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The Chuckwagon
J. GOODMAN

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Philatelic Distinctions For Fray Junipero Serra

Msgr. Francis J. Weber

Statisticians have concluded that it is easier to become a canonized saint in the Roman Catholic Church than to appear on a stamp issued by the United States Postal Service. Yet within a few months, in 1985, Fray Junipero Serra achieved the harder of, these goals and made notable progress on the other.

As early as 1934, an editorial in the *Santa Barbara News* suggested that the Post Office Department "would do well to issue a special commemorative stamp" to honor the 150th anniversary of Fray Junipero Serra's death. "In the case of California, the history of the State begins with the coming of Fray Junipero Serra. "More than that, the history of the whole Pacific Coast begins with him from the point of view that he first brought civilization to this shore of the United States."

In January 1962, Mayor George Christopher asked San Francisco's Board of Supervisors to address a formal request to Postmaster General Edward Day "to publish a stamp commemorating the 250th anniversary of the birth of Fray Junipero Serra next year." The supervisors enlisted the

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The Branding Iron is always seeking articles of up to 3,500 words dealing with every phase of the history of the Old West and California. Contributions from both members and friends are always welcome.

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Editor's Corner . . .

Welcome to the Summer, 2016 edition of the L.A. Westerners' Branding Iron. This time, our leading article comes to us from Msgr Francis Weber. For those who attended his talk on the philatelic attributions for Father Junipero Serra, you may remember the efforts that went into the final product. Msgr Weber recounts these and gives us a few images of the eventual stamp that bears Serra's likeness. A very interesting story!

Secondly, Troy Kelley, an associate of member Anne Collier, concludes his story of the life and death of John Heath, this time recounting his tumultuous end in Tombstone, AZ. This is the third of three parts- the other two were in the two previous Branding Irons.

We are also entertained once more by Loren Wendt, whose poetic sample this time tells the story of Charlie's horse !

Please remember, the Branding Iron is your publication and I am always looking for and accepting new material. Please consider this your invitation to submit!

Steve Lech
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assistance of Senator Thomas H. Kuchel, who encouraged numerous other members of Congress to sign a petition to the postmaster general favoring the issuance of a Serra commemorative stamp.

Other areas in the state followed the leadership of San Francisco officials. The mayor and city council of San Buenaventura, for example, passed a resolution calling for issuance of a stamp "as a merited tribute to the implanter of civilization along the Pacific Coast." In Los Angeles, Mayor Sam Yorty wanted a stamp for the friar "historically acknowledged as the Apostle of California."

Meanwhile State Senator Eugene McAteer sponsored a joint resolution in the California legislature urging the federal government "to join a campaign" for a commemorative stamp. That resolution stated that Serra "is universally regarded by the people of California, of all denominations, as the father and founder of their great state." The McAteer resolution went on to state that "Serra, as Father President of the Mission system, was truly one of the early pioneers of California. His entire career in California covered a period of fifteen years and he can well be considered as a founder of the civilization of the West."

A further example of the grassroots support for the stamp resounded throughout the state. The Knights of Columbus called attention to "the establishment of the first Christian mission in California at San Diego, in 1769, by the famous Franciscan missionary brought Christianity, education and civilization to the Indians of California through the chain of missions."

In April 1963, the postmaster general submitted the various resolutions favoring Fray Junipero Serra to the Citizens' Stamp Advisory Committee for its deliberation. That committee, made up of representatives from fine arts, commercial arts, the engraving profession and philately, traditionally meets four times a year to select 15 or so topics or themes for stamps from a field of several thousand nominations.

The committee was charged with selecting "subjects of general interest with the most appropriate and appealing theme." Members follow broad guidelines which prohibit issuance of stamps honoring fraternal, political or religious organizations. Fray Junipero Serra was proposed as a "pioneer" rather than a religious personage.

After considerable deliberation, committee members voted against including Serra on their list of recommended stamps for 1963, attributing their decision to the "unusually large numbers of outstanding subjects" proposed. When the matter came to the attention of President John F. Kennedy, the nation's chief executive, refused to overrule the committee's decision.

In Los Angeles, the Joseph Scott Club requested that the Citizens Stamp Advisory Committee and the postmaster general reconsider their decision, but that appeal seems never to have been addressed. Father Noel Moholy, vice postulator for the Serra Cause, blamed the refusal on "political motivation." He charged the Kennedy administration with "leaning over backward to avoid religious issues," saying that the "attempt of the President's advisors to avoid the mere issuance of a commemorative stamp honoring California's founder ... is ridiculous."

In 1969, when the Post Office Department announced plans to issue a special stamp to commemorate California's bicentennial, several groups suggested that the stamp feature Fray Junipero Serra. It was pointed out that six commemorative stamps bearing Serra's portrait would be released that year by the governments of Spain, Mexico and Portugal, all of them marking the 200th anniversary of European penetration into Alta California. Postal officials failed to act on the recommendation and, instead, decided to illustrate the stamp with an illustration of the belltower of San Carlos Borromeo Mission.

Statistics released in 1973 indicated that there had been only 259 identifiable persons portrayed on the nation's stamps to that date. Catholic related themes had appeared on fifty-seven American postage stamps between 1893 and 1973, hence there was still hope that eventually the likeness of Fray Junipero Serra would find a place in that exclusive assemblage.

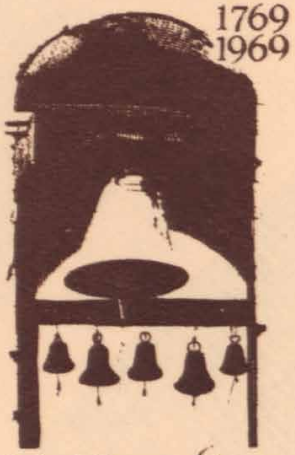
JUNIPERO SERRA

FOUNDER OF THE MISSION SYSTEM

1713 - 1784

CALIFORNIA

1769
1969



United States 6 cents

"PATRIOT AND PROTECTOR
OF THE RIGHTS OF INDIANS"

GLEN CACHET

OLD TOWN PHILATELIC CENTER SAN DIEGO CALIFORNIA 92110

AUG
22
1985

At the opening session of the Serra Bicentennial Commission, established by the California Catholic Conference to coordinate observances for the 200th anniversary of Serra's death, the issuance of a commemorative stamp was given the highest priority. The local congressman for Monterey, Representative

Leon Panetta, drafted a resolution on the floor of the House of Representatives. He was able to secure no less than twenty-seven co-sponsors from the California delegation alone. In his resolution, it was pointed out that "Father Serra's work laid the foundation of California by introducing not only Spanish Culture but also cattle, grain and fruit cultivation to the West Coast."

Other civil officials at the local, state and national level joined in supporting the notion of a Serra stamp and made their wishes known to postal officials. However, when the Citizen's Stamp Advisory Committee was approached, members appealed to the "inviolable tradition" against issuance of stamps to commemorate anniversaries of death. And they also clearly signaled their opposition to Serra's inclusion in any of the usual categories. While their action was not entirely unexpected, it was a disappointment to the many sponsors who had joined forces with the Serra Bicentennial Commission.

