*, that you can't possibly appreciate, although

Andy Vajna did give me the tape of everything on the movie, to, whenever I wanted to, to reconstruct the movie. The movie, what you saw, okay, is that movie. The movie is *The Godfather*—a Western *Godfather*. That's how different that movie is from the one you saw.

**So why don't you reconstruct it?**

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

**"This is funny."**

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

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

Russell responded: "Well, I don't know what they've got, but all that stuff is put away in my garage, including an interesting scene that shows a deeper relationship between Wyatt Earp and the cowboys. Who knows?—maybe sometime..."



Henry Cabot Beck is *True West's* former film and television editor.

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For the first time ever, every issue of *True West* magazine is now online, including Henry Cabot Beck's original, unabridged article as it appeared in the October 2006 issue. To learn more about how you can read all of Beck's articles and subscribe to *True West* Archives, go to [TrueWestMagazine.com](http://TrueWestMagazine.com).  
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BY CANDY MOULTON

# On the Trail of Charlie Russell

*Travel across Montana and discover the state through the life and art of the cowboy artist.*



Charles M. Russell's studio and the home he and Nancy Russell owned are both at the C.M. Russell Museum campus in Great Falls, Montana.

Images Courtesy C.M. Russell Museum

**C**harles M. Russell was 16 when he first arrived in the Judith Basin of Montana in 1880 and found work on a sheep ranch. He visited family in Missouri and Illinois in the winter of 1882 and returned in the spring to work as a cowhand on the O-H Ranch, in the Judith Basin area. The region remains sparsely populated but is rich in history and retains its natural beauty from the days Russell first arrived there.

The county of Judith Basin encompasses nearly 300,000 acres, surrounded by four mountain ranges including the Judith, Snowy, Highwoods and Little Belt Mountains, and is the location of the Lewis and Clark National Forest. To the north and west are Fort Benton, the Missouri River and Great Falls.

Russell lived with Jake Hoover in a cabin in the Little Belt Mountains above the town of Utica, when he engaged in

some of his early cowboy work in the state of Montana. The Utica Museum includes artifacts and photos from the homestead era, and the period when Russell was a local resident.

The winter of 1886-87 was particularly brutal—a season later known as the Big Die-Up when tens of thousands of head of cattle succumbed to harsh winter weather in Montana, across the Dakotas and Wyoming. When the owner of the O-H Ranch asked his foreman for a report on how the cattle herd was doing, the response was a small watercolor drawing Charlie Russell did that featured a gaunt steer and which he titled *Waiting for a Chinook*. This drawing is one of the most recognized of all C.M. Russell art pieces and gave the artist his first exposure to an audience beyond his own family and the cowboys he rode with. The drawing, eventually displayed in a store window

in Helena, garnered Russell several commissions for new art. Even so, he continued his cowboy work for more than a decade and later spent time with members of the Blackfeet Nation. This acquaintance with Indians and cowboys would serve him well as an artist.

Russell's career might have been much different had he not met and married Nancy Cooper in Cascade. The house where they lived, called the "Honeymoon Cottage" has been restored by a local resident and now can be visited with some advance planning. Before their marriage, the structure was just 12 feet by 24 feet, but Russell added a kitchen, which made

it ten feet longer and no doubt pleased his young wife.

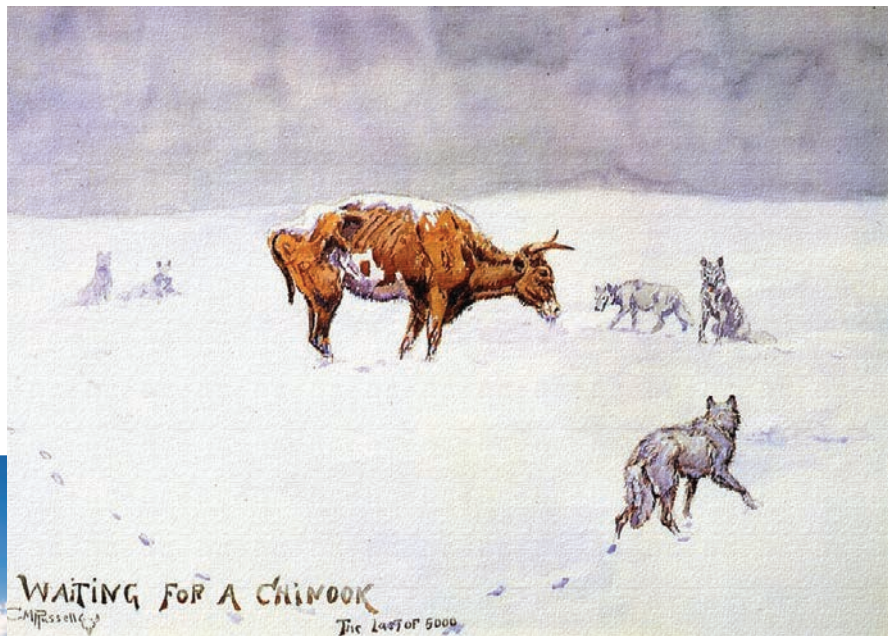
The Russells later settled near Great Falls, and he began making his living full-time as an artist. Much of his success was due to his natural-born talent, but his recognition was definitely enhanced by Nancy's marketing abilities. She promoted his work in Montana and to the world, eventually engaging him in shows from London and New York to California.

To follow the life of Charlie Russell, start at the C.M. Russell Museum in Great



Falls, which has over 2,000 items in the collection, including artifacts and original art, and his home and art studio. Walking into the studio, it's possible to imagine him at his easel telling stories of the old days as he creates the visual experience that he lived. In March the museum opened a new exhibition on loan from the Montana Historical Society. The exhibit demonstrates the friendship between Russell and Malcolm Mackay, who saw his first Russell painting in 1911 in New York. Among the pieces Mackay acquired, and that are now on display at the museum, are *Charles M. Russell and His Friends* (1922) and *The Roundup* (1913). Other Russell originals are displayed at the Montana State Capitol in Helena.

The country Russell lived in and painted includes a large part of north-central Montana, from Helena to Great Falls and Lewiston then north to the



Charlie Russell was living and working for the O-H Ranch in the Judith Basin during the Big Die-up winter of 1886-87. Russell's *Waiting for a Chinook* was one of the first paintings the young artist produced from his experiences as a working Montana cowboy.

True West Archives

Canadian border. Some of Russell's collectors believed he was painting a landscape and a lifestyle that was ending. But a visit to the area makes it clear where Charlie got his inspiration and that the culture is still evident.

First Peoples Buffalo Jump State Park, a National Historic Landmark near Ulm, about 11 miles southwest of Great Falls, is an archaeological site believed to be the largest bison cliff-jump in North America. American Indians harvested bison at this site for at least a couple of centuries before explorers Meriwether Lewis and William Clark traveled through the region in 1805. The mile-long sandstone cliff has buffalo hunting drive lines that lead to the sheer cliff face. Below are compacted remains of the animals driven over the cliff. An interpretive center explains how the site was used.

To the northeast of Great Falls, visit Fort Benton, one of Montana's early state capitals and an important trade community on the Missouri River. The Missouri Breaks Interpretive Center focuses on the natural and cultural history of the Upper Missouri River Breaks National Monument and Upper Missouri River. Historic Fort Benton has



In 1880, a young Charlie Russell went to work as a sheepherder in Montana's Judith Basin northeast of Helena. Now, 143 years later, ranching and farming are still significant ways of life for the Basin's residents.

Charlie Russell Photo Courtesy True West Archives/Mjullymaki Ranch Photo Courtesy USDA NRCS M



The Blackfeet Heritage Center and Gallery in Browning is a great place to learn the history of a local Indian tribe that Charlie Russell befriended and painted during his life in Montana.

Courtesy Montana Office of Tourism and Business Development

collections depicting the fur trade era, including the trade with nations of the Blackfoot Confederacy, and with men who took their large, red river carts

along the Whoop-up Trail to Canada. The fort's reconstructed bourgeois house includes the fort manager's quarters and the clerk's office. The Starr

Gallery of Western Art, located in the ceremonial room, has rare Bob Scriver bronzes and Karl Bodmer lithographs.

The Museum of the Northern Great Plains, also in Fort Benton, has on display the Hornaday Smithsonian Bison and an impressive collection of Western art by 19th-century artists including John Mix Stanley and Granville Stuart.

Because Russell spent time living with Indians of the region, travel west to visit the Blackfeet Heritage Center & Art Gallery in Browning, which has a diverse collection of artwork including paintings, jewelry and drums by Blackfeet and other tribal artisans. One piece of art Russell created after his time with the Blackfeet was *When The Land Belonged to God*, painted in 1914.

Montana is justly proud of Charlie Russell, and there are displays of his art at various locations in Helena, including the state capitol.



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# A WIDE SPOT IN THE ROAD

## THE COWBOY ARTIST

C.M. Russell made oil and watercolor paintings, and did drawings on stationery, napkins and random pieces of paper. In addition, he developed sculptures in wax, clay, plaster and other materials, some of which were ultimately cast in bronze. The Whitney Gallery of Western Art in Cody holds more than 350 pieces of art by Russell, including paintings, drawings and sculptures. The mural Russell painted in 1912, *Lewis and Clark Meeting Indians at Ross' Hole*, hangs in the House chambers of the Montana capitol building in Helena. Among the locations where original Russell art is on display are the Amon Carter Museum of Western Art in Fort Worth; the Sid Richardson Museum in Fort Worth, which has a new exhibit in 2023: "Charles M. Russell: Storyteller Across Media"; the Brinton Museum



Charles M. Russell's *Lewis and Clark Meeting Indians at Ross' Hole* (1912) House of Representatives, Montana Capitol, Helena

Courtesy Montana Historical Society

in Big Horn, Wyoming; and the Eiteljorg Museum in Indianapolis. With over 4,000 art pieces, you can imagine there are many other museums across the country with Russell originals on display.

## GOOD EATS & SLEEPS

**GOOD GRUB:** *Oxen Yoke Inn*, Utica, MT; *Missouri River Bar and Grill*, Cascade, MT; *Jakers Bar and Grill*, Great Falls, MT; *Celtic Cowboy Pub & Restaurant*, Great Falls, MT; *Roadhouse Diner*,

Great Falls, MT; **Cowboys Bar and Museum**, Great Falls, MT; **Union Grille**, Fort Benton, MT; **Gold Bar and Western Bar**, Helena, MT; **Steve's Café**, Helena, MT

**GOOD LODGING:** *Circle Bar Guest Ranch*, Utica, MT; *Cottonwood Log Cabins*, Utica, MT; *The Lodge at Eagle Rock*, Cascade, MT; **Historic Arvon Hotel**, Great Falls, MT; **Grand Union Hotel**, Fort Benton, MT; **Best Western Premier**, Helena, MT; **Great Northern Hotel**, Helena, MT; **Aspenwood Resort**, Browning, MT

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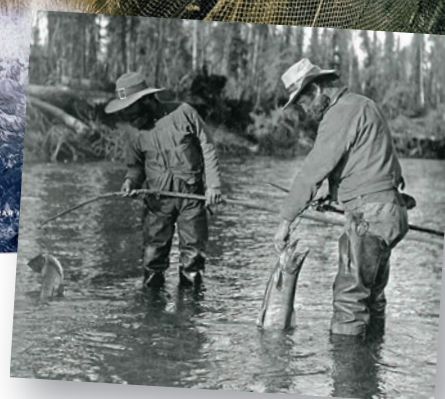
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The Thlinket Packing and Trading Company was one of many canneries in Alaska in the early 1900s. The company was started in 1899 in Wrangel. It moved to Funter Bay on Admiralty Island in 1901 and operated there until 1931

Courtesy Library of Congress

**A**laska, the final frontier of the American West, was actively being settled in the mid- to late-1890s. When pioneers arrived seeking gold, they discovered the natural bounties of the land also included fish and shellfish. In April 1899, the editors at Skagway's *Daily Alaskan* reported, "Alaska is noted for its fine fish, shell and scale, in fresh and saltwater, and one need not go further than the bay to enjoy the sport in season. Shrimps grow to an unusually large size in the bay, and experience has taught us that the crabs caught there have the sweetest meat of any shellfish on the coast." The paper reported that halibut weighed 80 to 150 pounds, and



Miners who flooded into Alaska in the late 1890s discovered a bounty in the streams that provided them greater sustenance than flakes of gold—native Alaskan salmon.

