

Saddlebag Newsletter

June 2026

Pam Potter, Editor

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A supplement to the WWHH *Journal*
Available On-Line via www.wildwesthistory.org

Welcome to the Saddlebag Newsletter. Here is the latest information from WWHH. Previously posted Saddlebag newsletters will be found by date further down this section in the list of available newsletters. All earlier information will be retained for reference.

If you have Wild West news, please contact the editor at the e-mail address shown at the top of the Saddlebag page. We reserve the right to include or not include any materials submitted to us.




Welcome to our new members

Larry Wood, Joplin, MO
Ellis Badon, Jonesboro, AR
R & R Auction Co. LLC, Amherst, MA
Framed Badge History, Placerville, CA

AND

Gavin Istre, Covington, LA, GUNFIGHTER





Go to the website wildwesthistory.org or use the QR code to get all the information about the Roundup. The link to the hotel is on the homepage and registration is under the Roundup tab.

WILD WEST HISTORY ASSOCIATION
ROUNDUP
ALBUQUERQUE, NEW MEXICO
JULY 15-18, 2026

Previous attachment

SALINAS PUEBLO NATIONAL MONUMENT
A Journey into Ancient Culture and the Pueblo Legacy of the Southwest
NATIONAL PARK SERVICE

*Walk Among the Ruins.
Discover the Stories. Explore Albuquerque!*

Visit Albuquerque
Meet the Best Writers in the Biz

	John Boessenecker
	Mark Lee Gardner
	Dr. Paul Andrew Hutton
	Corey Recko
	David Thomas

★ JOIN US FOR FOUR DAYS OF HISTORY, CAMARADERIE & ADVENTURE! ★





“They’ll write songs about you.”

A leading impression is what it takes, good or bad, a rememberable good deed, and sometimes a heroic feat.

Some Wild West legends have songs, poems and musicals written about them to celebrate their tales. Rhyming lyrics and rhythmic toe tapping beats project these legends as the best there ever was, which would not surprise anyone to find an old 45 rpm vinyl record of Wyatt Earp, don’t forget, Jesse James on side B.

I honestly doubt Wyatt would approve of all this nonsense. We can all agree he was strict and cantankerous of any silliness, heck, I am sure he is not at all impressed, my cat is named Wyatt.

FYI, the vinyl record above will be in the Albuquerque, Silent Auction this July.

See you all there!



President Paul Marquez with Wyatt





**More auction items
Available in
Albuquerque**



**Gun Holster with close-up of the
engraving.**



Horsehair hatbands



Painting by George Bailey



WHEN TO PUBLISH AND WHEN TO RESEARCH

**By
Peter Brand**

In a 2021 WWHA Journal, I was interviewed about research and writing biographies of old west characters. One of the interview questions was about knowing when to start writing and stop researching, or conversely knowing when to keep researching. Below is my answer and some other thoughts for those who have not seen, or remember, that 2021 WWHA Journal.

WWHA Question - When do you decide to stop the investigation and begin writing?

My Answer - When to stop researching and start writing is an age-old dilemma that impacts every researcher who wants to write biographies or episodes from larger stories about the wild west.

I, like most, want to include as much information pertinent to the story as possible, but, in my case, it is not always achievable, as I am usually writing about characters who have never had their story told before, meaning information can be hard to come by. For me, it's all about bringing new unpublished information to the reader, so that the story, or knowledge of the characters, is advanced. I avoid rehashing previously published work.

My general rule is to exhaustively gather as much as I can and look at the information in chronological order. I assess what I have and then ask myself if any missing information is absolutely vital to the story, or if the story can still stand without it. If the story relies heavily on the missing information, I continue the hunt.

If, however, I deem the story to have achieved its purpose, even with the gaps or with missing information, I will start to write and then publish.

Examples are seen in my book about the real Texas Jack Vermillion. I wanted to categorically reveal the real man, John Oberland Vermillion, and set the record straight. Despite large gaps in his life story, I know I achieved that purpose.

My WWHA Journal biographical article on Tombstone's outlaw/lawman, Ben Sippy is another example. I searched high and low for his death details and burial place. I never found them, but my Sippy biography showed how Sippy lived, and I decided to publish what I had and, by doing so, I think I achieved my purpose. The reader was educated about a man who had previously been a complete mystery before, and after, Tombstone.