That the stamp was finally realized is due to the actions of a trinity of persons: Katherine Haley, Justice William Clark and President Ronald Reagan. In March 1984, Mrs. Haley approached the then Secretary of the Interior, asking that the matter be brought directly to the attention of the chief executive. Reagan, long an admirer of Fray Junipero Serra and his work in California, readily endorsed Clark's proposal for a Serra stamp issued the necessary directives to bypass the normal channels.

In October, Justice Clark led a delegation to represent the United States at ceremonies in Petra de Mallorca during which the Spanish government released its own 40-*peseta* stamp honoring Fray Junipero Serra. The importance of that event is attested by the attendance of a host of celebrities, including King Juan Carlos and Queen Sophia. It was during those festivities that Justice Clark announced that the U.S. Postal Service would also issue a stamp for Serra the following year, based on the same design used by Spain.

With the announcement that postal officials would issue a stamp for Fray Junipero Serra, a minor wave of opposition was unleashed, most of it choreographed by Americans United for Separation of Church and State. In a letter to the Postmaster General, Robert Maddox said "the nation should not entangle itself in religion.

Congressman Panetta, whose congressional district included the grave of Serra responded that "if these people think the separation clause prohibits recognition of people who have made a contribution to this country merely because they are religious, they're wrong." He went on to say that "we're not honoring Father Serra because he was a Franciscan or because of efforts to canonize him but because of his contribution to the history of California."

A spokesman for the Postal Service, Jim Van Loozen, responded that "this issue of separation of church and state has been raised in the past. It happens every year, around our Christmas stamps, for example, "when we feature classic art works that often include portraits of the Madonna and Child."

Reaction to the stamp was favorable in most circles. The Reverend Gary Jensen of the Paradise Valley Seventh-day Adventist Church, said he had "no problem with a stamp featuring a prominent historical or cultural figure." He continued: "I know the national organization is against it, but I am not as dogmatic about it. I feel that some people made a significant enough impact, outside their own faith, from a historical standpoint and the fact that they were religious figures is secondary." He concluded by observing that "the objections to the Serra stamp amount to nit-picking."

An editorial in the *San Francisco Examiner* said that "first critics raised the wall of separation of church and state high enough to prevent us from peeking over the Babe of Bethlehem. Now, if some like-minded folks have their way, that wall will keep postal patrons from seeing Fray Junipero Serra on

a postage stamp." It further stated that "one does not have to be religious "to honor and appreciate the dedicated Franciscan friar, Junipero Serra." The writers of the editorial felt that "in the Postal Service's long tradition of honoring great Americans, the Serra stamp is appropriate. But stamp or no stamp, He has living memorials - the thriving cities from San Diego to Sonoma."

That viewpoint was echoed in the January 18, 1985, issue of the *San Francisco Chronicle:* "California's beloved missionary, a figure familiar to every school child, should be allowed his place on a United States stamp." The writer reaffirmed that it was "not the intent of the Postal Service to promote the saintliness of Serra, but to recognize his spiritual role in establishing permanent settlements from San Diego to San Francisco."

Finally, a southland community newspaper reminded its readers that "it was the sword and the cross carried together-often by the same men-that created the Americas as we know them. We cannot apply today's political tests to yesterday's figures. And it does not undermine the Constitution to commemorate those who preceded us on the path to present-day society."

In the spring of 1985, the U.S. Postal Service announced that the stamp honoring Fray Junipero Serra would be a 44-cent airpost denomination. Its design was unveiled in New York City on July 1 by James Jellison, senior assistant postmaster general for operations.

Of the several speeches given on that occasion, none was more carefully worded yet eloquent than that given by Jellison who referred to Serra as "the extraordinary individual who was instrumental in introducing the Spanish culture to our country and in founding the California missions." He concluded by praising Junipero Serra as "one of our American heroes, clearly deserving philatelic commemoration."

Actual release of the stamp was scheduled for August 22 at San Diego, in conjunction with the 99th annual meeting of the American Philatelic Society. Postmaster General Paul N. Carlin, a San Diegan of Hispanic descent, joined other participants in the Convention and Performing Art Center. Margaret Sellers, Manager and San Diego Postmaster, presided at the ceremonies, which were opened by the U.S. Navy Color Guard and Band.

Postmaster General Carlin described Serra as "a great humanitarian who helped incorporate Hispanic culture into our national heritage." He pointed out how the friar helped the native peoples in many ways, spiritually, educationally and economically. But, he said, it is for his "uncomplicated humanity and tireless commitment to helping his fellow man more than anything else that we honor him today."

Numerous cachets, many of them hand-drawn and colored, were available during the afternoon hours. A letter from Richie E. Watson in *The American Philatelist* described the festive scene that took place throughout the day at the local post office facility.

> .... the whole sales area reflected the theme of the Serra stamp. When you walked from the post office lobby into the retail sales department, first thing you noticed on your way to the philatelic counter was a long table where three postal employees dressed like monks were canceling first day covers. At the philatelic counter, another employee dressed in a monk's habit was assisted by two very capable young employees. These three were pleasant and efficient, and whether you wanted one or 1,000 stamps, you received the same cordial treatment.

The jovial informality of the scene was certainly appropriate. For as the postmaster general himself noted in his address: "Today each city - and California itself - has evolved a unique character through the continuous incorporation of new ethnic and geographic populations. The core heritage of the region is still firmly based on the Hispanic culture brought by Fray Junipero Serra over two centuries ago."

The Serra stamp was the 45th of the fifty-six stamps issued in 1985. Strictly speaking,

the stamp was not a commemorative, because only U.S. citizens were eligible to appear in that category. The multicolor stamp was based on the general outline of the one issued on October 12 of the previous year by the Spanish government. Designed by Richard Schlect under the direction of Jack Williams, Postal Service Program Manager for Philatelic Design, the stamp features a portrait of Fray Junipero Serra centered between an outline of the Southern California coast and Baja peninsula on the left, and the facade of San Gabriel Mission on the right. The typography for the 44-cent international airmail stamp was executed by Bradbury Thompson.

The stamp was modeled by Frank Waslick of the Bureau of Engraving and Printing which produced it in yellow, magenta, cyan and black on the Andreotti Web seven-color gravure press. A four digit plate number appears on the selvage of each pane of fifty stamps, along with "Copyright U.S.Postal Service 1985" and Mr. ZIP in a standing position.

> The 44 cents paid postage for sending an airpost letter to any destination in the world, except Canada, Mexico, and some areas of Central and South America, the Caribbean and the Pacific.

An interesting and as yet untold sidelight in the story of the Serra stamps occurred when your speaker was shown an advance transparency by a postal official.

The shade of the Franciscan habit worn by Fray Junipero Serra (on the stamp) was the traditional brown instead of the gray worn by the earliest friars in California. The vice postulator of the Serra Cause was immediately informed of this error and, on May 18, 1985, he asked that the color plates be corrected.