Courtesy Library of Congress

were common in every Skagway market. The tomcod and flounder were plentiful and found for sale in large quantities at Skagway's four wharves. Some of the tomcod grew as large as young salmon, while the average size ranged from six to seven inches. Salmon, of course, were also very plentiful that season, but the previous year the inlets were so crowded with the ascending salmon that thousands were pushed into the shallows along the banks.

The abundance of fish and seafood in Alaska created an explosion of canneries and packing plants that provided employment for locals and pioneers. Early on, canned fish shipments to the

East and Europe included a few carloads to nearly 100 per year in 1901. That same year, the San Juan Fish and Packing Company, whose major investor was the Pacific Cold Storage Company, was being established on the Taku Harbor. The company's intent was to process even more fish, and to ship frozen salmon to the East and even to London, England, and Hamburg, Germany.

Alaskans wanting fresh fish for a meal could call on their local merchant, visit a restaurant or head to the wharves. In 1901 Peter Madsen advertised that he had a big supply of "halibut and hot dogs" on hand and that his fish was fresh. Restaurants offered a variety of fish dishes that included codfish balls, fried halibut, dried salmon with bacon sauce; Skagway prawns with seaweed, shrimp salad, halibut stew, baked salmon bellies, halibut with cream sauce and boiled cod with cardinal sauce.

As you can imagine, fish stories abounded in the newspapers, and many of them were not tall tales, but rather reports of large fish or large catches. However, even Alaska newspapers knew nothing beat a "Little Johnny" joke. Yes, they were popular in the early 1900s. So, when Little Johnny got home on Sunday, his mother asked him if he went to Sunday school like he said he was going to do. He looked off in the distance and said he had. His mother asked why his hands smelled like fish. He replied, "I carried home the Sunday school paper, an' the outside page is all about Jonah an' the whale."



### SALMON CUCUMBER TUBS

1 c. cooked salmon • ¼ c. mayonnaise  
1 vinegar • 2 6-inch cucumbers  
Salt and pepper to taste

Combine the salmon, mayonnaise, vinegar, and salt and pepper in a bowl. Add additional mayonnaise to your taste. Set aside. Slice the cucumbers in half lengthwise and remove the ends. Peel every other strip so the cucumber has alternative green and white stripes. Scoop out the flesh to make hollowed out tubs. Place equal parts of the salmon mixture into the cucumbers and garnish with watercress or fresh parsley.



Recipe adapted from *The Alaska Citizen*, May 16, 1911.

**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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## Big Sky Dreaming

Thomas Minckler's masterpiece, plus a biography of Patton, a Western love story, a guide to guns and a grand collection of Western short stories.

Every year I receive a handful of books that should be considered objects of art as much as they are books. Thomas E. Minckler's *Montana: A Paper Trail* (Montana Historical Society Press, \$85) is one of those tomes. From the endpapers to the final page, Minckler's masterpiece is an entertaining and visual travelogue of Montana history. As Dr. Brian W. Dippie notes in his foreword, "In this sumptuous book, Tom lays his treasures out before our eyes, and provides the context necessary to understand the claim each

holds on his attention. When I look at what he has packed in his treasure chest, I find my vision tinged with green."

Minckler's *Montana* is organized chronologically and topically, beginning with the Indigenous peoples and the fur trade of the Northern Plains and Rocky Mountain region. The Treasure State author moves the reader deftly through the decades of the 19th century, recounting the story of the region and its evolution into an American territory and statehood. His private collection of rare

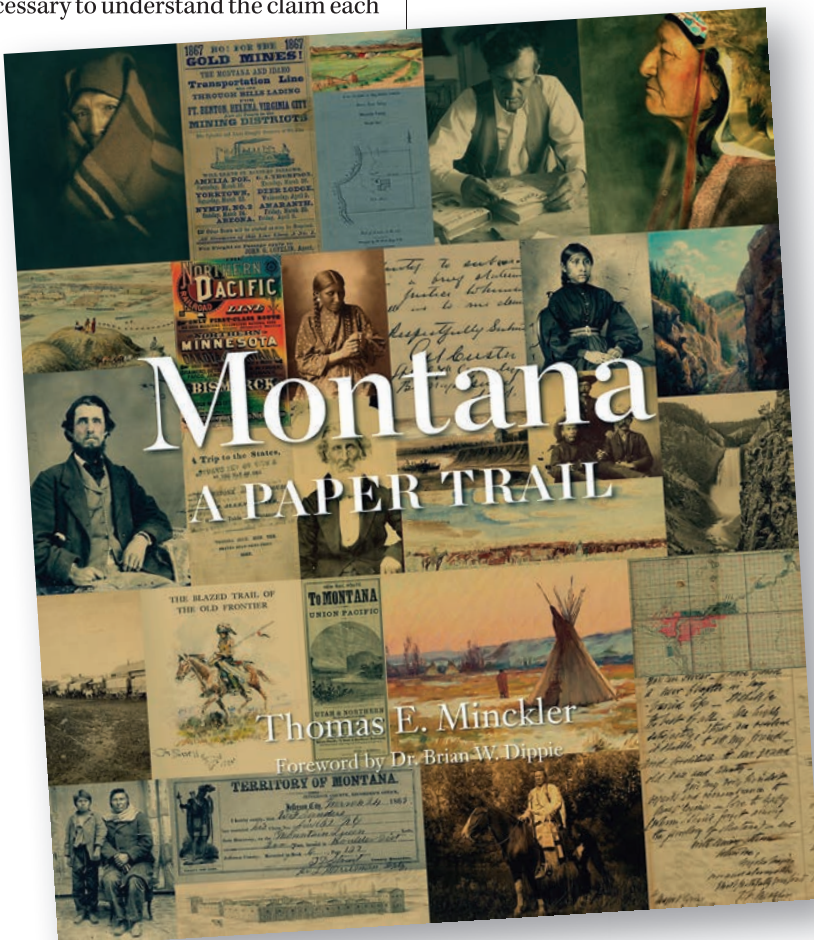
photographs, maps, ephemeral materials and artwork illustrate Minckler's conclusions about his beloved home state.

He also shares with us his joy and love of collecting Montana's history and why it has driven him the past five decades. He especially has a passion for letters and diaries and their importance to the historical record and his collection. "There would be quite a different story without the letters and diaries of the men and women who participated in the events that shaped history," he writes in his Epilogue. "I hope this book shows the importance of the paper trails they left to us that reveal the enchanting, magnetic world of the northern Plains called Montana."

While Minckler's tome is hefty, and readers will need a good size table to enjoy reading it, the coffee table-sized book is also a great resource for researchers. Minckler's end notes are extremely useful as are the hundreds of pieces of artwork, material ephemera and photographs from his personal collection. As the author says in his Introduction, "The pieces within the collection, embedded here into a historical narrative, guide the reader on a journey through the 19th century of the northern Plains, the Rocky Mountains and early Montana. It is a trail made of paper."

I personally can't wait for his next treasure trove to be published and shared with the public. In the interim, I plan on returning again and again to enjoy the bonanza that is *Montana: A Paper Trail*.

—Stuart Rosebrook





Adam Nash

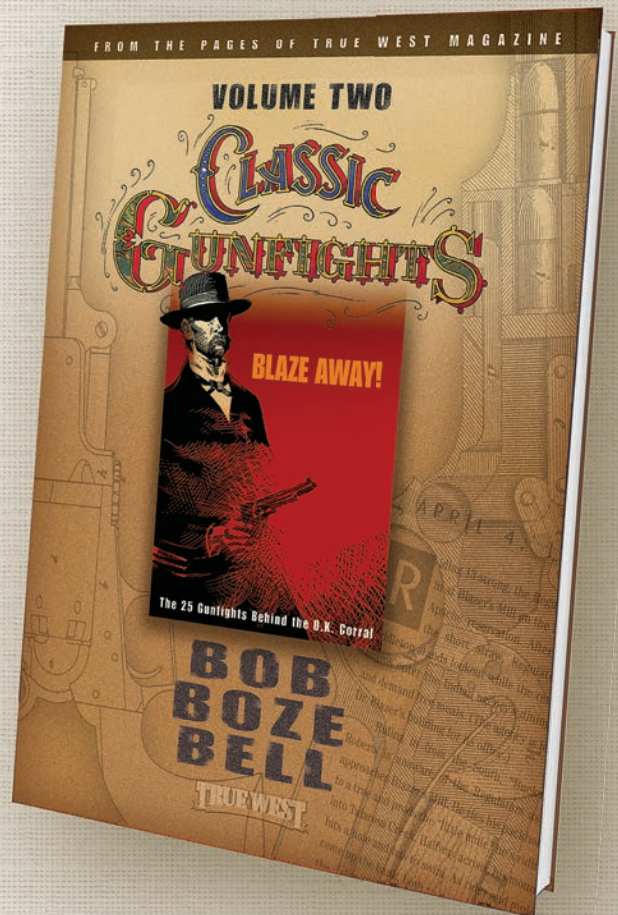
## A GEORGIA AUTHOR SHARES FIVE ESSENTIALS

**Mark Warren** has taught American Indian survival skills and nature classes for half a century. He is the author of *A Last Serenade for Billy Bonney* and the trilogy, *Wyatt Earp, an American Odyssey*, both of which have garnered praise for mining the authentic personalities of his subjects. Warren's diligent research and character interpretations have earned his novels a place on the bookshelves of serious students of history. Here are five nonfiction books he recommends:

- 1 **Wyatt Earp: The Life Behind the Legend** by Casey Tefertiller (Wiley): Here is the starting point for anyone seeking a balanced account of the controversial lawman.
- 2 **A Wyatt Earp Anthology** by Roy B. Young, Gary L. Roberts, Casey Tefertiller (North Texas University Press): This mountain of a book is loaded with revelations from a variety of devoted researchers.
- 3 **Ride the Devil's Herd: Wyatt Earp's Epic Battle Against the West's Biggest Outlaw Gang** by John Boessenecker (Hanover Square): This account of Earp's "vendetta ride" against the criminal "cow-boys" covers what is arguably the defining core of Earp's character.
- 4 **The West of Billy the Kid** by Frederick Nolan (University of Oklahoma Press): Nolan, working from England, chronicled one of the most complex bloodbaths in Western history—the Lincoln County War. Many consider his book to be the Bible on Billy the Kid.
- 5 **Billy the Kid: El Bandido Simpático** by James B. Mills (North Texas University Press): The debate about the character of the Kid has taken readers from despising a cold-blooded killer to empathizing with a young orphan struggling to survive a hostile land. Mills brings us the Hispanic perspective to place upon those scales.

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## Patton on the Border

Early in the morning of March 9, 1916, 500 of bandit-revolutionary Pancho Villa's men descended on sleeping Columbus, New Mexico, murdering 20 Americans, losing 80 of their own. On March 15, President Woodrow Wilson's Punitive Expedition led by Gen. John Pershing crossed into Mexico. Second Lieutenant George S. Patton accompanied Pershing as an aide de camp. Patton kept a diary of the action that Pershing relied on in compiling his own account. Thus began a friendship between the two. Michael Lee Lanning's *Patton in Mexico: Lieutenant George S. Patton, The Hunt for Pancho Villa, and the Making of a General* (Stackpole Books, \$31.95) provides insight into a developing military leader and into the success and frustration of an expedition, both important and underrated.

—Doug Hocking, author of  
Southwest Train Robberies:  
Hijacking the Tracks Along the  
Southern Corridor



## Firearms for Collectors

*The Forty-Fourth Edition Blue Book of Gun Values* (Blue Book Publications, \$48) edited by Zachary R. Fjestad and Lisa Beuning presents the most up-to-date guide to modern and vintage firearms to date. This 6-inch by 9-inch, softcover book features 2,528 pages, with over 1,800 manufacturers and trademarks. Along with company history, the

work also contains other gun identification information like serialization, proof marks and various details for nearly 35,000 individual gun models. *Blue Book* has been updated to give the values and particulars on the well-known manufacturers, like Browning, Colt, Glock, H&K, Remington, Ruger, Shiloh, Smith & Wesson and Winchester, along with covering little known companies. Also listed are many defunct historic firms, including Hopkins & Allen, Merwin, Hulbert & Co. and others. Of added interest to gun collectors is the listed NRA Condition Standards, complete with 63 pages of full-color examples of various gradings.

—Phil Spangenberg,  
True West's Firearms Editor

## A Western Love Story

Sherman and Grace Coolidge were a remarkable couple. They were also a couple of extreme contradictions. Editor Tadeusz Lewandowski's *The Collected Writings of Sherman and Grace Coolidge* (University of Nebraska Press, \$75) paints an extraordinary and intimate picture into the lives of these two individuals who, while born on different ends of the earth, found unity and belonging with one another in the Rocky Mountain West. Sherman was born into a family of Northern Arapahos who, in earlier years, had experienced many episodes of extreme violence. Grace Wetherbee was born a New York heiress and later rejected this life to become a missionary at Wyoming's Wind River Reservation. There, Sherman and Grace met and fell in love. They were clearly a power couple of early 20th-century Wyoming. Sherman became a prominent political activist and Episcopal priest, while Grace continued her work with the impoverished Indigenous populations and wrote a popular book.