Further related thoughts.....

Some people just love to research and will never be satisfied with what they have – always believing that a new major find is still out there. By publishing, they believe they will miss out on including a new piece of information that may be just around the corner. If that is the case, those people will never publish because they are bound by chains of their own creation, and an obsession to continue hunting.

Another thing I have learned along the way is that writing is a difficult craft. For some the words just flow, while for others they don't. When I first started to publish information on the Earp Vendetta Posse, my writing was not good, but I felt the newly found information was important to the overall story and I wanted to get it out there in the public forum. I hoped it would generate interest and provide clues for others who might be able to add to the story, or help me add to the story later in future publications.

As I began to write more and more articles for magazines, I was able to work with different editors and learn what they wanted and what they thought would work and what would not work. The now defunct, Wild West Magazine was most important in helping me learn, as was True West Magazine and the Western Outlaw Lawman Association (WOLA) and the National Outlaw Lawman Association (NOLA) and now the WWHA. I hope through working with those different editors and having drafts proof-read and peer reviewed, I have managed to improve my writing, while still bringing new and interesting biographies to light. The other important influence on trying to improve one's writing is to read a lot of work by other authors. Both good and bad authors can be instructive, as long as you are willing to take advice and take notice of what works well and what does not.

I have also tried to provide facts and context so that the reader can make up their own mind concerning the events surrounding the people about whom I write. Some of the subject's actions are open to opinion – while other actions are obviously cowardly, or duplicitous, or self-explanatory. When the character's actions are open to opinion I will give my own thoughts, but the reader knows when I am speculating and when I am not.

The only way to become better at research is to do a lot of it, and continue even when you hit a drought. The way to become a better writer is to read a variety of work, write and publish your own work and have it reviewed, examined and held up to the light. Mistakes can help you become better at the entire process, as long as you are willing to learn along the way. It's an ongoing learning curve for me, even after 25 years in the field.



What a great day yesterday, as **Michael Wallis** received the Lifetime Achievement Award from the **Oklahoma Journalism Hall of Fame!!** It was quite a day

of celebration, recognizing the important work of journalists to bring important stories to light and promote accountability in all sectors of society.

Maps Are a Historians Best Friend

Wild West History Association Film

Eddie Lanham

Finding the Old West: A Practical Guide to Using Maps for Historical Research

There's a saying in the West: "*The land remembers.*"

If you know how to read it, the ground can still tell you where men rode, fought, camped—and sometimes where they died.

Today, you don't need to be a trained archaeologist to start uncovering that story. With a few modern tools and a little patience, anyone can begin doing real, boots-on-the-ground historical research.

This guide will walk you through the basics—using tools like LiDAR, Google Earth, topographical maps, BLM records, historical maps, plus more—without getting lost in technical jargon.

Start With the Story (Not the Map)

Before you ever open a map, begin with a question:

- Where did the wagon train cross the creek?
- Where was the ambush likely staged?
- Where did the soldiers camp?

Historical accounts—journals, military reports, newspaper articles, letters—are your starting point. Maps don't replace the story.

Tool #1: Google Earth – Your First Look at the Land



1880s Stone Fort

If you only use one tool, make it Google Earth.