Though a goodly portion of the pre-production preparation had been completed, postal officials made the necessary changes and re-issued the stamp with Serra outfitted in the proper color.

As a means of more efficiently serving the needs of the philatelic world, the Postal Service traditionally deputizes outside agencies to serve as temporary cancellation centers for commemorative stamps. Through an arrangement with the Rotary Club of North San Fernando Valley, a temporary station was established at San Fernando Mission for the purpose of canceling stamps issued for Fray Junipero Serra.

During the day of August 23, 1985, over 600 philatelists and others gathered at the Old Mission to have their stamps and cachets imprinted with the distinctive mark of California's seventeenth mission. Guesstimates place the number of different cachets featuring Fray Junipero Serra at close to a hundred. For those living in the greater Los Angeles Metropolitan District, the San Fernando cancellation quickly became a coveted collector's item.

The U.S. Postal Service's policy that neither stamps nor postal stationary can be "issued to honor religious institutions or individuals whose achievements are associated with religious undertakings or beliefs" is ignored by most of the philatelic world.

Although the Scott Catalogue bestows the proper title on Junipero Serra when it lists and describes the stamp issued to honor the friar, the U.S. Postal Service carefully and purposely omitted any reference whatsoever to his title on the stamp itself and in the literature describing the stamp. The description of Serra's ministry in the *Western Regional Bulletin* was carefully worded and avoided any reference to his spiritual orientation, except to say that he was "respected as a leader by the friars and the Spanish government.

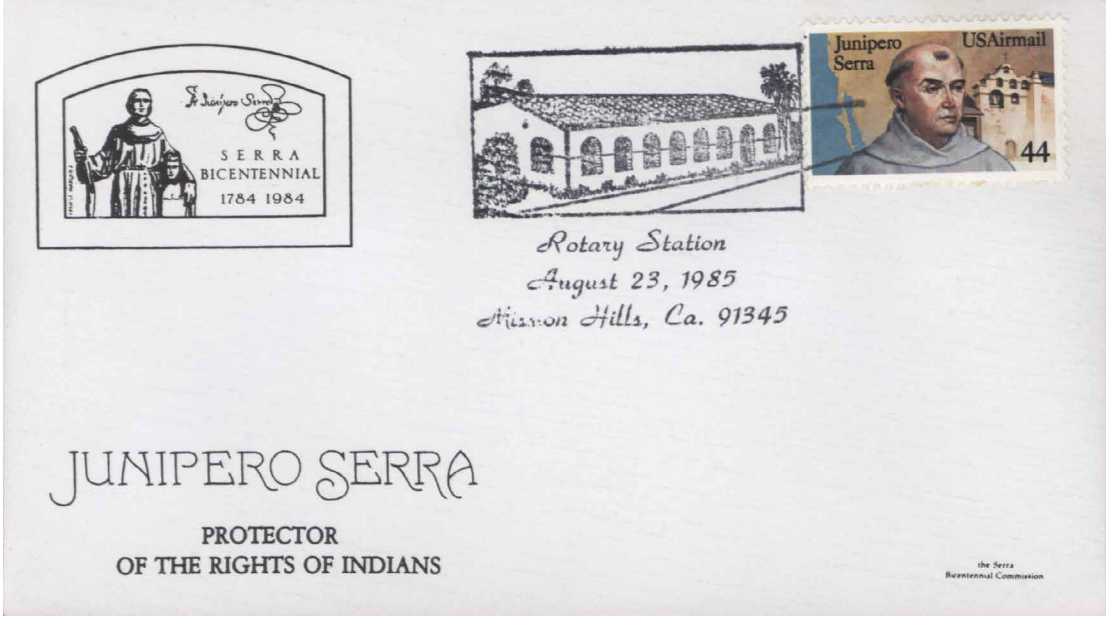
To the Indians, he was also revered " ... as a loyal and trustworthy friend." Beyond stating that "Serra's inspiration and indomitable spirit were key factors in the settler's success in overcoming a number of formidable obstacles," no mention is made of the primary work of Serra as the spiritual founder of Alta California."

It was then ironic indeed that the Junipero Serra stamp, issued to honor an historical rather than a religious figure, was awarded the coveted St. Gabriel International

Philatelic Art prize "as being the stamp that best expresses the very essence of the award, among all the religious stamps produced in 1985" worldwide.

The judges also took into account the stamp's aesthetic value and the way the message it carries is conveyed. By those standards, and others of lesser significance, the Junipero Serra stamp excelled them all.

Among all the adjectives used to describe Fray Junipero Serra, "explorer" applies as well as many others into the context of the friar's ministry along the Pacific Slope. Call him what you may, he remains the religious founder of Christianity in Alta California.



All images courtesy of Msgr. Francis J. Weber.

Fandango 2016 . . .

This year's Fandango was held at the Turners' home in Sherwood Forest, CA. Walking into the Turner household one can't help but notice the vast array of wall decorations. Mainly consisting of paintings and mounted animal heads, it's an impressive sight dwarfed only by the amazingly large backyard. A swimming pool, a bar, and a small chapel are situated comfortably with plenty of space for people or tables to occupy. The perfect location for a party. Upon arrival leis were donned to match our Hawaiian shirts. Out at the bar Mai Tais and various other drinks were served while everyone socialized. An extremely tempting collection of books were on sale, while other larger items, including a handmade set of saddle bags and a cigar store Indian, were up for auction. We dined on a plethora of tasty meats, vegetables, and fruits while soothing Hawaiian music played over everything.

After lunch the contests began. First, the Hawaiian Trivia Contest yielded lots of candy for knowledgeable Westerners. Next, the Best Hawaiian Shirt Contest began. Three men entered, wearing three very Hawaiian shirts. One shirt stood out from the rest though. It was a deep red with white flowers. Following that was the Conch Shell Blowing competition. The Westerners who stepped up to blow struggled to produce a sound. Patrick Mulvey produced a tentative trumpet from his shell and triumphed. Tragedy struck after the Conch Shell Competition when a conch fell to the floor and cracked. Last, but not least was the Hula Dancing Competition. Gary Turner danced his way to victory over your humble author, John Selmer, and Joe Cavallo. The victors of each of these contests was awarded with a lovely pineapple to take home.

A wonderful day was had by all. While it may not have been the actual Hawaii, it was probably the closest thing to it on this side of the Pacific Ocean. Warm sun, good food, pleasant people. What more can you ask for?

Aaron Tate


TURNER
SALOON

"John is Not a Humbug" Part III - "Don't Riddle My Body With Bullets, Boys."

Troy Kelley

On the night of December 8, 1883, five men burst into the Goldwater & Castaneda mercantile in the mining town of Bisbee. The five men, "Big" Dan Dowd, William Delaney, James "Tex" Howard, Daniel Kelly, and Kansas Omer "Red" Sample, were intent on robbing the store. Things went awry, shots were fired and chaos broke out on the streets of Bisbee. The event has become known as the Bisbee Massacre. The following morning Bisbee's citizens began the sad duty of preparing the victims for burial. Pregnant Annie Roberts died before midnight; the assassin's bullet taking two lives. The last-surviving victim, J. A. Nolly, clung to life but was fading fast. He would die the next day. In all, the death toll of the Bisbee Massacre would total four people and one unborn baby.