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



## A Western Extravaganza

*A Cow Hunter's Lament and Other Stories* (Five Star, \$26.95) by Larry D. Sweazy is a gift that keeps giving. The author's short story collection takes readers from San Francisco to Florida and everywhere in

between from the mid-19th to early 20th century. Each tale, so different from one another, is told with Sweazy's attention to detail. Each character's anger, fear and confusion gut-punches readers. Along with the characters, readers feel the biting cold, sting of ocean spray on their faces, harshness of the desert. Hard to put down, *Cow Hunter's Lament* is a true treasure and deserves to be read and reread. Well-drawn characters and superb storytelling entertain and teach as well. Stories range from Texas Rangers to Florida cattle ranching to American Indians to displaced Civil War Southerners. It's a rousing collection of true Western lore.

—Melody Groves, author of  
Before Billy the Kid: The Boy Behind  
the Legendary Outlaw



# ROUGH DRAFTS

## WIN BLEVINS: STORYTELLER

(OCTOBER 21, 1938–JULY 2, 2023)

Win Blevins, the award-winning author, best known for his fiction and nonfiction books on Western lore and American Indian leaders, lifestyle and spirituality, died on July 2, 2023, at the age of 84, after suffering two strokes.

In 2015, Blevins received the Western Writers of America's Owen Wister Award for lifetime contributions to Western literature and was inducted into the Western Writers Hall of Fame.

Blevins published his first novel in 1973. That book, *Give Your Heart to the Hawks: A Tribute to the Mountain Man*, is still in print 50 years later and recently returned to the *New York Times* best-seller list.

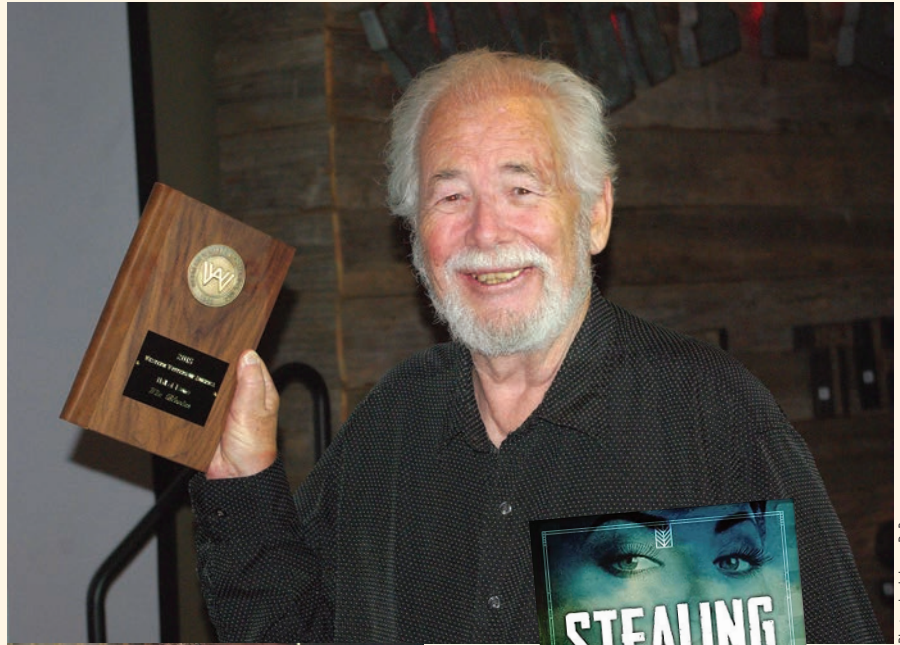
Over his long career Blevins wrote nearly 40 books, among them *Stone Song: A Novel of The Life of Crazy Horse*, which was nominated for a Pulitzer Prize. Others included the historical fiction *Rendezvous Series*, set in the West's most spectacular landscapes. Blevins's wife, novelist Meredith Blevins, coauthored several of his later books. He was also the author of a dozen successful screenplays.

Born in Little Rock, Arkansas, Blevins was an honors graduate of Columbia University, where he earned a master's degree, and the Music Conservatory of the University of Southern California. He began his writing career as a music and drama critic for the *Los Angeles Times* and became the principal entertainment editor for the *Los Angeles Herald Examiner*.

He also served as the Gaylord Family Visiting Professor of Professional Writing at the University of Oklahoma. For 15 years he was a book editor for Macmillan Publishing and TOR/Forge Books.

Blevins died in Scottsdale, Arizona. He is survived by his beloved wife Meredith Blevins. He leaves four children, Pam Blevins Hinkle, Adam Blevins, Ethan Blevins, Allegra Lynch, and eight grandchildren: Ruth, Aletha, Henry, Peter, Holly, Ben, Caleb and Sienna. His family plans a private celebration of his life.

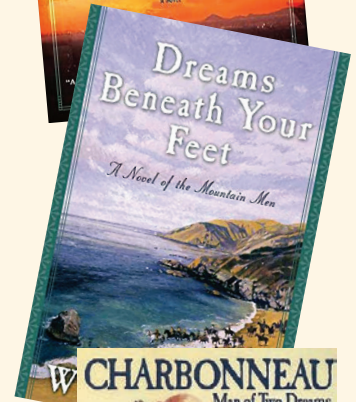
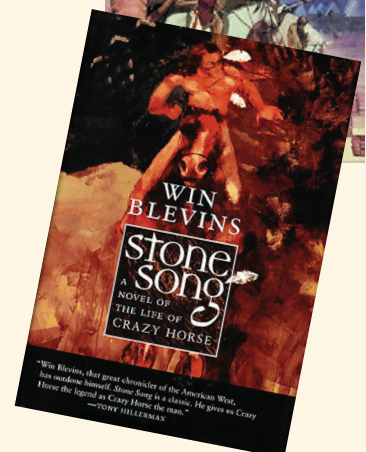
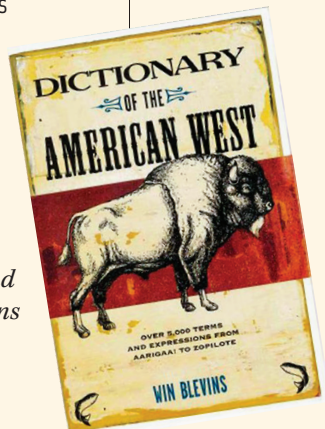
—Stuart Rosebrook and  
Meredith Blevins



Photos by Johnny D. Boggs



Win Blevins received the Western Writers of America's Owen Wister Award and was inducted into the Western Writers Hall of Fame in Lubbock, Texas, in June 2015.



## Dana Delany

The woman who wanted the West tells her side of the story of Tombstone and more.

**I**'m a huge fan of the Western," Dana Delany says. "I just feel like they define America. I love all the Anthony Manns, all of the John Fords, the Budd Boettichers."

Not a sentiment you might predict from a Connecticut girl. Nor might you guess that she discovered the genre while attending the prestigious Wesleyan University, one of the three "little ivies."

"It's more of an academic school than a theater school. But they had a wonderful film department. I took a course on Western films, and that's where I discovered one of my favorite films of all time, John Ford's *My Darling Clementine*, which of course is the Wyatt Earp legend, in [Ford's] way of telling it."

*Tombstone* was her first Western, but not her first period picture. She'd been busy guesting on soaps, episodic TV and small films when, in 1986, *Liberty*, a three-hour TV movie about the building of the Statue of Liberty, was announced. Being of Irish heritage, the role of Moya Trevor, a just-off-the-boat immigrant, appealed. "Pete Hamill had written it; he was the professional Irishman and a great storyteller. I loved it because my grandfather, John Delany, was actually born in Brooklyn in 1885, before the Statue of Liberty even went up. My Broadway debut had been in an Irish play called *A Life*, and I'd had to do an Irish accent on that. I read the script for *Liberty*, and I don't think they were interested in me. I was like, 'I'm gonna get this! So I flew myself to Baltimore, auditioned for it, and I got the part. And I ended up just loving working with Richard Sarafian, the director, who of course did some fantastic movies,' including *Man in the Wilderness* and



After winning two Emmy Awards for Best Actress on *China Beach*, Dana Delany was cast in *Tombstone* as Josephine Marcus. After reading Kevin Jarre's script, she understood what a classic role it was for an actress who loved Westerns and historical period dramas.

All Photos Courtesy Buena Vista Unless Otherwise Noted

*Vanishing Point*. "And there were so many young actors in that who went on to be great big stars. I remember doing scenes with LeVar Burton and Angela Bassett, Carrie Fisher and Chris Sarandon."

Delany was busy with a wide variety of roles over the next eight years, notably

five seasons as Colleen McMurphy on ABC's *China Beach*, for which she won two Emmys. "Well, when I read the script [for *Tombstone*], I thought, 'This is me!'" After peals of laughter, she added, "People said to me, 'Was that written for you?' I mean, I've said these

lines: I've said the line about room service!"

**Wyatt Earp:** *What's your idea of heaven?*

**Josephine Marcus:** *Room service.*

"Josephine, she was an actress. She wanted adventure. She wanted a man with adventures. She liked to sing, she liked to dance. She was an equal to the man, and yet she was still a woman: it was a great, great character."

### A GREAT SCRIPT AND CAST

But, no, it wasn't written for her. "It was written for Lisa Zane. She was [writer/director] Kevin Jarre's girlfriend, and she's a wonderful actress. She actually looked a lot like Josephine Marcus, and Lisa could dance and sing and ride horses. Unfortunately, because it was Kevin's first directing job, the studio thought it would give him too much power to have his girlfriend play the part. I lucked out, getting that part. I know that Lisa would've been great in it.

"It was very exciting, because when I met with Kevin, you could tell how impassioned he was about it. And it was already cast with so many incredible actors, so that I already knew I wanted to be in it. I loved Westerns, and I'd always wanted to work with Kurt Russell. I had just done *Housesitter* with Goldie [Hawn, his life-partner], so I had met him on the set, but to get to work with him was a childhood dream-come-true. I grew up watching Kurt, and I always had a huge crush on him—and I still have a huge crush on him. I think he's a wonderful actor. He's wonderful in the movie. And he's just such a giving performer and a team player; he's what I have always aspired to be as an actor. He has a good time, he cares about everybody, he doesn't do any kind of star bullshit. He's

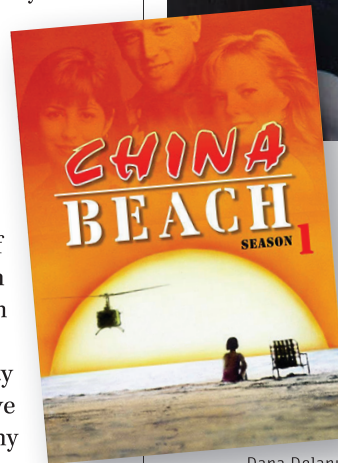
just a good person, and working with him was really the highlight for me.

"Val Kilmer, I had done a little benefit production of Shakespeare's *The Comedy of Errors* with him. And I will never forget him on that movie because his father had just died, so he was grieving. And he came to the table-read, and he had the cup right there on the table. He had the coin on the table: he came in knowing exactly what he wanted to do, and he was in character. So it was just fascinating to watch. I loved Powers Booth; he and I went on to do *True Women* together. And Billy Zane was wonderful. And Jon Tenney, who played Behan, who Josephine was also involved with, he is still a very good friend of mine. Stephen Lang was already a friend, and I knew Jason Priestly. I knew Dana Wheeler-Nicholson (Mattie Earp), and I loved Paula Malcomson (Allie Earp). It was such a 'boy' movie, you know, and the boys were taking their cowboy roles very seriously. So the women had to kind of form their own little union just to protect ourselves from all that testosterone."

About preparing to play Josephine, she says, "I love doing research. It's one of my favorite things about being an actor. And at that time there was no Google. I ordered *I Married Wyatt Earp*, her autobiography, and I devoured it: that was my Bible. Of course we found out later that it was very much the John Ford thing: 'When the legend becomes the fact, print the legend.' It mattered to her greatly what her image was, and her legend, and also Wyatt's legend. So we now know that she embellished and burnished and made things a little bit prettier than they actually were. She didn't come from a wealthy family in San Francisco, and she was possibly a prostitute, and ran away from home when



When Delany was picked to play Josephine Marcus in *Tombstone* in 1993, she had just completed five successful years as Colleen McMurphy in the ABC series *China Beach*. She won her first of two Best Actress Emmy Awards for the role in 1989.