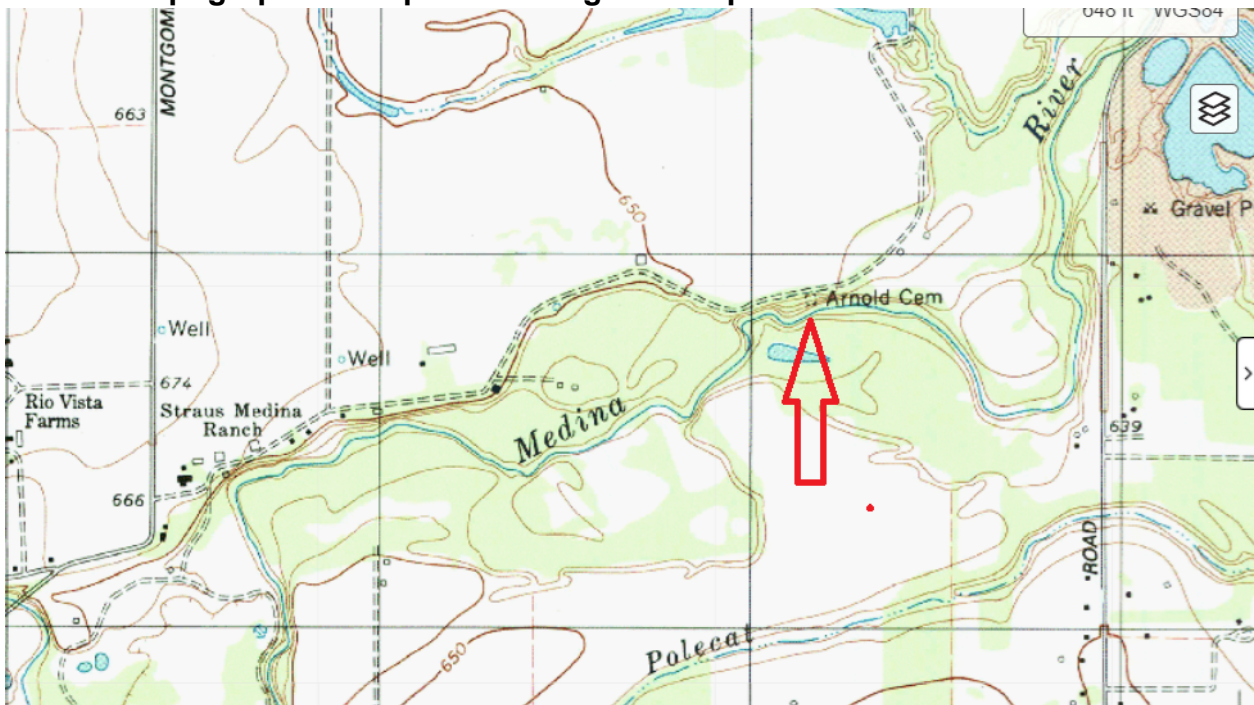
It gives you a bird's-eye view of the terrain—something early explorers never had.

What to look for:

- Natural travel routes (valleys, ridgelines, gaps)
- Water sources (creeks, springs)
- High ground (perfect for ambush or lookout)
- Old road traces or faint trail lines

Use the “Historical Imagery” slider. Older aerial photos sometimes reveal wagon routes, old roads, or structures that have since disappeared.

Tool #2: Topographical Maps – Reading the Shape of the Land



Topographical maps (often called “topo maps”) show elevation using contour lines. These are commonly produced by the United States Geological Survey.

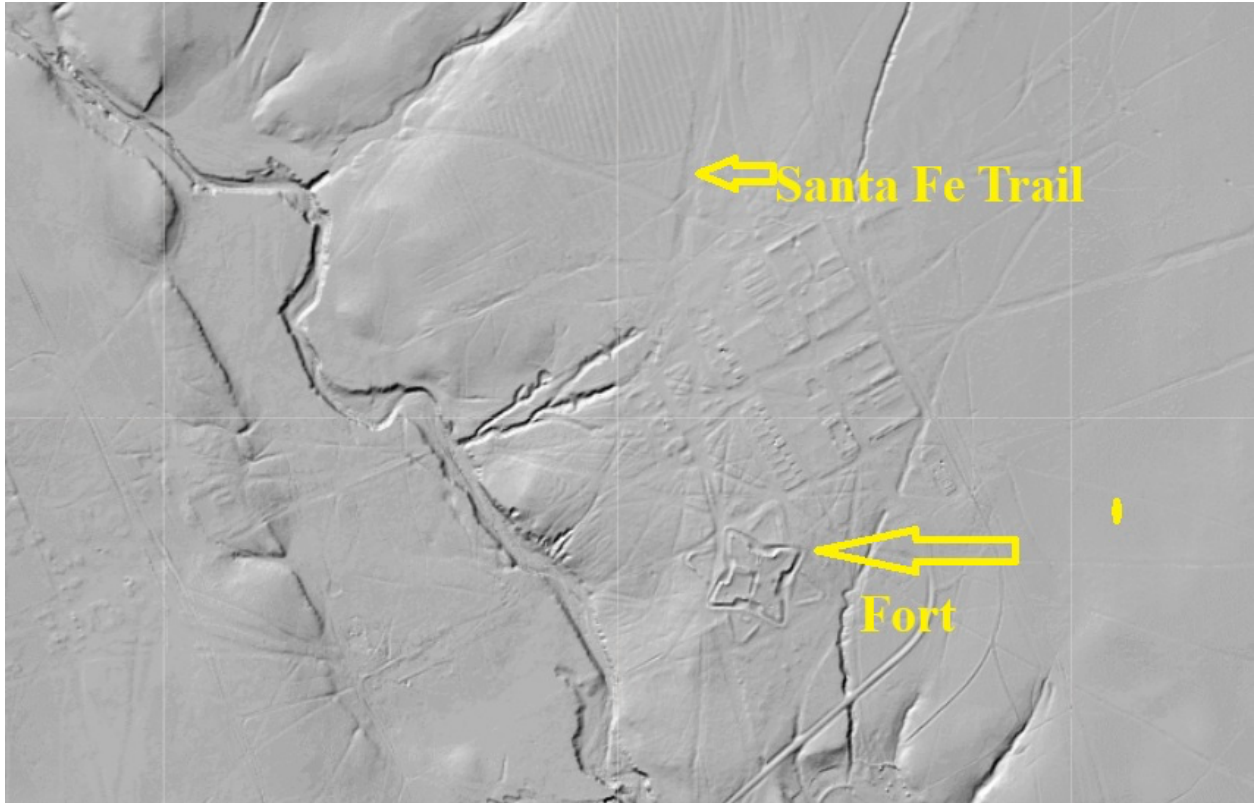
Why they matter:

- Closely spaced lines = steep terrain
- Wide spacing = gentle slopes
- “V” shapes = water flow (creeks, draws)

In plain terms:

Topo maps tell you where people *could* go—and more importantly, where they *wouldn't*. If a wagon train needed to cross a creek, they weren't picking a steep canyon wall. They were looking for a shallow, gradual crossing.

Tool #3: LiDAR – Seeing What's Hidden



LiDAR (Light Detection and Ranging) is one of the most powerful tools available today. It uses laser scanning to “see through” vegetation and reveal the bare ground surface.

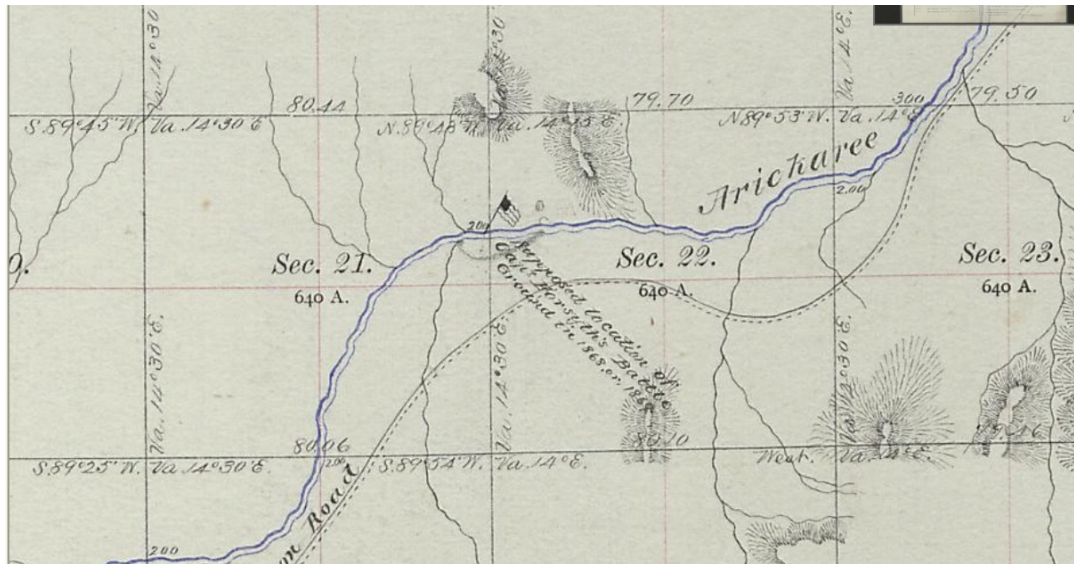
What it can uncover:

- Old wagon ruts and trails
- Foundations and building outlines
- Earthworks and campsites
- Subtle terrain disturbances

Why it's valuable:

Things invisible to the naked eye—especially in brush or forest—can suddenly appear clearly.