Deputy Sheriff William Daniels spent the morning of the 9th putting the final touches on his posse. A lack of volunteers wasn't the problem, every able-bodied man in Bisbee had armed himself and was ready for the hunt. However, horses were in short supply, meaning that Daniels would only be able to field a relatively modest posse. John Heath joined the group, and upon his insistence, was chosen as chief tracker. Daniels' posse rode out of Bisbee in mid-afternoon following the obvious trail of the bandits to a milk ranch some ten miles from town. The posse decided to spend the night at the ranch and pick up the trail in the morning. Their prey, however, had not stopped.

After escaping Bisbee, Dowd, Delaney, Howard, Sample and Kelly made their way to the same milk ranch that the posse would presently be occupying. From the ranch, the men rode to a watering hole known as Soldiers' Holes, then separated with Sample and Howard heading east to the ranch of a man named Frank Buckles. Upon their arrival, Buckles asked about the robbery, to which Red Sample responded, "We have raised hell." Buckles himself would say that the discussion between Sample and himself was not cordial; "Red held a six-shooter to my face." Within the hour, the men mounted up and headed out.

At sunup the next day, Daniels and his men struck out on the trail with Heath and a few other men riding far out in front of the posse. Not long thereafter, Daniels came upon a young freighter and told him of the recent happenings in Bisbee. The freighter became excited and had his own story to tell. He had also recently spent time at the Buckles ranch and saw several men engaging in secretive talks. He was able to describe all of the men. Daniels thanked the freighter and set off to meet with Heath.

Upon meeting Heath, the two engaged in a heated discussion with Heath insisting on taking the posse towards Tombstone and the Whetstone Mountains to the west while Daniels was convinced the posse should turn east towards the Chiricuhau Mountains and the Buckles ranch. Unable to come to an agreement, Heath and a few other men broke off from Daniels and rode towards Tombstone. Daniels headed for the Buckles ranch.

Arriving at the ranch, Daniels found Buckles and another neighboring rancher comparing notes. They relayed to the deputy sheriff that several men had been using their ranches for the last few weeks planning something big. The ranchers were able to identify all five of the men. They then dropped a bombshell = the main instigator of the robbery was none other than the recently-deposed head tracker John Heath, who was working with Tex Howard. Dumbfounded but not entirely surprised, Daniels sent a rider back to town with orders to arrest Heath.

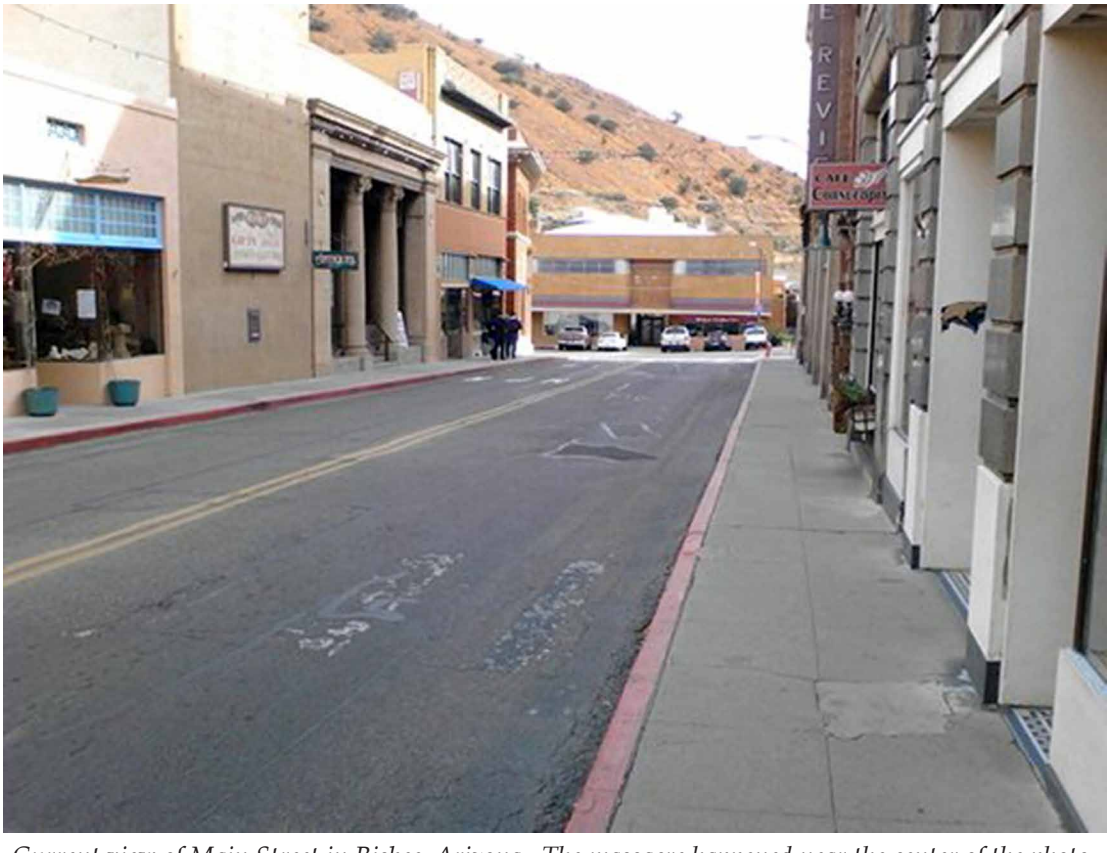
The next day, John Heath was arrested in his room as he sat writing a letter.

Everything made sense, Heath's frequent trips out of town, the timing of his saloon opening on the day of the crime, his odd behavior during the actual robbery, his "damnable outrage" over the shootings, his insistence on leading the posse, and his abandonment of the same just as they received their first real lead. As author Walter Noble Burns later wrote, "Just a shade too much enthusiasm had landed Heath in the shadow of the gallows."

Soon after the identity of the bandits became known, their description was dispatched. Newspapers from California to New York picked up and published descriptions of the robbers. In Tombstone, George Parsons helped prepare reward posters for the men. As the soon-to-be-captured Daniel Kelly said, "The country was getting too warm." Kelly would be picked up a few days after splitting off from the rest of the group. He was heading east when he was captured in Deming, New Mexico.

While the citizens of Bisbee were busy burying their dead, the occupants of Clifton were about to be swept up into the whole sordid affair. Late in the evening of December 12th, local bartender W. W. Bush was awakened by a knocking on his window. Bush was shocked to discover both Red Sample and Tex Howard standing at the window. By the time of Bush's surprise visit, news of the killings at Bisbee had already reached Clifton. The Clifton *Clarion* would later print their chilling conversation that ensued:

> "What are you doing here and where have you been?"
>
> "Bisbee."