Dana Delany Photo Courtesy Alan Light/  
"China Beach" Poster Courtesy ABC Pictures

she was 14, headed southwest. And knew Johnny Behan beforehand, and probably was being kept by him. But it doesn't matter because we printed the legend."

### LEATHER AND LACE

Delany's riding in the film is impressive, especially racing Kurt Russell while riding sidesaddle. "I was cast kind of late into the process, and I was not a rider, definitely not a sidesaddle rider. When I was a child, at camp, I had a horse roll on me. Tragically, I did not get back on the horse as you're supposed to do. So I had to sort of unlearn my fear



In the fall of 1985, Delany was cast as Irish immigrant Moya Trevor in *Liberty*, her first major ensemble period piece. Pete Hamill scripted the TV movie about the building of the Statue of Liberty, which attracted a major cast including Chris Sarandon, George Kennedy, Carrie Fisher, LeVar Burton, Frank Langella, Claire Bloom and Angela Bassett.

Courtesy NBC Television



Delany, a great admirer of her leading man Kurt Russell, fondly remembers working opposite Russell's Wyatt Earp on *Tombstone*, and if given the chance, would like to do a follow-up Wyatt and Josephine Western.

about horses for *Tombstone*. And I did; I'm very proud of myself. I had a wonderful stunt person named Teri Garland, and she did a lot of it for me, and made me look good. I just would straddle [the horse], and because I was wearing those long skirts, they built me a fake leg to go sideways."

Then there were her costumes. "I think there's a part of me that is from another time. I've always felt like I was from a

different era. And something about the costumes just makes the character. The costumes in *Tombstone* were probably the best, most authentic costumes I've ever worn. Joseph Porro was the designer, and they should be in a costume institute or even the Smithsonian. It's a shame that they got purloined by various people when we wrapped. Kevin Jarre really insisted on authenticity to the point where Joseph had a corset designed specifically for me.



1881 was not the best period fashion-wise for women, but he was so clear that it had to be authentic. And Kevin Jarre believed that a lot of the clothes in (the town of) Tombstone, if you could afford it, came from Paris; it was not the dirt town that people thought. So they were very fancy, and built from scratch, and stunning, really works of art. I think my favorite was that silver dress in the saloon; we called it the screen door dress. I have to say, and I owe it to Joseph, I did get one piece from the movie, that I am honored to have, which was the black velvet cape that I wore when it was raining, and I'm in the middle of the street, screaming for Wyatt. I do have that cape."

### CHANGES AND CHALLENGES

It was famously not an easy shoot. "I truly believe that if it is a difficult shoot, the movie is better for it. I've seen that happen over and over again. When it's a really difficult shoot, there is something about the energy behind that, and people are on their toes, and everybody's antenna is up. That somehow elevates the movie. Whereas sometimes when it's a really fun, nice shoot, the movie's just okay."

About a month into filming, Jarre, behind schedule whether from inexperience or sabotage, was fired. But he'd directed several of Delany's scenes, including when Behan and the cowboys stop the stagecoach and find Josephine and the dead Fabian, murdered for defending her. "That was another hard day because all the cowboys were there, we were losing the light, and we had to shoot in both directions. And I don't think we got it; I think they had to go back another day. [Jarre] directed the scene where [she and Earp] meet, the



Delany remembers that she had to reset her “seat” for the riding scenes in *Tombstone*, as she had not been astride since she had a traumatic horse accident as a girl. The dramatic riding scenes were directed by George Cosmatos on Mt. Lemmon in the Coronado National Forest north of Tucson.

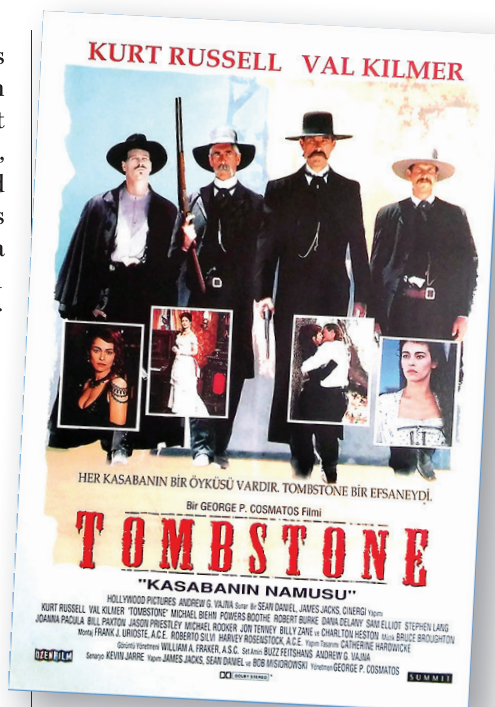
‘fortuitous’ scene. And a lot of horse stuff up, up, up in the mountains.”

After Jarre was fired, she says, “We had a few days where we didn’t have a director, and Kurt was definitely the cheerleader, keeping everybody’s morale up. Then they brought on George Cosmatos. And it was hard because you have a new

director who’s trying to set his tone. His first day they wanted to start easy, which was a little unfortunate for me: his first day directing was all of my big scenes, especially the big love scene in the field with me and Kurt. It was kind of like, ‘let’s do the girl stuff first; let’s get that outta the way.’ It wasn’t really fair to me, you know? I probably should have fought for myself a little bit more. Mostly his direction to me that day reminded me very much of what Lawrence Olivier said to Marilyn Monroe (“All you have to do is be sexy, dear Marilyn.”). George said to me, ‘Just be fun! Just be girly! And I was like, oh my God!’

“But I ended up really liking George, and he and I got along great. He was in a very difficult position, but I knew that he was highly sensitive underneath it all. He really wanted to make a good movie, and he cared deeply about it. I’m sure there’s always going to be camps, pro or con against George. But in my mind, he really cared about it.”

Writer John Fasano was brought in to cut the script down, and several major male characters had their roles drastically altered. Delany doesn’t remember any big changes, although, “I have to be honest with you; I’ve only



While the majority of the American movie posters for *Tombstone* promoted only the traditional male roles of the Earp brothers and Doc Holliday, some of the international distributors, such as this one for Turkey, added Dana Delany and Joanna Pacula to the posters.

seen the movie once. I don’t really like watching myself. And all I could see was the things that I wish I had done, because like I said, almost all of my big scenes were shot in one day. I feel like now I could go back and watch it.”

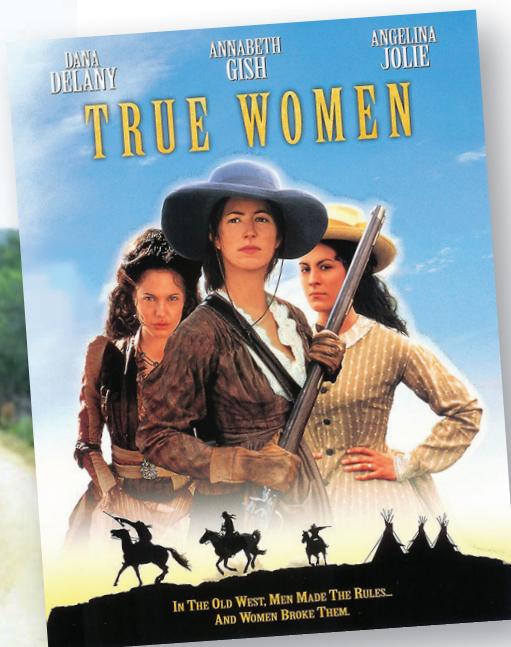
Although Jarre was off the *Tombstone* set, he still let Delany know what he thought. “There are two things that Kevin was not happy about changing. One was that I sang ‘Red River Valley.’ Originally it was ‘Frankie and Johnny,’ which Kevin thought was more right for the period. But George didn’t really like the song, and it’s not an easy song to sing. I mentioned ‘Red River Valley’ because one of my favorite Westerns was *Red River*—a great Howard Hawks movie. So I said to George, ‘My father and I used to sing ‘Red River Valley.’ And he said, ‘Oh, I like that better. Let’s do that.’ So I sang ‘Red River Valley’ slightly in an homage to my own father.

“The other thing that changed, and you are the first person that I’m ever telling this, was when I got off the coach for the first time in Tombstone,” and saw Wyatt Earp in the distance. “I say that line, ‘Who is that tall drink of water?’ And



Delany, a veteran of ensemble film and television casts, identified with screenwriter Kevin Jarre’s interpretation of Josephine Earp, a strong, free-spirited woman, who also happened to be an actress.





In 1997, Delany was cast as Sarah McClure opposite her *Tombstone* costar Powers Boothe as Bartlett McClure in the CBS Western miniseries *True Women*.

Courtesy CBS Television

then I say, 'I want one.' Kevin wrote 'I want one,' which is a fantastic line, and it says everything about Josephine. But the original first line was, 'Who is that tall man over there?'" They'd shot it that way. "And then somebody on the crew said, 'Why don't you just call him a tall drink of water?' I said, 'Oh, I like that!' And George ended up using that. And [producer] Jim Jacks, who's no longer with us, said to me, 'Why did you change that line? Kevin's not happy about that.' I said, I don't know. Someone told me to say it."

Recalling some of her favorite memories from *Tombstone*, Delany said, "Catherine Hardwicke—her sets were fantastic. I loved meeting her, and she and I are still friends, and it was great to work with her. And what a great dancer Sam Elliot was! He could two-step as good as any cowboy, and just as gentlemanly."

Looking back on *Tombstone*, she says, "I think its reputation has grown; people have come to appreciate it more. In the beginning a lot of people didn't like my performance in it, and now I get a lot more compliments. If a man comes up to me and says, 'I just gotta tell you,' I know they're going to talk about *Tombstone*; and women will talk about *Desperate Housewives*."

"I did a movie called *Spin* (2003) that Jamie Redford, Robert Redford's son, directed, with Stanley Tucci. And it was wonderful to be back in Tucson. I really have great fondness for that town, and Old Tucson. I like that whole area of Arizona."



## BACK IN THE SADDLE

Four years after *Tombstone*, Delany starred in a Western miniseries that was as much a “girl” movie as *Tombstone* had been a “boy” one. “Yes. I was very happy to have it reversed. *True Women* was the female pioneer story, how the women settled Texas. It was a true story based on Janice Windle’s family, and I was playing her—I think—great-grandmother. So that was wonderful. And it gave me a chance to actually ride the horse, get out of that sidesaddle, and I got to carry the gun this time. I got to work with Powers [Boothe], which is great. And of course, it was the only time in my career I will ever have top billing over Angelina Jolie. I think she was 19 years old, and she was a star even then. And that’s when I first met Annabeth Gish. She was to become a lifelong friend.”

Not only was the story about women, but it was also directed by Bob Fosse dancer-turned-actress-turned-director Karen Arthur. “Her husband (Tom Neuwirth) shot the movie. He was the D.P. What I like about when actors

direct is they trust that you know what you’re doing. They don’t try to get in your way. They just try to create a situation where you’re comfortable. And I appreciate that.

“Michael Greyyeyes was in it; he’s just gone on to do wonderful things. I think if the miniseries were made now, we would have to revise some things, because it was a bit of that cliché of the ‘Indian and the white woman having the romance that can’t be,’ kind of thing.

“I really love my character. I loved Tina Majorino, who played the young Annabeth. It’s just a great story. And the final line, we’re at the grave site and I say, ‘We endured.’ And I think it’s just such a great finish to a woman of the West story, because they did, man, they endured.”

Earlier this year she starred opposite Sylvester Stallone in the contemporary Western series *Tulsa King*. He’s a paroled New York gangster deported by his own mob to Oklahoma; she’s the lovely divorcee rancher who’s boarding his horse, and succumbing to his charm. “It was fun. I’d never been to Oklahoma before, and a great thing about being

an actor is that you get to discover your own country. We mostly shot in Oklahoma City during the summer, and it was 110 degrees every day, which is fine by me, but I don’t think Sly liked it as much. It’s a Taylor Sheridan-produced Western, and I think we all thought we were doing, like, a *Yellowstone* drama. I remember going to the premiere in New York, on the red carpet, and then I watched it, and I thought, it’s a comedy! With a lot of violence, but it’s funny. But Sly knew it was comedy. I really, really like working with Sly. He’s very smart, and he knows what he is good at. He is on the set before anybody. He is prepared. He’s ready to go. He’s happy to work every single day. He just loves doing what he does.”