Tool #4: BLM & Land Records – Who Owned the Ground



The Bureau of Land Management (BLM) maintains land patent records—showing who first owned or claimed land.

Why this matters:

- Identifies homesteads, ranches, and settlements
- Helps confirm locations mentioned in historical accounts
- Shows how land was divided (townships, ranges, sections)

If a report mentions “the Johnson place,” land records may tell you exactly where that was.

Tool #5: Historical Maps – Then vs. Now

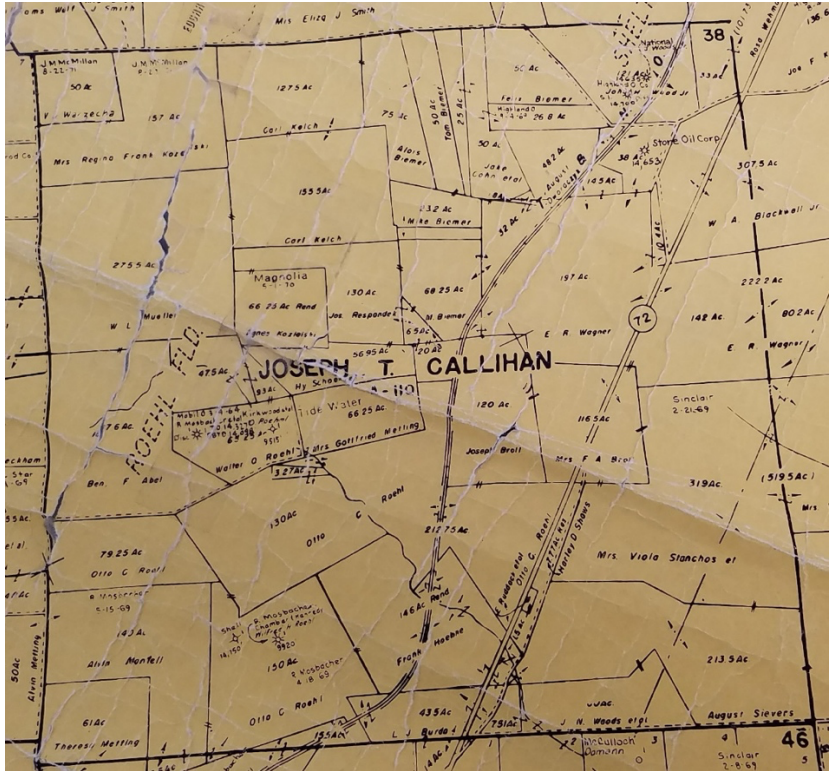
Old maps are where the past comes alive—but they’re not always accurate.

What to look for:

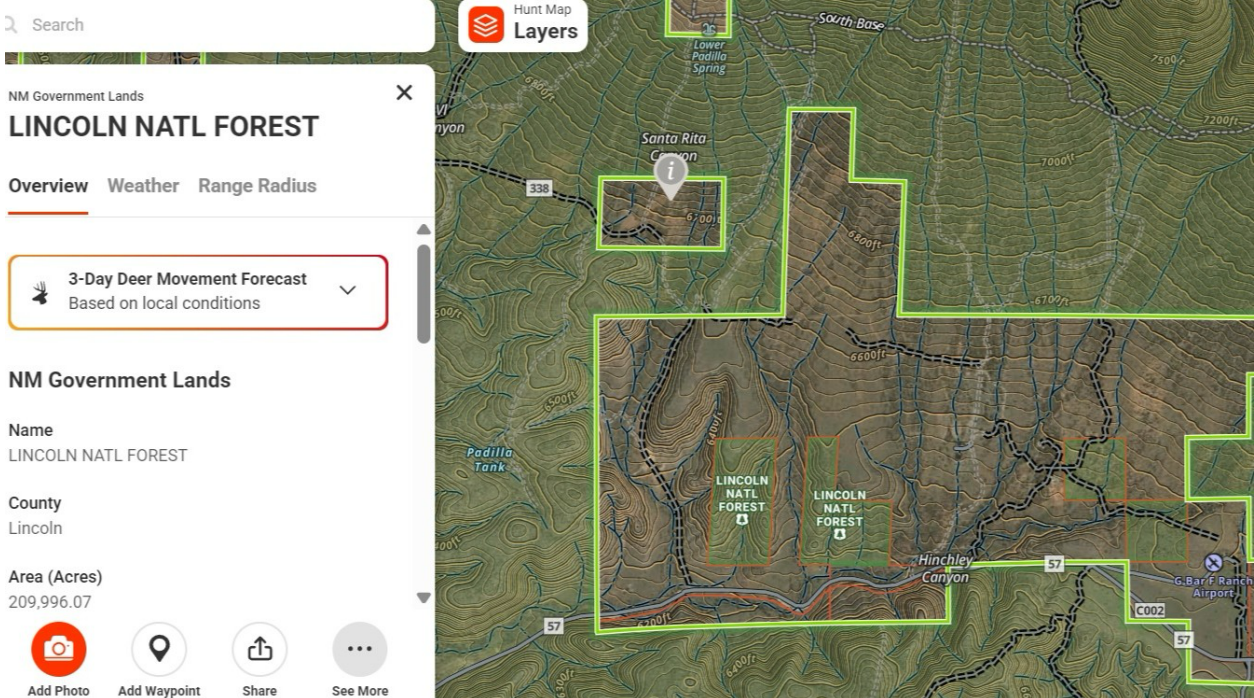
- Trails and wagon roads
- Forts and outposts
- Water sources that may no longer exist
- Settlements or landmarks now gone