Current view of Main Street in Bisbee, Arizona. The massacre happened near the center of the photograph both on the sidewalk and in the middle of the street. The bandits ran down the street to where their horses were stabled, which is now where the large building at the end of the street is located. Photograph by the author.

"Do you know what you did in Bisbee?"

"I think we must have killed someone. One man came running toward us; I told him to turn back; he replied, 'I am an officer," and as he continued to advance I shot him."

Astounded by the impromptu confession, Bush pressed why they had done such a terrible thing. Red Sample's answer was equally devastating, "Johnnie Heath put up the job and opened a dancehall as a guy." Sample wasn't done dropping bombshells though. According to the *Clarion's* article, Sample confessed to Bush the gang's entire plan, from the initial planning stages to the actual robbery, to their escape to Dowd, and Delaney's departure to Mexico and Kelly's to New Mexico. When Bush pushed him on what he was planning on next, Sample's angry response was to "serve Clifton the same as they had done Bisbee." Shortly thereafter, he and Howard exited the house. Immediately after the outlaw's departure Bush made his way to the local sheriff to report the encounter. The sheriff telegraphed Tombstone and Deming, New Mexico, and then set about forming his own posse. As the *Clarion* reported, the posse expected to encounter "desperate resistance."

Following the outlaws into the local mountains, the posse quickly caught up to Tex Howard as he walked down a path. Surrounding him with rifles, they demanded his surrender. Howard only managed to stammer, "I don't propose to walk into anybody's graveyard," and threw his hands up. The following day, the posse tracked Red Sample into a box canyon. Apparently secure in the placement of his camp, Sample had made a critical mistake; namely, he decided to clean his two rifles and two revolvers at once. When the posse surprised him, Sample quickly gave up. Red Sample's capture left only two Bisbee Bandits still free, Dan Dowd and William Delaney.

Armed with information from local ranchers along the Arizona-Mexico border, Deputy Daniels and another man traveled to Bavispe, Mexico, where they learned that Dowd and Delaney had split up. Learning that Dowd had gone to the town of Corralitos, Daniels headed in that direction. The Tombstone *Republican*, in an article entitled "In the Toils," detailed what happened next.

Arriving at Corralitos, Daniels spoke with a local mine superintendent and learned that Dowd was staying at a nearby house. Bursting through the door yielding a rifle, Daniels easily captured the unsuspecting Dowd. Dowd's capture left only one murderer at large, and his own temperament would lead to his downfall. A few days after Dowd's capture, William Delaney was tracked down to a mine some miles away from Corralitos. When the law arrived, they found Delaney in the local jail "tied up like a dog," after getting into a brawl in a local saloon. Just that quickly, the last of the Bisbee robbers was captured.

Almost as soon as the murderers were captured, legal maneuverings began. Heath's attorney, William Herring, arguing on the ground of less culpability, succeeded in securing a trial separate than the remaining men. His trial would be held about a week after the conclusion of the other men.

The trial for the bandits was the biggest legal proceeding ever in the young county. The courthouse was packed with spectators. Deputy county attorney James Robinson built an impenetrable wall of evidence against the men. Witness after witness was paraded into the courtroom and fingered the five as the men responsible for the horrible crime. The trial lasted a mere two days, the result a foregone conclusion. In less than a quarter of an hour the jury made it official, guilty on all counts. On February 19th the men were sentenced, the judge's voice trembling as he pronounced sentence, "…to be hanged by the neck until you are dead."

The trial of John Heath began on the 16th. Many of the same witnesses took the stand again to tell their story. Rancher Buckles, a star witness, once again told his story of the ranch visits. According to one account, when challenged by Heath's attorney, the rancher defiantly responded, "those five fellows stopped at my ranch in Pole Canyon two nights before the robbery, and Mr. Heath, you were with them." The general feeling in Cochise County was that the trial was an

exercise in futility. George Parsons noted in his journal, "Bisbee bandit . . . this a.m. All will hang, I think." Unlike the previous trial, the jury remained out for hours, finally coming back with what Parsons would call an "outrageous verdict." Unable to come to a unanimous decision, the jury returned a consensus verdict, guilty of murder in the second degree which, unlike his partners' verdict, only carried with it a life sentence. Heath had escaped the gallows.

The residents of Cochise County were outraged. For masterminding a plot resulting in the deaths of several people, Heath would spend the rest of his life in prison while his compatriots would pay with their lives. George Parsons succinctly summed up the general feelings of the community when he penned, "…rather ominous outlook tonight for Heath…rather think there'll be a necktie party."

Whatever relief John Heath must have felt with his sentence was quickly doused early on the morning of February 22, 1884. As the Tombstone *Epitaph* noted years later, ". . . . it was decided that the miners should shut down…and all miners who could secure a horse were requested to be in Tombstone. . . . " In all, over one-hundred angered miners and citizens alike descended upon the steps to the jailhouse. Forcing their way into the jail, they headed straight for Heath's cell, only to find him standing in his cell smoking a cigarette. "I suppose you want me gentleman," he said calmly. Procuring a rope, the mob made their way to the front door of the jailhouse, only to be confronted by Cochise County Sheriff Jerome Ward, who demanded they immediately desist their actions, leading the *Epitaph* to reflect, " . . . as well as he have attempted to stem the torrent of Niagara as to thwart the determined purpose of the men present."

Tossing the Sheriff aside, the mob grabbed Heath and headed down the street looking for a suitable execution point. They found it at a telegraph pole on the corner of Toughnut and First Street. The rope was strung over the top crossbar of the pole and Heath's arms and legs bound. Heath himself produced a handkerchief to tie around his eyes. Several papers reported Heath's last words, all of them slightly different. According to the *Epitaph*, Heath said, "Gentlemen, you are hanging an innocent man, but I am not afraid to die. I have two requests to make. Promise me not to shoot into my body when I am strangling, and give me a decent burial. I am ready." A Phoenix paper reported him saying, "Don't riddle my body with bullets, boys." It's interesting to note that Heath never mentioned his wife and family in Texas.

A minute later, countless hands grasped the rope and Heath was "dangling between heaven and earth." Among those in attendance was the ever-present George Parsons, who wrote, "Humorous verdict. No dissenters." That night a dance was held, prompting Parsons to note, "hanging in the a.m. and dance in the p.m., good combination." The following day, Heath's remains were shipped to Texas. There he was buried in an unmarked grave in a local cemetery. The lynching of John Heath remains the only lynching to ever take place in the town of Tombstone. It was not, however, the end of the story of the Bisbee Massacre.

On the date of "the final launch into eternity," as the Tombstone *Republican* called it, the five remaining Bisbee murderers awoke and had a leisurely breakfast. They then were given haircuts and a new set of clothes. Some of the men joked they had never looked so good. When the appointed time arrived, the men were walked out into the courthouse yard. The yard was packed. About five hundred official invitations had been sent out, but there were at least twice that number of spectators hoping to catch a glimpse of the doomed men. A local homeowner had to hire a man to shoo onlookers off her roof as it was in danger of collapsing under the weight.