Would she want to do another Western? “Oh, I would do a Western anytime. It would be so much fun just to be the old lady with the braid down her back”

Both Josephine Marcus and Wyatt Earp lived into their 80s. Would she be interested in playing a more mature Josephine? “Yes! Wouldn’t it be great if Kurt would do it? I would love that! Kurt and I could be in mining towns in California and Nevada. We could be this married couple that have squabbles around the campfire. Then he could go to Hollywood and hang out with the stars there. Oh, my God, I would love it. It would be so much fun!”

## DVD REVIEW

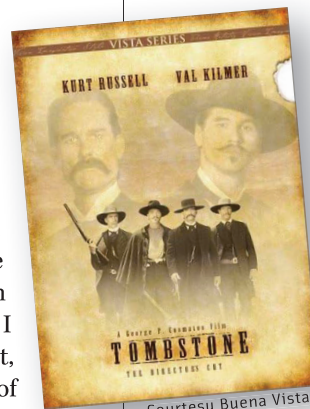
### TOMBSTONE—THE DIRECTOR’S CUT

(Hollywood Pictures–Vista Series; \$31.11) I’ve never reviewed a 19-year-old DVD before, but luckily, many copies of the *Tombstone Director’s Cut*—never released as a Blu-ray—are available online. While there’s not a lot of difference between the released film and this four-minute-longer version, George Cosmatos’s audio commentary definitely makes *Tombstone* worth buying again. Scene by scene, shot by shot, his explanations of hundreds of

choices made for camera placement, use of color, costume—all the film’s visual elements—disprove the claim that Cosmatos was no more than a traffic cop on the set. He cheerfully details shooting down and passing it off as dusk, the cuts that helped—removing the kiss from Wyatt and Josephine’s riding scene—and the ones that hurt. Fascinating!



**Henry C. Parke**, Western Film and TV Editor for *True West*, is a screenwriter, and blogs for the INSP Channel, and at [HenrysWesternRoundup.blogspot.com](http://HenrysWesternRoundup.blogspot.com). A book based on his *True West* columns, *The Greatest Westerns Ever Made*, will be published by TwoDot in spring 2024.

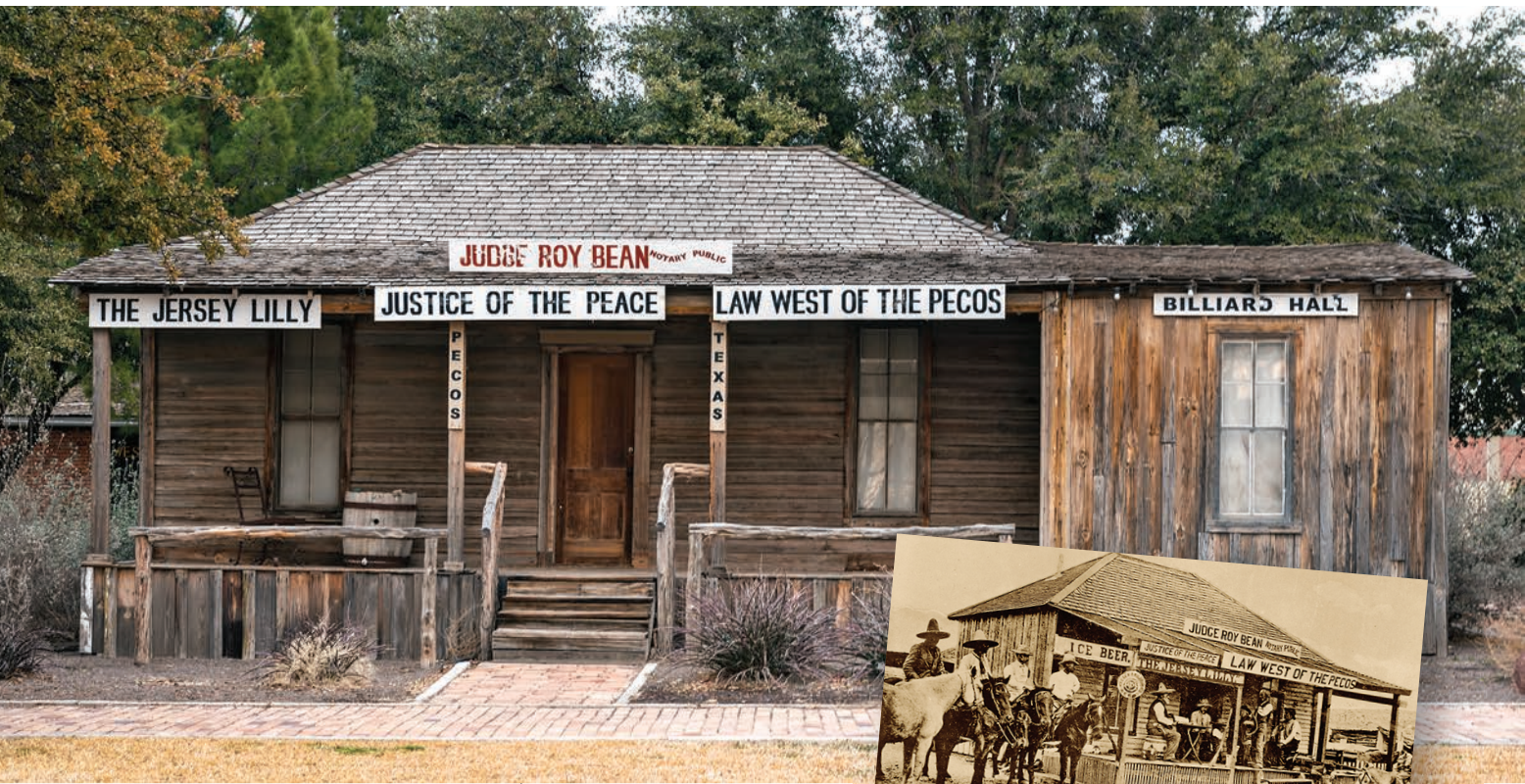


Since Delany’s first television role in *Ryan’s Hope* in 1978, the veteran actress has shared the screen with many of the most prominent leading men in Hollywood. Her latest costar is Sylvester Stallone in Taylor Sheridan’s *Tulsa King*.

BY PETER CORBETT

# Pecos, Texas

*A cow camp grew up from a cattle trail crossroads.*



**P**icture Horsehead Crossing of the Pecos River with a herd of parched cattle stampeding to the water along its steep banks after a dusty 75-mile slog from San Angelo. It's two years after the Civil War and this is the first of many cattle drives on the Goodnight-Loving Trail.

The drovers lost crushed cattle at the river crossing, and calves were left behind on the trail from San Angelo. Ultimately, they succeeded in driving the Texas longhorns to Fort Sumner, New Mexico, and Colorado.

"That first cattle drive was around the Fourth of July, and it must have been hotter than hell," Texas historian Kirby Warnock said.

That dramatic chapter in Western history was the basis for Larry McMurtry's Pulitzer Prize-winning novel *Lonesome Dove*.

The Pecos County Historical Commission considers Horsehead Crossing the second-most iconic historical site in Texas, just after the Alamo. It was also a crossing for the Butterfield Overland Mail stagecoach in 1858-61 and a stop on the Comanche Trail.

The commission is sponsoring a Horsehead Crossing Celebration at the Pecos River ford on October 27-29. It's a rugged campout at the remote site.

The nearby town of Pecos, northwest of the crossing, was a cow camp established with the arrival of the Texas & Pacific Railroad in 1881.

Today, Pecos is a town of 13,000 that celebrates its frontier West Texas history. The chamber of commerce and visitor center are in the 142-year-old railroad depot that also houses a Rodeo Hall of Fame.

A 1935 replica of the Jersey Lilly, Judge Roy Bean's infamous courtroom and saloon in Langtry, Texas, is the centerpiece of Pecos's Centennial Park.

Jersey Lilly Courtesy The Lyda Hill Texas Collection of Photographs in Carol M. Highsmith's America Project, Library of Congress/Historic Photo Courtesy Library of Congress

Pecos claims its West of the Pecos Rodeo, first held July 4, 1883, is "The World's First Rodeo." It has run continuously since 1929.

The West of the Pecos Museum occupies an 1896 saloon and the 1904 Orient Hotel. The three-story hotel has exhibits of Native American artifacts and rodeo, ranching and railroad memorabilia.

Centennial Park in Pecos is home to a recreated Judge Roy Bean saloon and courthouse. Bean was a corrupt justice of the peace who dispensed frontier

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The Goodnight-Loving Trail, Chisholm Trail and Butterfield Route are all part of Pecos, Texas, history. When riding over this rough country all a cowboy needed was a good dog, a horse and a whip to drive his herd. Visit the legendary saloon inside the Orient Hotel at the West of the Pecos Museum, the grave of 'Gentleman Gunfighter' Clay Allison and the Jersey Lily courthouse where Judge Roy Bean, known as "the Law West of the Pecos," carried out his brand of justice. Discover the history by walking the Pecos Boot Trail, amongst the Home of the World's First Rodeo.

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The Pecos Rodeo's first year was in 1883. The "World's First Rodeo" has not missed a year since 1929. The award-winning rodeo will next be held June 19–22, 2024.

All Images Courtesy Jerod Foster/Pecos CVB Unless Otherwise Noted

Housed in the historic, three-story Orient Hotel and No. 11 Saloon, the Pecos Museum has numerous exhibits of frontier life, including a Western bar (below). The railroad room holds memorabilia dating from 1881 to 1909, and the saddle room has period saddles and tack.



Balmerhea State Park (left) is a local landmark and an oasis from the summer heat a short 43-mile drive southwest of Pecos.

Chris Zebo, Courtesy Texas Tourism



A good day trip from Pecos is to Fort Davis National Historic Site (right), which regularly hosts living history events with docents in period costume.

Courtesy nps.gov



90-minute drive from Pecos, is Fort Davis National Historic Site, which was founded in 1854 to protect early travelers on the San Antonio to El Paso Road.

In Western culinary history, Pecos is also home to the Frying Pan Ranch Chuckwagon. Stop by the West of the Pecos Museum to see the historic Scarborough/Linebery family's chuckwagon. It was used by the Scarborough family for more than a century. Evelyn and Tom Linebery donated the working chuckwagon to the museum.

justice out of his Jersey Lily saloon in Langtry, 180 miles southeast of Pecos. He proclaimed himself "the only law west of the Pecos."

The saloon had no jail. Judge Bean sent prisoners to Fort Stockton, the county seat of Pecos County, said Warnock, Pecos County Historical Commission secretary.

The city of Pecos is in nearby Reeves County, which causes confusion for outsiders interested in West Texas history.

Visitors to Pecos may want to check out the historic attractions in nearby Fort Stockton, including the historic fort and the Annie Riggs Memorial Museum. Also worth a visit, just a

Pecos visitors also might want to explore the city's Boot Trail. It includes nearly two dozen, larger-than-life-size boots that have been decorated by different businesses and organizations.

Stop by the chamber of commerce office to pick up a Boot Trail Guide. Find all of the boots and get a stamp at each of the sponsoring businesses. Bring back

the Boot Trail Guide with all the stamps in it to pick up a Pecos prize.

Lastly, don't miss the 77th annual Reeves County Fall Fair the weekend of October 7.



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

## WHERE HISTORY MEETS THE HIGHWAY



The Pecos Rodeo Hall of Fame exhibits in the city's visitor center chronicle the history of the rodeo since its first competition in 1883.

### FIRST STOP

Pecos Area Chamber of Commerce Visitor Center in the Texas & Pacific Railway Depot, 100 E. First Street. The depot also features a Rodeo Hall of Fame.

[visitpecos.com](http://visitpecos.com)

### HISTORIC HOTEL HOUSES MUSEUM

The West of the Pecos Museum is in the former Orient Hotel and the adjacent No. 11 Saloon.

[westofthepecosmuseum.org](http://westofthepecosmuseum.org)

### JUDGE ROY BEAN'S REPLICIA COURTHOUSE

Pecos's Centennial Park features a replica of Judge Bean's courthouse/saloon, created in 1935.

[westofthepecosmuseum.org](http://westofthepecosmuseum.org)

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

# TODAY'S ART OF THE AMERICAN INDIAN

## NO LONGER JUST ABOUT YESTERYEAR



In the 19th century, art of the American Indian was usually viewed through the canvas and brush of White Americans. Think George Catlin, the Pennsylvania-born lawyer turned self-taught painter whose trips West produced some 500 portraits, landscapes and other depictions, not to mention artifacts, that he eventually showed in America and Europe.