The key:

Overlay old maps onto modern ones (Google Earth is great for this). You’ll start to see how the landscape—and human use of it—has changed.



Tool #6: ON-X HUNT (APP)
Land Ownership Maps
Landowner details, parcel viewer, and property lines at your fingertip
When you explore, know whose land you are on.



TOOL #7: Cal-Topo. Multi use map program

<https://caltopo.com/about/>

Putting It All Together

Here's how a typical research process might look:

1. **Start with a written account**
("They camped near a creek and were attacked from the high ground...")
2. **Check Google Earth**
Find creeks, ridges, and possible travel routes.
3. **Confirm with topo maps**
Identify the easiest crossing points and logical campsites.
4. **Use LiDAR (if available)**
Look for physical traces—wagon ruts, disturbed ground, foundations.
5. **Verify with land records and historical maps**
Match names, ownership, and old trails.

When multiple sources point to the same location, you're getting close.

Final Thoughts: Boots on the Ground

Maps will only take you so far.

At some point, you have to step out of the truck and walk it.

Look for:

- Unusual depressions or mounds
- Changes in vegetation
- Artifacts (where legally permitted)
- The "feel" of the terrain matching the story

The truth is, not every story leads to a discovery—but enough do to keep you coming back.

Because out here, the past isn't gone. It's just waiting for someone to find it.



W A N T E D

WWHA is in immediate need of a new **Merchandise Manager** to take over after the Albuquerque Roundup in July.

Responsibilities include ordering new merchandise for each Roundup, keeping an inventory, promoting the merchandise, and manning the table at each Roundup.

The ability to drive to each Roundup is necessary, in order to transport the merchandise.

Please contact Jean Smith, Treasurer, crystalkate@gmail.com if you are interested.

The merchandise left from the Albuquerque Roundup will be given to the new Manager at the Roundup. The sale of WWHA merchandise is one of the fundraisers used to support our organization. Please help us out!

WILD WEST HISTORY ASSOCIATION COUNTRY STORE

Grey Fleece Vest
XL, 2XL
\$40



Grey Blanket In Pouch
40" X 56"
\$30



Black Sweatshirt Hooded & Full zip
S, M, XL, 2XL, 3XL
\$55



Short Sleeve Denim Shirt Faded Blue:
S, M, XL
Ink Blue: M, L, XL, 3XL
\$40



Bella Heather V-Neck
M, L, XL, 2XL
\$25



Pocket Polo
Red: XL, 2XL, 4XL
Blue: XL, 2XL, 3XL
\$35



Ladies V-Neck Front or Side Logo
Peach, Lavender, Fuschia
Email for Sizes
\$25



Ladies Knit
Black: S, M, L
Blue: L, XL, 2XL
\$40



Beige Tote Bag
\$15



Round Neck Tee Front or Side Logo
Grey, Red, Sand
Email for Sizes
\$25



Key Chain
\$4



Rawhide Money Clip
\$20



Spatula
\$25



Camo Mesh Cap
\$25



Pink Camo Mesh Cap
\$25



Guide Hat Black or Khaki
\$25



Prices include free shipping & a WWA Button

To place an order, email: crystalkate@gmail.com

or, mail your order to:
Jean E Smith WWA Treasurer
993 E Jennings Street Safford, AZ 85546