Asked if they had any last words, the men all said a few words. Then their hats were exchanged with the "horrible black caps," the nooses were affixed around their heads and their arms and legs bound. At precisely 1:18 in the afternoon, Sheriff Ward cut the cord that held the counterweight and the trapdoor flung open. The lives of all five

The lynching of John Heath on a telegraph pole at the corner of First and Toughnut Streets, Tombstone, Arizona, February 22, 1884. Photo from Wikipedia

men were extinguished within ten minutes. Afterwards, they were cut down and taken to a local morgue to be readied for burial. The remains of the Bisbee Bandits are interred in the city cemetery popularly known as Boot Hill. Thus closed one of the bloodiest chapters in the early history of Arizona. Without a doubt it remains the most substantial crime ever committed in Bisbee.

John Heath's father died in 1895. He is buried next to his son. Sarah Heath would live until 1910. She is also buried next to her husband and son; only John's grave is unmarked. Virginia Heath never remarried and listed herself as a widow for the rest of her life. She moved to Dallas and became a seamstress, eventually dying in 1950.

John Heath's life unfolded like a forgotten playwright's tragic masterpiece. Only Heath's stage wasn't in the great theaters of San Francisco or Denver, he was playing a very dangerous character to indifferent crowds of miners and immigrants; those who came seeking success and happiness yet ended up one breath away from complete disaster. To them, as well as Heath, their stage was the dusty streets of now played-out boomtowns.

This is a fake headstone of the Bisbee murderers in Boothill Cemetery in Tombstone. While the murderers are actually buried in the cemetery, they are not buried where the headstone is. Also, the date on the headstone is wrong - they were hanged on March 28th, not the 8th. Photograph by the author.

Monthly Roundup . . .

July 2016

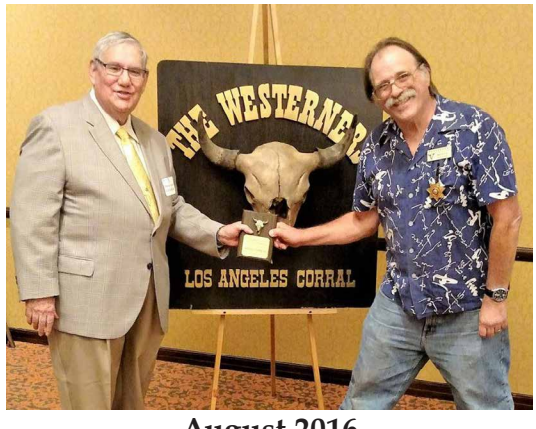
Mark and Linda Nelson

Mark and Linda Nelson (aka Bob and Barb Wire) presented their large collection of antique barbed wire and gave us the history of barbed wire in the United States. In 1862 President Abraham Lincoln signed into law the Homestead Act. The Act gave 160 acres in any of the western territories to any person so long as they stayed on the land for five years and did not take up arms against the United States.

Barbed wire was invented out of a need, not to keep cattle in a fenced area, but to keep wild animals out of cultivated areas. Deer, buffalo, and antelope would eat the crops that settlers planted. Back east fences on farmland had been made of wood as trees were plentiful. In the west trees were scarcer. Indians had cut down a lot of them for firewood and animals had eaten the roots. Fences made of cacti could work but it took time for the cactus to grow. Various people came up with precursors to barbed wire, but the big boom happened when Henry Rose, a farmer from DeKalb, Illinois, showed his version at a county fair in 1873. Three men, Isaac Elwood, Jacob Haish, and Joseph Glidden, are responsible for creating barbed wire as we know it. Elwood sold hardware, Haish was a lumberman, and Glidden was a farmer. Glidden saw that farmers everywhere could use barbed wire. These three partnered up and started making different types of barbed wire.

Wire was sold well everywhere except in Texas. Ranchers in Texas didn't think that some small wire fence could corral their longhorns, and so just let them run free. In 1867 a man named John Warne Gates became a barbed wire salesman for the Washburn-Moen Company and was sent to Texas to try and sell to the ranchers there. At first, he was unsuccessful. Ranchers would run him off their land. Then one day he was in a bar and he made a bet with the ranchers. He claimed that he could build a barbed wire corral that could keep in the longhorns. The ranchers picked the wire and he built it. After whipping the cattle into a frenzy the fence held and the next day John Gates took a million dollars' worth of orders in barbed wire.

-Aaron Tate



August 2016

Bob Chandler

At the August meeting Dr. Robert Chandler spoke on Grafton Tyler Brown, *Black and White*. The title references the fact that most of the lithographs Brown made were black and white, but it also highlights Brown's ambiguous racial identity. Grafton Brown was born in 1841 to free black parents, and when Brown arrived in Sacramento he was listed as a colored man in the city's directory. However, when he travelled to San Francisco he passed for a white man due partially to his growing prominence as an artist. He was employed by the Kuchel & Dresel who had him travel to Virginia City, Nevada to draw a sketch of the city. The finished lithograph was sold at Wells Fargo

for five dollars in June of 1861. In 1865 Brown bought Kuchel & Dresel's business after Dresel had left to start a winery and Kuchel had passed away.

Dr. Chandler then showed us a vast array of lithographs that Brown produced over the years. Letterheads, bills of sale, advertisements, stock certificates, etc. The skill and diversity that Brown showed in his work outshined nearly every example from other lithographers that Dr. Chandler showed us. The letters Brown used swooped up and down, and twisted around other words. Each piece was unique and has artistic value long after the companies being advertised have folded.

In 1878 Brown sold his lithography company so that he could focus on being an artist. As the market for landscape paintings collapsed in California, Brown kept moving north. He would go on to paint Lake Tahoe, Mount Rainier (née Mount Tacoma), Multnomah Falls, Yellowstone, and other various locales in the Pacific Northwest. In 1886 he moved to Portland and became the Secretary of the Portland Art Club where he did the work of Secretary and President since the actual President of the club was a banker and hardware merchant who didn't have time to run the club. He also taught art to people. Grafton Tyler Brown was a very interesting man and an astounding artist.

--Aaron Tate

Loco Weed!

by

Loren Wendt

Now Charlie didn't have a clue
As to what would old Smokey would do
But next time he'd sure pay heed
And keep his horse from loco weed

He had left the reins hangin' loose
And trusted that banged-up old cayuse
Now Smokey was startin' in to shake
How much loco weed did he really take ?

He didn't go near his horse too fast
Didn't know how long it all would last
Cuz now Smokey was jumpin' up and down
And his eyes had turned a milky brown

Smokey brayed just like a drunken mule
He was actin' like an ornery, crazy fool
Lost his balance and down he fell
Really suffferin' as anyone could tell

He struggled back up to his knees
Snorted, coughed and just had to sneeze
Then looked cross-eyed at that old cowpoke
Sorta winked as if "just watch my smoke !"