Or Frederic Remington's *Sioux Chief* or *Captured*, both part of the Sid Richardson Museum's

permanent collection in Fort Worth, Texas. Or famed "cowboy" artist Charles M. Russell's 1912 masterpiece *Lewis and Clark Meeting the Flatheads in Ross Hole, 4 September 1805*, which hangs in the House of Representatives chamber in the Montana State Capitol.

Fast-forward into the early 20th century, when Navajo (Diné) rugs and kachina dolls (though kachinas originated with the Hopis) were the rage; into the 1970s with the boom of the

*Buffalo Hunt* by Woodrow Crumbo  
Smithsonian American Art Museum,  
Washington, D.C.

Courtesy SAAM

contemporary "Southwest pop" movement; to the rise in attendance at Native American Indian art shows in the 1990s. Santa Fe (New Mexico) Indian Market dates to 1922, but others came along, including Phoenix's Heard Museum Guild Indian Fair and Market (1958, becoming a

**Western Spirit: Scottsdale's Museum of the West, Scottsdale, Arizona**



True West's 2023 Museum of the Year, Western Spirit: Scottsdale's Museum of the West, has one of the finest Western art collections in the American West, including (l.-r): Cyrus E. Dallin's *Appeal to the Great Spirit*, 1912; Oscar Berninghaus's *Return of the Traders*, Taos, New Mexico; E. Irving Couse's *The Pottery Decorator*, 1924; Joseph H. Sharp's *The Governor's Son*, c. 1927; Bert Geer Phillips' *Hunting the Turkey*, c. 1920s; and J. Clinton Shepherd's *Indian on Horseback*, c. 1927.

All Artwork Courtesy the Peterson Family Collection, SMOW, Scottsdale, Arizona



*Pursuit of the Buffalo* by Andy Thomas

Courtesy Andy Thomas, Maze Creek Studios

juried show 10 years later) and Indianapolis's Eiteljorg Indian Market and Festival (1993).

And today?

"I wouldn't pretend to understand the art market," historical painter Andy Thomas says from his Carthage, Missouri, studio. "After 30 years I seem to know less than ever. However, I think there has been a long-running progression toward depictions of specific tribal groups and away from a generalized American Indian.

"There are many truly talented Native American artists active today. I think we could see some really interesting works of art."

We already are.

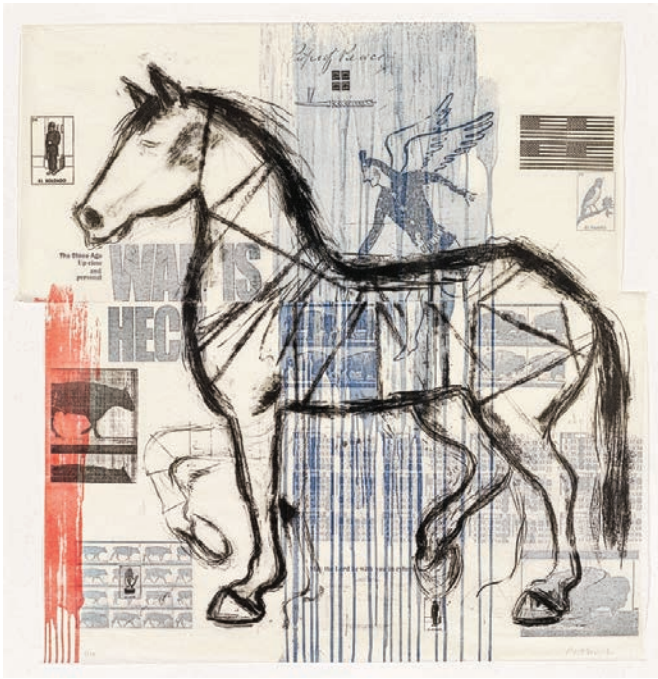
Santa Fe-based Comanche artist Nocona Burgess, known for his vibrant, modern takes on Native (not just Comanche) men, women and culture, never loses sight of his history and heritage (he's a great-great-grandson of Quanah Parker).

"I think we're seeing more resurgence," Burgess says. "[Native] artists are more in

control and can dictate what we want to paint, but there's room for everybody. There will always be room for traditional artists."

On the other hand, Diné Jerry Brown, known for his abstract takes on Diné culture, points out: "They're not going to sell my art at a trading post."

Trading posts typically aim for tourists, but Native art is growing. While there's still a market for Navajo rugs and Zuni jewelry, contemporary art is making a bold push forward.



*War is Heck* by Juane Quick-To-See Smith  
Whitney Museum of Art, New York, New York

Courtesy Whitney Museum of Art



*Quanah Numu* by  
Nocona Burgess

Courtesy Nocona Burgess

*We Are Still Here* by Jerry Brown

Courtesy Jerry Brown

“I stay in my own lane,” Brown says, “but push that line. ...Through my eyes, I can see stuff that needs to be visited.”

“Always experiment with your work,” Karma Henry, a member of the Fort Independence Community of Paiute Indians, advises today’s Native artists. “That pushes your art and you forward. We are bringing up things happening now and not 100 years ago.”

But new artists aren’t getting all the attention. All-but-forgotten artists from the 19th century are also being rediscovered.

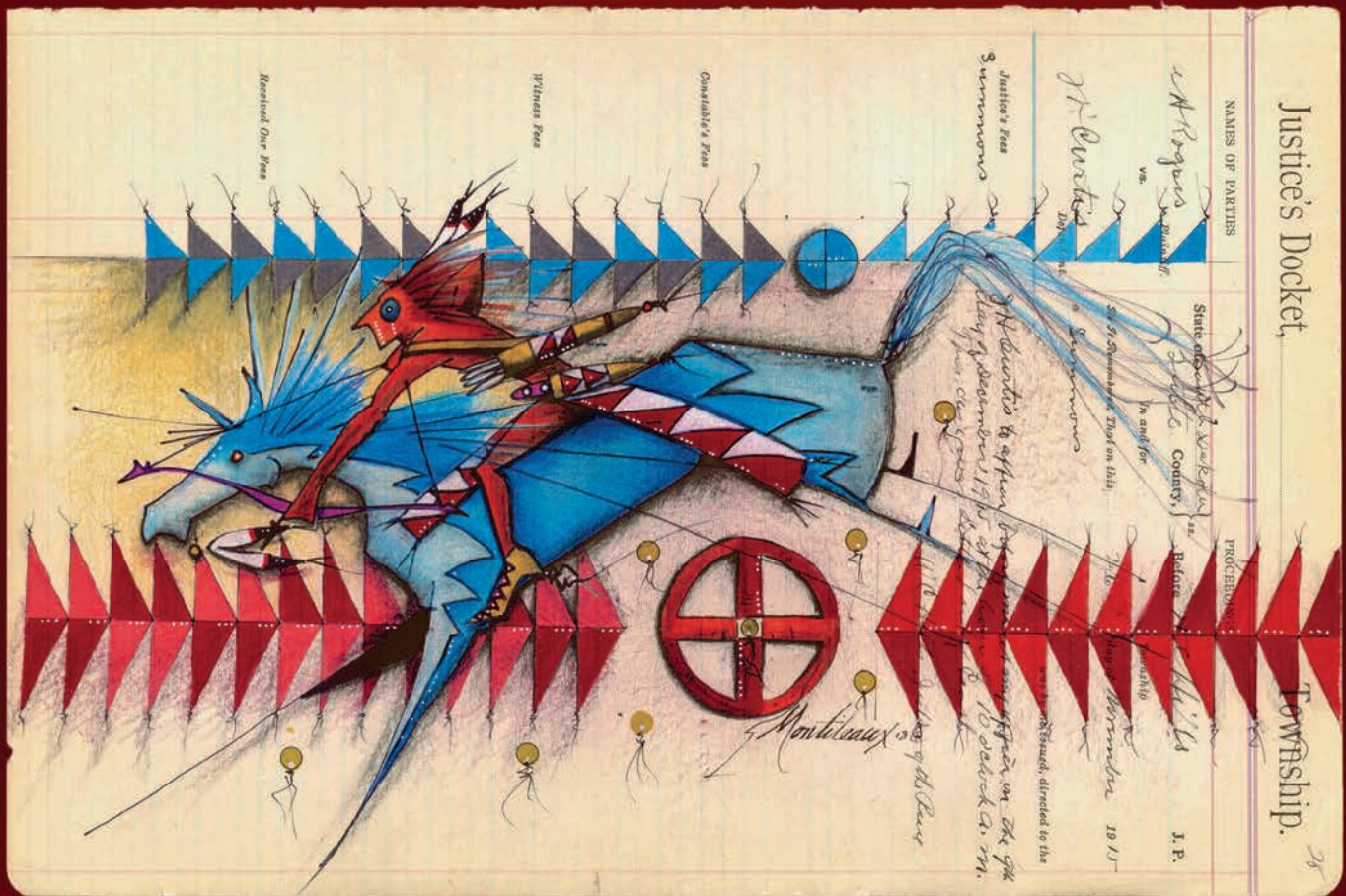
Crow scout Bíilaachia, also known as White Swan, is the subject of a 2022 biography by



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Under the Indian Arts and Crafts Act, it is unlawful to offer or display for sale, or sell, any art or craft product in a manner that falsely suggests it is Indian produced, an Indian product, or the product of a particular Indian or Indian tribe or Indian arts and crafts organization.

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

For a free brochure on the Indian Arts and Crafts Act, including how to file a complaint, please contact the Indian Arts and Crafts Board:



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*Buffalo Hunt* by Andy Thomas

Courtesy Andy Thomas, Maze Creek Studios

Rodney G. Thomas: *Bílaachia—White Swan: Crow Warrior, Custer Scout, American Artist* from McFarland & Company.

Wounded at the Little Bighorn, Bílaachia, who scouted part time for the Army until 1881 and died in 1904, created 37 drawings and paintings of his combat history.

“Confined to reservations,” Thomas writes, “no longer allowed to dance and sing, unable to provide for their families as before, forced to learn a language not their own, and with no way to retain a way of life with military skill, the people had few ways to hang onto the customs from the past. There was little they could do to

remain ‘the People’ so they resisted in a manner few outsiders understood—they drew. They were the original American artists. White Swan was one of the best.”

In Oklahoma City, the National Cowboy & Western Heritage Museum recently

updated its Native American Gallery. “It was not apparent to our average guest that we were highlighting the regional and cultural diversity of the U.S.



*Trading for the Buffalo Pony* by Sherry Blanchard Stuart

Courtesy Sherry Blanchard Stuart

*Lakota Brave* by Sherry Blanchard Stuart  
 Courtesy Sherry Blanchard Stuart



"Comanche Leader"

24" x 18"

# SHERRY BLANCHARD STUART

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West," says Eric D. Singleton,  
 the museum's curator of  
 ethnology. "It was there, but  
 most people didn't recognize  
 the differences in material  
 culture items."

Brighter paint, lighting and a  
 new layout fixed that. The gallery  
 also incorporates contemporary  
 elements in its exhibits.

"It was critical for us to  
 juxtapose old and new—  
 especially in a space dedicated to  
 Native American cultures,"  
 Singleton says. "Showing our  
 visitors that Native American  
 cultures are not living in the past,  
 but remain vibrant, innovative  
 and ever-changing is a story we  
 are committed to telling. This is a

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*Heavy Shield* (E. Sequawa, age 79)  
by F. Winold Reiss

All Images on Page 70 Courtesy Thomas Minckler Collection, "Montana: A Paper Trail"

story that should not be limited to our institution either. The story of cultural continuation is the story of humanity and a great way to contextualize history."

One of the most popular additions to the gallery, Singleton says, illustrates that: "...a beaded Darth Vader helmet by Huichol artist Álvaro Ortiz López-Puwari. Adults and children alike gravitate to it. It is something they know and can connect with. We then use it to highlight contemporary artistry and to talk about the history of bead and quill work by Native American artists."

Interest in Native art isn't just rising in the West. Mark Sublette, president of Tucson's Mark Sublette Medicine Man Gallery, points to New York's Whitney Museum of Art exhibition featuring Jaune Quick-To-See Smith, a citizen of the Confederated Salish and Kootenai Nation that closed August 13, and The Metropolitan Museum of Art's "Grounded in Clay," which reviews Pueblo pottery from the 11th century to the present day and runs through June 4, 2024.