WWA Button Freebie



The Fort Worth Five Myth That Will Not Die

Daniel Buck

A myth repeated in one version or another for nearly a century by almost every Wild Bunch scribe -- from Arthur Chapman, Franklin Reynolds, and Charles Kelly in the 1930s to innumerable modern writers, myself included (nobody's perfect) -- is that what we now call the Fort Worth Five photo led to the break-up of the gang and the demise of its members. Hardly. By the time the photo of Butch Cassidy (Robert LeRoy Parker), Harry Longabaugh (The Sundance Kid), Will Carver, Ben Kilpatrick, and Harvey Logan landed in the hands of the police and was made public, in November 1901, the gang was already scattered. The photo did not cause the arrest or determine the fate of any of its subjects.

Texas researcher Donna Humphrey-Donnell's WordPress website, "The Saga of the Fort Worth Five Photograph," is a trove of information about the discovery of and immediate fall out from the photograph. Ben Kilpatrick and his companion Laura Bullion's arrests November 5, 1901, in St. Louis for passing stolen bank notes led initially to the notion that he was Harry Longabaugh. The publication of Kilpatrick's mugshot in the national press brought in several tips, including that of his real name and that he had recently been in Fort Worth. That triggered an investigation in Fort Worth, where Chief of Detectives Charles "Charley" Scott found Kilpatrick and Bullion's Maddox Flats boarding house, where he discovered his belongings, including a photograph of him and four unidentified men taken by local photographer John Swartz.

With the combined efforts of the Fort Worth and St. Louis police, and perhaps the Pinkertons, by late November three of the five were named -- only two were misidentified, Longabaugh as Dan Kilpatrick (meaning Ben's brother Daniel Boone Kilpatrick?), and Butch Cassidy as Dan Cassidy (meaning Cassidy's brother Dan Parker?). By December the entire quintet was unmasked. Longabaugh was already on the St. Louis police's radar, and in fact Ben Kilpatrick had initially been misidentified as Longabaugh, but they had no photo of Longabaugh with which to compare. Did they guess, or did Kilpatrick or Bullion help them out?

The photograph was published in the *St. Louis Globe-Democrat* on November 21, 1901, republished across the country and in December in *The Detective*, a monthly trade journal catering to law enforcement. The Pinkertons followed with a January 24, 1902, circular featuring Cassidy and Longabaugh's faces from the Swartz photo.

Unbeknownst to the agency, the duo was ranching in Argentina. The circular noted that Carver was dead, and Kilpatrick and Logan were under arrest.

A legend sprouts. In his 1930 article, "Butch' Cassidy," in *The Elks Magazine*, journalist, novelist, and cowboy poet of "Out Where the West Begins" fame Arthur Chapman planted the seed. A "group photograph" was made in Fort Worth, he wrote, "and it was not long before the picture was in the hands of the authorities. The photograph was the indirect means of the trailing down of Carver and gave much trouble to the gang generally."

Newspaperman, pulp writer, and attorney Franklin Reynolds tricked out the tale in a 1934 *All Western Magazine* article, "Butch Cassidy: A True Feature," launching the canard that Wells Fargo detective Fred Dodge had discovered the portrait at Swartz's

studio. By describing the photo as the Wild Bunch's "one great mistake," Reynolds goosed the legend. A story retold is a story improved, embroidered, legendized. In a 1948 *Denver Post Empire Magazine* essay, "The Picture That Trapped Butch Cassidy's Gang," he went into overdrive, claiming that "this picture led to the breaking-up of the gang indirectly and to the eventual death of every man in it." Whew.

In 1938, in his *Outlaw Trail: A History of Butch Cassidy and His Wild Bunch*, Utah historian Charles Kelly, perhaps inspired by Reynolds, named Dodge as the discoverer of the photo by recognizing Will Carver's face, implied that Dodge and the Fort Worth police identified all five outlaws, and pronounced the image "the photograph that led to the final breakup of the gang."