Then he took off goin' ninety miles an hour
Charlie never realized his horse had that much power
He stood there frozen and watched with awe
Cuz that was the fastest horse he ever saw

He watched old Smokey reach the mountain-top
Smokey just kept runnin'- never made a stop
That was the last old Charlie saw of his trusty steed
If you want to see how fast a horse can run-
JUST FEED HIM LOCO WEED !!!

Down the Western Book Trail . . .

LAW AT LITTLE BIG HORN: Due Process Denied, by Charles E. Wright. Lubbock, Texas Tech University Press, 2016. 315 pp., Maps, Illustrations, Notes, Bibliography, Index, Hardcover, $55.00. Reviewed by Jerry Selmer.

What? Another Custer book? That is what I thought when given this book to review. The Indians thought they had killed him off, but historians just won't let him die. To my great relief, this is *not* just another Custer book. Charles E. Wright is a retired lawyer and knows how the law and history are often intertwined. He approaches this well documented subject from a much broader perspective beginning with the rights of the American Indians under the U. S. Constitution and various treaties approved by the United States Senate.

In response to pressures to expand westward, the concept of Manifest Destiny became the policy of the United States government. The first step was the purchase of the Louisiana Territory from France. That doubled the size of the nation. The next biggest chunk was acquired from Mexico through a war which we provoked. Ulysses S. Grant was a young captain in that conflict and later said he was thoroughly ashamed of it. He said the United States behaved like a second-rate European power in starting that war just to expand the borders of the nation.

With the boundary expansions came the westward movement of U. S. citizens always seeking greener pastures. Only one thing stood in the way of this "progress" – the people already on the land, Native American Indians. The First People.

Andrew Jackson became the first to dispossess large tribes in the South to a place called "Indian Territory", later known as Oklahoma. After the Civil War, the pressure of expansion really blossomed. At first, the government entered into treaties with various tribes. Those treaties, approved by certain tribes and ratified by the United States Senate, provided for the removal of native people onto reservations. At first this was not so bad, but the pressures increased and the reservations were then downsized or altogether eliminated to meet the demands of white settlers.

Mr. Wright underscores the legalities involved. The U. S. Constitution provided the same rights to all persons living in this country. Yet President U. S. Grant and his subordinates, Generals Sherman and Sheridan, systematically broke those treaties and violated the constitutional rights of the Indians. Sherman and Sheridan went on a killing spree believing that was the only way to solve the problem. If the Indians were all dead, the problem would be solved. It is called genocide. Something we abhor when other countries do it.

The generals found their best person to lead this program in Lieutenant Colonel George Armstrong Custer. Custer was noted in the Civil War for his daring cavalry charges, if not for his mental prowess. I believe it would be fair to say that Custer was mentally like a 15 year old boy who is loaded with raging hormones and possessing a brain not yet fully functional. The generals knew this and yet stayed with their decision to use him.

We all know what happened. Mr. Wright goes into a great deal of military detail of all the things Custer did wrong. He explains it in a very readable manner. It is a fascinating event. Custer's Last Stand was a terrible blow to U. S. pride, but it became an even greater blow to the Indians. It provided a wonderful excuse to continue the program of genocide in the West.

I highly recommend this book. Not only does it tell this story amazingly well, but it will make you think more seriously about the many fables and fantasies we have heard about this episode in our history.

RIDE BOLDLY, RIDE: The Evolution of the American Western, by Mary Lea Bandy and Kevin Stoehr. Berkeley: University of California Press, 2012. 330 pp. Illustrations, Notes, Bibliography, Index. Hardbound, $39.95. Reviewed by Abraham Hoffman.

Western films have long attracted the attention of movie fans, critics, and historians. Published works on John Ford, Howard Hawks, Clint Eastwood, and other directors and actors, dominate the genre, but there always seems there's room for more books and articles. Mary Lea Bandy and Kevin Stoehr have not written a comprehensive

survey of Western movies. Instead, they trace the changes in Western plots and characters by focusing on specific pictures in roughly chronological order. It is interesting to note that they never use the term "adult Western," preferring such terms as classical, psychological, existential, revisionist, and post-classical. "Juvenile" and "singing cowboy" Western movies have no place in this book. We're dealing with serious evaluations here, though the admiration of the authors for the films they summarize and analyze is obvious. And readers will probably agree with most of the choice they have made in creating this book.

The authors begin with the films of William S. Hart and his effort to show authenticity in his costuming and settings. They credit Hart with creating the "good bad man" persona in which an outlaw is transformed into a heroic protagonist, usually by falling in love with a respectable woman. Another major film of the silent era, *The Wind*, depicts the tribulations of a woman enduring isolation and the ever blowing wind. Lillian Gish as the lonely woman effectively captures the hardships that women endured on the frontier.

In a change of pace, the authors next explore the comic side of Westerns, exemplified by *Ruggles of Red Gap*, a clever satire about a butler who finds himself in the Wild West. Two chapters examine epic Westerns and the landscapes where they were filmed, focusing on *The Big Trail*, *Stagecoach*, *Northwest Passage*, and *The Westerner*. In the post-World War II era *Red River*, *El Dorado*, *My Darling Clementine*, and *Jubal* were acclaimed for their characterization of men who had to make difficult decisions. John Ford's *The Searchers* and *The Man Who Shot Liberty Valance*, considered masterpieces by the authors, receive extended analysis. *Comanche Station*, starring Randolph Scott, offered a more complex definition of the good/bad man than William S. Hart's prototype. *The Wild Bunch* succeeds in making bad men sympathetic to a point. Clint Eastwood gets a chapter that examines his work in *High Plains Drifter*, *The Outlaw Josie Wales*, and *Unforgiven*. A final chapter argues that the Western genre is far from dead as shown by the TV miniseries *Lonesome Dove* and the Academy Award-winning *Dances with Wolves*, though the authors fail to note that *Cowboys and Aliens* failed to find an audience.

It should be noted that the authors discuss many more films than just the ones mentioned above. Fans of these films will delight in reading the recapitulations of favorite Westerns and the insights offered by the authors about them. There are 52 photographs of scenes from the films that enhance the book. Some readers, myself included, may take issue with some of their choices, such as *El Dorado* and *Jubal*, and what about Ford's cavalry trilogy that only gets a supporting role here, or the TV miniseries *Centennial*, that gets no mention at all?

These are matters of choice, and the authors have done well by their choices. I only wish they devoted more attention to the authors of the novels and stories that were the basis for many of the films. They either get minimal mention or none at all, and there's almost no examination of the transformation of book or short story into screenplay into finished picture. Since most of the films described in the book make their appearance on cable TV channels (some more often than others), this book offers an opportunity for anyone familiar with these films to see if they merit the analysis given by the authors, or for anyone who loves these great Westerns and can't get enough information about them.

FOLK HISTORY OF THE SAN GABRIEL AND INLAND VALLEYS: The Settlement Years, 1542-1878, by Paul McClure. Infinity Publishing, 2012. 420pp. Illustrations, Notes, Index. Softbound, $16.00. Reviewed by Joseph Cavallo.