"This is the first time in the Met's history to have a first community-curated exhibit of Native American work," Sublette says. "High-profile, groundbreaking

*(continued on page 72)*



*Crow Camp on the Little Big Horn* by J.H. Sharp

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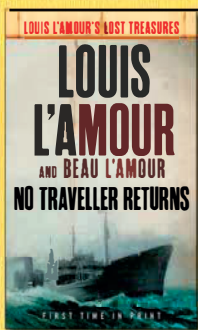
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## Michael Roche American Sculptor

Sculptor Michael Roche loves the history and the people of the American West and it is reflected in his highly collectible sculptures of Wyatt Earp, Doc Holliday and Crazy Horse. Roche, who works from his studio in Des Plaines, Illinois, has most recently been commissioned to create a statue of Deputy U.S. Marshal Bass Reeves for an award for

the U.S. Marshals Service. A student of Frederic Remington and Norman Rockwell's art, Roche is dedicated to his craft and is inspired to bring real people to life through his art.

For more information on the Illinois artist, go to [rochesculpture.shop](http://rochesculpture.shop).

All Photos by Michael Parrish, Courtesy Michael Roche



*Indian Girl* by  
Michael Roche

(continued from page 70)

museum art exhibits are spilling over into the Native art market, heightening prices with Quick-To-See Smith's work having multiple auction sales of over \$500,000."

That's not new in the West. For more than 35 years, Medicine Man Gallery has specialized in Native arts, displaying them alongside historical Western and contemporary works.

"It's nice to see the East Coast joining the West in supporting Native art," Sublette says.

Art of the American Indian can be found across the nation today, from classic and contemporary takes at The Brinton Museum in Big Horn, Wyoming, to the Booth Western Art Museum in Cartersville, Georgia, and the National Museum of the American Indian in Washington, D.C., and in galleries like Legacy Gallery (Scottsdale, Arizona), Montana Trails Gallery (Bozeman, Montana), Cisco's Gallery (Coeur d'Alene, Idaho) and The Plainsmen Gallery in Dunedin, Florida.

(continued on page 75)

Wyatt Earp by Michael Roche



Doc Holliday by Michael Roche

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*Her Heart is on the Ground* by Charles M. Russell  
 Courtesy The Gilcrease Museum, Tulsa, Oklahoma



*Timber Woman* by Nacona Burgess  
 Courtesy Nacona Burgess

*Smoke Signal* by Frederic Remington  
 Amon Carter Museum of Art, Fort Worth, Texas  
 Courtesy Amon Carter Museum of Art





## The Phippen Museum

From October 7, 2023 to February 18, 2024, the Phippen Museum of Prescott, Arizona, will exhibit “East Meets West” in the Marley Gallery, featuring the art of Chinese artist Wei Tai.

Wei Tai Art Courtesy The Phippen Museum



*My Baby* by Wei Tai



*Training* by Wei Tai

*Moses* by Wei Tai

*Reflection* by Steve Atkinson

Courtesy Steve Atkinson



*Apache Moon*  
by JaNeil Anderson

Courtesy The Phippen Museum



“It’s all storytelling,” Burgess says. “That’s what artists do.”



Johnny D. Boggs’s latest novel is *Longhorns East* (Kensington), a fictional account of Tom C. Ponting’s 1853-54 cattle drive from northern Texas to New York City.

(continued from page 72)

Even internationally known Prairie Edge—part Lakota trading post, part art gallery in downtown Rapid City, South Dakota, founded in the early 1980s by the late Ray Hillenbrand—is championing new artists with new takes on traditional Native art.

“We have many up-and-coming artists now,” general manager Dan Tribby says, adding that there’s room for traditional and contemporary art. And that room keeps growing.

“It has to be that way,” he says. “Young people aren’t going to go for just the same old way. But the future is bright. It’s really, really good right now.”

It might be contemporary or historical, abstract or photorealism, done by Native or White artists. But it’s all art.

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HellDorado Days, Tombstone, Arizona, Courtesy Keith Davis Collection

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## ART SHOWS

### TRADITIONAL COWBOY ARTS EXHIBITION & SALE

Oklahoma City, OK, October 6 through January 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

### PRESCOTT STUDIO TOUR

Prescott, AZ, October 6-8: The 16th annual tour is a celebration of the arts and the artists in the Prescott Quad-City area. It is a free, three-day event which allows you to visit private artists' studios, see the artists in action, learn how they create their art and purchase unique art for yourself or as gifts. 928-899-8845 • prescottstudiotour.com

## FILM FESTIVALS

### LONE PINE FILM FESTIVAL

Lone Pine, CA, October 5-8: Where the real West becomes the reel West, the theme of the 33rd annual festival is "When Cowboys Were King." Sunday evening, just at dusk, the entire crowd gathers for the Closing Campfire at Lone Pine's Spainhower Park. 760-876-9909 • lonepinefilmfestival.org

## GUN SHOWS

### TEXAS GUN COLLECTORS ASSOCIATION SHOW

Denton, TX, October 20-22: Held at Embassy Suites Hotel, this collectors' showcase offers historical firearms and edged weapons. 210-323-9519 • tgca.org

## HERITAGE FESTIVALS

### FALL FOR HISTORY

Wallace, ID, September 28-October 1: Revel in Wallace's vibrant history in the most colorful time of the year. Wallace's Fall for History Festival is a gala celebration of Wallace's heritage and its designation as entirely listed on the National Register of Historic Places. The event features speakers, historic home and museum tours, live theater, military reenactments and more. 208-753-7151 • wallaceid.fun

### COWBOY WAY JUBILEE

San Angelo, TX, September 29-October 1: A two-day event presents "Everything Cowboy" with Western music, Western films and TV shows and Hollywood celebrities. 580-768-5559 • cowboywayjubilee.com

### TRAILING OF THE SHEEP FESTIVAL

Ketchum, ID, October 4-8: The 27th annual community festivity commemorates and honors the history and culture of sheep ranching and herding in Idaho and the West with the Big Sheep Parade, Folklife Fair, Wool Fest, Sheepdog Trials, cooking classes and local museum exhibits. 208-720-0585 • trailingofthesheep.org

### REX ALLEN DAYS

Willcox, AZ, October 6-8: The popular annual weekend festival has events all over town, plus the annual parade, fair, gun show, tractor pull, car show, rodeos, concerts, softball tournaments and more. 520-384-4626 • rexalldays.org

Courtesy Visit Coffeyville



### DALTON DEFENDER DAYS & COWBOY TRADE DAYS

Coffeyville, KS, October 6-7: The two-day festival commemorates that fateful day of October 5, 1892, when the Dalton Gang was defeated in Coffeyville. The annual event also hosts Cowboy Trade Days featuring Indian, cowboy and Old West artifacts and more. 620-251-2550 • coffeyville.com

### COWBOYS ON MAIN

Bandera, TX, Saturdays 9:00 a.m.-1:00 p.m., October 7-28: Come sit on Redneck the Longhorn and take your picture, or visit with Kelly Scott and his chuckwagon, or take a ride in Ron Dakota's horse-drawn wagon around the town square. 830-796-4413 • banderacowboycapital.com

## OKTOBERFEST PENDLETON

Pendleton, OR, October 7: The German heritage and brew fest is held at Happy Canyon Arena from noon to 9 p.m. The proceeds from the community event support college scholarships for Umatilla County high school students. 541-276-7411 • pendletonchamber.com

## ARIZONA HISTORYMAKERS

Tempe, AZ, October 14: At the Arizona Heritage Center, the Historical League, Inc., will honor nine distinguished state leaders as Arizona Historymakers. They are Frank Barrios, Dr. Michael Crow, Angel Delgadillo, Dolan Ellis, Terry Goddard, Denise Resnik, Dr. Jeffrey Trent, Dr. Daniel Von Hoff and Mrs. Elizabeth White. 480-387-5369 • historicalleague.org

## SUNDOWN WALK WITH THE SPIRITS OF CONCORDIA CEMETERY

El Paso, TX, October 21: Walk through the 1872 cemetery to learn the history of John Wesley Hardin, the Buffalo Soldiers and other permanent residents. 915-842-8200 • concordiacemetery.org

## RED STEAGALL COWBOY GATHERING & WESTERN SWING FESTIVAL

Fort Worth, TX, October 27-29: Enjoy Western Swing music, cowboy poetry, a chuckwagon cook-off and a rodeo—all at Fort Worth Stockyards. 817-444-5502 • redsteagallcowboygathering.com

## KERR COUNTY FAIR

Kerrville, TX, October 22-25: Head to this 1857 Texas Hill Country town for a cook-off, bull rides, downtown parade and dances. 830-257-6833 • kerrcountyfair.com

## HERITAGE RAILROADS

### FALL FOLIAGE TRAIN

Baker City, OR, October 20: Photography and history fans take a ride on a vintage steam locomotive to capture the fall scenery. 541-894-2268 • sumptervalleyrailroad.org

### GEORGETOWN LOOP RAILROAD PUMPKIN FEST

Georgetown, CO, September 30-October 2, 7 & 9: Take the Pumpkin Fest train on an epic journey. Your ticket is good for a train ride, face painting, games, bounce castle, holiday characters and a free pumpkin to take home. 888-456-6777 • georgetownlooprr.com

## POETRY GATHERINGS

### DURANGO COWBOY POETRY GATHERING

Durango, CO, September 28 - October 21: An exciting, fun-filled event offers evening performances and Saturday daytime sessions. Poets and musicians from around the country perform classic and contemporary poems and songs. 970-403-4451 • durangocowboygathering.org

TWMag.com:

View Western events on our website.



**Ask The Marshall**

BY MARSHALL TRIMBLE

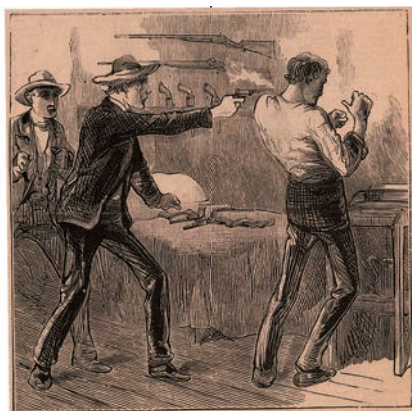
**Marshall Trimble** is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Oddities: Land of Anomalies and Tamales*; History Press, 2018. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at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

# Blood Money, Time Zones and Old West Jails

## Did the Ford Brothers ever get the reward money on Jesse James?

Joe Manriquez  
Whittier, California

Missouri Governor Thomas T. Crittenden raised \$10,000 from the railroads in hopes it would encourage Jesse's men to betray him. But Bob Ford only got \$600 to cover expenses, mostly because of the uproar over shooting Jesse in the back of the head.



JESSE JAMES, THE TRAIN ROBBER, FALLS A VICTIM TO TREACHERY—HOW HIS "PAL," ROBERT FORD, ASSASSINATED HIM FOR MONEY AT ST. JOSEPH, MO., APRIL 3.

The well-circulated *Illustrated Police News* of April 15, 1882, helped solidify public opinion of Bob Ford's cowardly shooting of an unarmed Jesse James in the back of the head.

True West Archives

issued in 1883. The brown campaign hat with small screen vents on

each side was adopted the same year.

In cold climates like those Montana winters, the fur muskrat cap was adopted and became very popular.

In the hot Southwest deserts, the troops often discarded their hot felt hats for straw. Others ventilated their campaign hats with holes.

But, regardless of military issue, soldiers in the field

## What kind of hat did the U.S. cavalry wear?

James Glassford  
Glasgow, Scotland

Styles changed a number of times. Blue kepi caps, similar to those worn during the Civil War, were issued. The kepis were unpopular because they gave no protection from the sun and wouldn't stay on.

The uniform styles changed in 1872. The thin, woolen, black campaign hat was worn. It was similar to the wider-brimmed hat worn during the war. After the first wetting, it quickly went to pieces.

Those black, German-style "Kaiser helmets" were adopted in 1872. The infantry helmets had a German-type spike on the top, while the cavalry and artillery versions had plumes, cords and tassels. Tan helmets were

often wore civilian hats purchased from the sutler's store. Comfort came first.

## In the Old West, how did one get the correct time of day?

David Fuller  
Lisbon, Connecticut

In the 1800s, the three main ways of determining the time were the clock at the center of your town, the railroads and the sun. But it was not uncommon for all three to tell you different times. Every city or town had the ability to set its own time, so 1:05 p.m. in your town could be 1:15 the next town over. In 1883, the railroads of



The Santa Fe Railroad helped establish standardized time zones in the United States to safely regulate train travel for their passenger and freight service.

Locomotive on Arizona AT&SF Trestle, ca., 1895, Courtesy USC Digital Library/AT&SF RR Timetable Courtesy Beinecke Library, Yale University



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North America set a standard time for all trains to address the danger. Industrial America grew around the railroad time system and that was generally adopted.