This book treats local history, regional history, and significant historical events for those who lived in the San Gabriel Valley community in the past, and gives us today, a bond with them and from a common man perspective. As the title of the book states, it is folk history. Although the title lists 1542 as the beginning, the view of the San Gabriel Valley inhabitants archeologically begins much earlier. This gives the study an all-encompassing historical perspective but the focus is specifically on what is termed, the "settlement years" 1542-1878.

The chronological and easily to follow flow of history moves the reader forward

in an emphatic style. The beginning year in the title, 1542, is selected because of the first European explorers' arrival. Each of the significant explorers, Cabrillo, Sir Francis Drake, and others and their contacts and dealings with the natives in the now San Gabriel Valleys is given explanation. Chronologically and following, come details about the Mission era, Junipero Serra, Anza, and others, followed by the Rancho and Statehood eras. The final era covered, up to 1878 is called the Valley era. Detailed here are several significant figures and some events and the origins and history of the Valley towns such as San Dimas in particular.

This folk history format is encyclopedic and there are numerous topics or subjects covered. Here is just a sample of the articles from each era: In the Discovery Era, "the First People of Los Angeles" 1542, the Mission Era, San Gabriel Mission "Indian Progress" 1771, the Rancho Era, the "Oatmans put their faith in the Hands of God" 1851, Statehood Era, "John Fremont Court Martial 1847", the Valley Era, "First School in San Dimas" 1875. These topics are about the people, places and events. There are only a few paragraphs covering each topic and all topics are separated by a heading in bold. Interspersed between the written content are numerous poems, small photos, drawings, cartoons, anecdotes, and footnote reference material of a bibliographical nature. For emphasis perhaps, some material has a border placed around it, and put into a box.

While the material for each topic or subject is by no means comprehensive, and each entry contains no more than 10-20 lines, surrounded by support material, photos, etc., there are many pertinent and interesting facts, supported by references, and explained in a writing style that is both informative and engaging. I use the words "topic", "subject" and "entry" intentionally above because of the way the material is presented and organized. The content is not just a history narrative by chapter.

For example, under the topic "Statehood Era" is the sub topic or subject of the "Fremont Court Martial, 1847" then under it, come seven entries. Loosely described, these entries are, California in the 1840s around the time just before Statehood, Mexican suspicion, the forceful moves by John Fremont without clear orders, the Navy led by Sloat and the Army led by Kearny and their entanglements with the Mexicans, the lost battle in Southern California, the Treaty of Cahuenga, the anger of Kearny, the feud between these great military leaders, Kearny and Fremont in particular, Fremont's court martial and dismissal from the army, the loss of Jessie Fremont's (wife of John) baby due to these legal difficulties and the later death-bed request of Kearny to Jessie for forgiveness for his treatment of John, which she declined. Following are two anecdotal poems. The entire book follows this same straight-forward, concise, and interesting format.

The last chapter and following is an epilogue in the same format as the rest of the book, detailing lessons of history, the editorial team, and some historical organizations related to the history of the area covered. At the end of the book, there is an extensive index.

I enjoyed reading this book because it recounts history of my Southern California in a very interesting way. It is cultural and very much a source of information on Native American history and the population in general. It is academic by giving clear, referenced facts but it makes those facts alive by giving them a personal feel. The support material in the form of photos, drawings and even the poetry add life to the text without detracting from the academic and historical intent of the book.

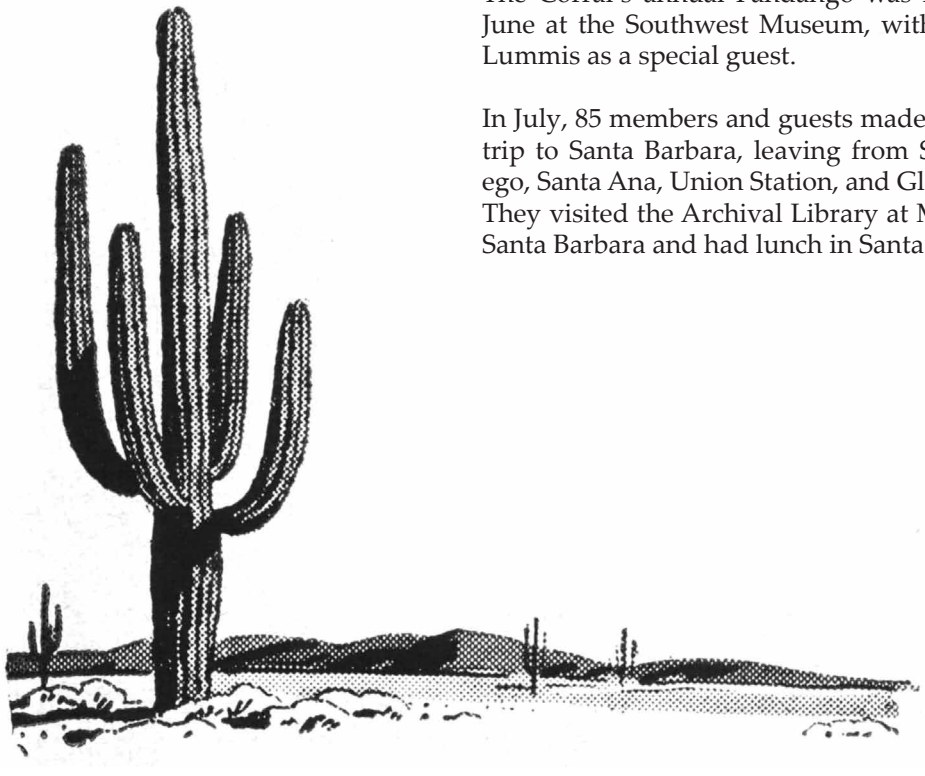
The main weakness of this book is that it tries to be all things to all eras, all events and all people in the San Gabriel Valley 1542-1878. That is a lot to cover. However, even in this weakness, I see it as a good ready reference to the subject matter and an excellent jumping off place, and not a minor one, for further study in any one of the many subjects covered.

FROM OUR FILES

50 Years Ago
#78 – September 1966

Summer meetings of the Corral featured Western art exhibits from members' own collections, including works by Carl Oscar Borg, Edward Borein, and members of the "Taos School of Western Art."

Longtime Daguerreotype Wrangler Lonnie Hull was made an Honorary Member by a vote of all Active Members of the Corral.



25 Years Ago
#185 – Fall 1991

The death of John Goodman (1901-1991), one of the last five charter members of the Los Angeles Corral was reported. Doyce Nunis provided a detailed obituary. A noted artist, his original masthead for the Branding Iron is still in use to this day. As a researcher, his work on Gold Rush-era shipping in California was unparalleled.

The Corral's annual Fandango was held in June at the Southwest Museum, with Keith Lummis as a special guest.

In July, 85 members and guests made a train trip to Santa Barbara, leaving from San Diego, Santa Ana, Union Station, and Glendale. They visited the Archival Library at Mission Santa Barbara and had lunch in Santa Ynez.

Homer Britzman, the first sheriff of the Los Angeles Corral of Westerners, poses for the first scrapbook, circa 1948.