## Were people forced to leave their sidearms outside when entering courthouses?

*Mal Goodman*  
*Broken Bow, Oklahoma*

Most courthouses banned firearms in areas that were settled, but they might be allowed in raw, frontier towns during their pristine period. It was a local decision, in any case.

## How did Buckskin Frank Leslie die?

*Charlie Spencer*  
*Atlanta, Georgia*

Chuck Parsons and Jack DeMattos, in their excellent book, *They Called Him Buckskin Frank: The Life and Adventures of Nashville Franklyn Leslie*, present evidence that he was murdered in the Cerrito Hills of California in the fall of 1927. It appeared the killer had crushed his skull.

## What were Old West jails really like?

*Roger Payne*  
*Little Rock, Arkansas*

They varied. Some actually were trees, with prisoners chained to them. Others were quite primitive, made of wood with no windows and flimsy cells. A few were pretty elaborate. In 1874, the citizens of Helena, Montana, spent \$11,000 to build a tall red-brick structure with six cells, an exercise hall, a kitchen and a bunkhouse for the guards.



The first jail at Camp Supply or Fort Sill, circa 1868-74, was built of rough-cut lumber and timber with bars on the first-floor cell windows.

William S. Soule, Courtesy Beinecke Library, Yale University

<i>According to Kate</i> by Chris Enss <i>ChrisEnss.com</i>	<i>p. 1FC</i>	Johnson County, WY <i>JohnsonCountyWY.com</i>	<i>p. 47</i>
<i>Big Nose Kate's Saloon</i> <i>BigNoseKatesTombstone.com</i>	<i>p. 1FC</i>	Longhorn's Head to Tail <i>TexasLonghorn.com</i>	<i>p. 76</i>
<i>Big Nose Kate Whiskey</i> <i>BigNoseKateWhiskey.co</i>	<i>p. 1FC</i>	Louis L'Amour Trading Post <i>LouisLAmour.com</i>	<i>p. 72</i>
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# What HISTORY HAS TAUGHT ME

**I was raised** in southwest Michigan on a cattle farm that became a chicken farm. I prefer cattle.

**My father**, Bobby Courtney, bestowed upon me a love of history. Some of my earliest and fondest memories are of him and me touring the Gettysburg Battlefield together. My mother, Bertha, was Native American. From her I learned to ignore “color” and love people.

**Teachers** aren’t those who “can’t do, so they teach.” Whenever I hear that, I retort, “Oh, yeah? Try teaching sixth-graders. See what happens!”

**Competitive running** was how I learned goal-setting and discipline because I aimed to become world-class.

**A mentor** during my masters in history program, Dr. Alexander Burke, once challenged me when in one of my historical papers I’d written that a certain general was “skulking about” on a hill. He asked, “How do you know he was skulking?” I didn’t know. That question has guided me during my career as a historian. “How do I know?”

**A Western** I love is *Unforgiven*. I probably shouldn’t confess this, but I relate to William Munny. ’Nuff said.

**My heroes** in history are the Buffalo Soldiers. What they achieved and endured to “prove themselves” was, in my opinion, unmatched in American history. For good measure, add the amazing Bass Reeves into the mix.

**Geronimo** is the historical character I’m most fascinated by, but I can’t say I like him. Yet, I admire him. I would’ve fought back, too, but probably a bit differently.

**Giving trips down the Colorado River** was my dream job. I could’ve and would’ve done that forever, but it wasn’t conducive to being a good father.

**Teaching** came naturally to me, so for 31 years I taught in two middle schools. I still teach, but my “students” are much older (and more receptive).

**The Navajo Nation** is where I lived and worked for 12 years. I loved it and would’ve stayed longer had circumstances not interfered.

**Marriage**, for me, has been and is a blessing. If you’ve had the experience of knowing you’re with the right person, there’s nothing quite like it.

**A good cigar** is an event, not part of a habit. Whether alone or with friends, cigar-smoking requires setting aside time to enjoy the experience.

**A piece of me** still lives in northern Arizona and on the Navajo Reservation—a wondrous land with wondrous people.



Bruce Roscoe

## HISTORIAN AND EDUCATOR

**Bradley G. Courtney**, Prescott, Arizona’s “Whiskey Row Historian,” has written books and articles, and has lectured extensively on the history of that town’s famously infamous stretch of saloons that started forming in 1864. He learned in 2011 that no historian had ever academically researched Whiskey Row, even though it’s a well-known Old West landmark. Bradley’s latest book project is *The Prescott/Tombstone Connection*. Readers will learn that this connection is much more wide-ranging than just the Earps and Doc. He is married to Wendi Courtney.

**I’ve written** a thousand-plus songs. Ironically, my greatest success in that area—even though I had a Nashville agent—came after I moved to remote northern Arizona and wrote about the natural wonders there. I sold over 4,000 albums from singing to boat passengers when I gave Colorado River trips. They were a captive audience.

**Prescott** is unique because it was established where no community already existed and in a wilderness area unmapped at the time. It was designed to not only be a functioning town, but the capital of Arizona Territory. Today, it’s both a historical and thriving city with a small-town feel.

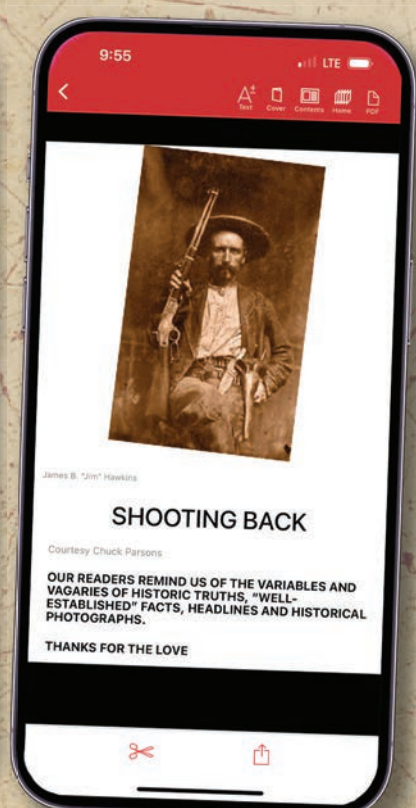
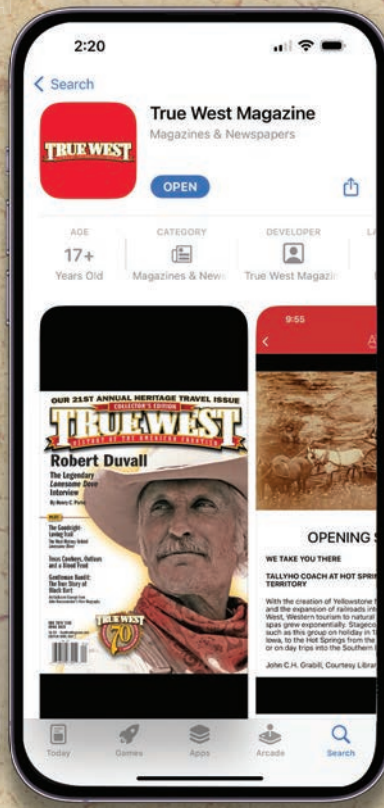
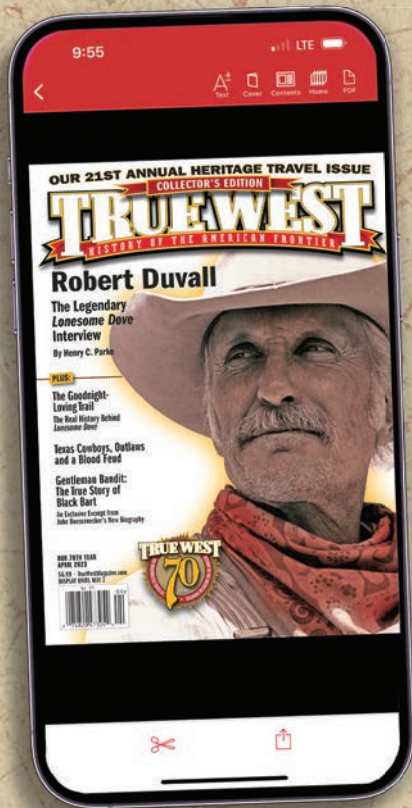
**Being a father**, along with being a husband, is the greatest honor of my life.

**What history has taught me** is that true history (versus false history) has substance. With true history we learn about the realities of humanity, and from there we can do something. When we learn that something we were told was true history is actually false, the experience loses all substance.

**History has also taught me** that true historians are a rare and unselfish breed, and form a supportive community with one goal in mind: getting it right! I’ve even had some of the best-known people in our field go out of their way to help me, a local historian. Thank you!



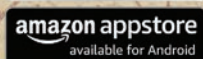
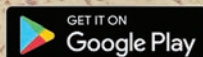
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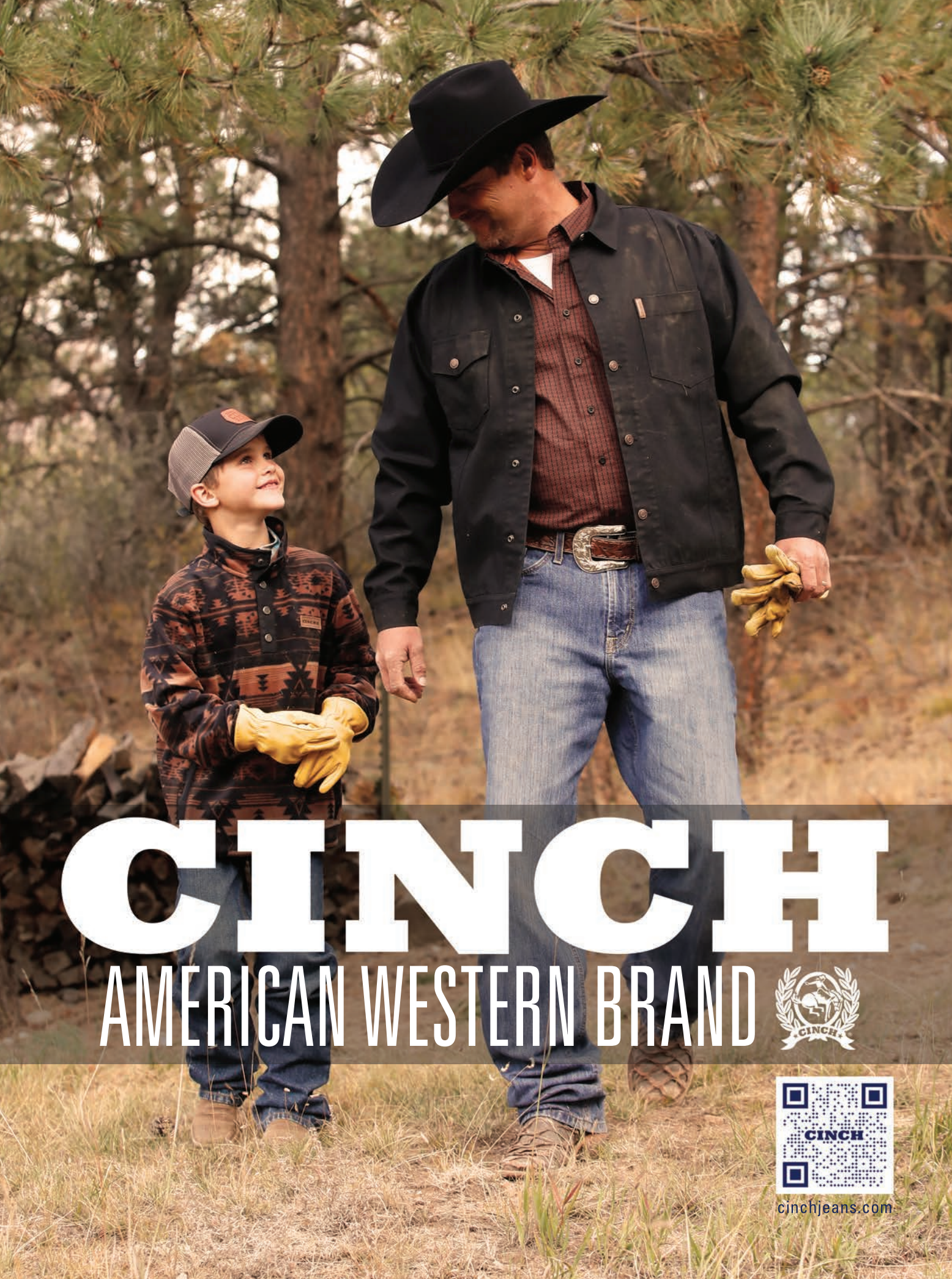


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