The photo did no such thing. By November 1901, when it was discovered by the police and made public, the five gang members were already scattered. Four of the five were either in exile, dead, or in jail, and the fifth was about to be arrested. The calendar is the researcher's best friend. Of the five men depicted, Cassidy and Longbaugh had fled to Argentina in February 1901, Carver had been killed by lawmen in Texas in April 1901, and Kilpatrick had been arrested in St. Louis in early November 1901 for passing stolen currency. Kilpatrick's arrest led to the Fort Worth Five photo, not the other way round. The last of the five, Harvey Logan, nabbed in mid-December 1901 near Knoxville for shooting two policemen, was also indicted for passing stolen currency, and only later identified by the Pinkertons, but based on an earlier photo.

Carelessness, passing stolen currency, and posses broke up the Wild Bunch. In fact, only one major member, Tom McCarty, was never captured or killed.

The Fort Worth Five portrait, although it was not the wisest decision that the bandits ever made, had no bearing on their fate. Charming writers for many decades proved the photo's legacy.

THE DETECTIVE

OFFICIAL JOURNAL OF THE POLICE AUTHORITIES AND SHERIFFS OF THE UNITED STATES.

VOL. VII, DECEMBER 1901. NO. 192.
PUBLISHED MONTHLY AT CHICAGO, ILLINOIS.
SUBSCRIPTION \$1.00 PER YEAR.

TRAIN ROBBERS--

\$6,500--REWARD--\$6,500

St. Louis Police Arrest Man and Woman and Recover \$7,500, Stolen From Great Northern Express Co.

Pictures of Others of the Gang That are Wanted and Still at Large. Only a Question of Time When all these Desperadoes be Under Arrest.

Office of Chief of Police, St. Louis, Mo., Nov. 31, 1901. P. C. Holland, Editor:—We are just in receipt of a letter from W. M. Rea, chief of police at Ft. Worth, Tex., enclosing a group picture, a copy of which we send herewith. Chief Rea asked if these men are known to us.

For your information we beg leave to say that No. 1 in this group is Ben Kilpatrick, under arrest here for holding up

held up the Great Northern train. The fireman and express messenger of the train positively identify him as being the ringleader of the three. We have received assurance from different parts of Texas that both the man and woman are associates of thieves, and that the man is an especially desperate character. He is wanted by Sheriff Howe, of Paint Rock, Texas, for murder at that point. We have requisition papers for his extradition to Montana, where he is wanted for robbery. He will, however, in all probability, be tried in St. Louis in the Federal Court for forgery and passing incomplete currency; where he is almost sure to receive a long term in the penitentiary.

I enclose herewith pictures and Bertillon descriptions of Ben Kilpatrick and Laura Bullion. Kilpatrick seems to have been well known in Montana as a train robber, and every mail brings out additional facts regarding him.

He was arrested by Detectives Alphonse Guion, James Burke, George Williams, John McGrath, John Shevlin and William P. Brady, of this department, who succeeded in locating him in the Tenderloin district. The officers fully realized that they were dealing, in all probability, with a desperate man, and accordingly acted with great caution.

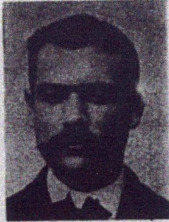
on left middle finger, on left third finger and on first joint left thumb. Blue dot and small mole near middle of forehead; teeth full.

Ben Kilpatrick, alias John Arnold, al-

right middle finger; left side of neck; above center of buttocks. Scar on back of left hand, above center of right eyebrow and on left side of forehead, edge of hair; two cuts on left index finger. Teeth full, one upper front tooth broken and irregular; hair and moustache dyed black; is stubborn and sullen; peculiar walk. The Detective cannot give too much credit to the officers participating in this arrest.

Any other information on this case will be cheerfully given.

WM. DESMOND, MATTHEW KIELY, Chief of Detectives, Chief of Police.



NEB. SHERIFFS' MEETING.
Hebron, Neb., Nov. 22, 1901.
P. C. Holland, Editor:
Dear Sir and Brother:—Please publish the following notice in your official paper, The Detective:
The annual meeting of the State Sheriffs' Association will convene at the Merchants' Hotel in Omaha, Neb., on Friday, Dec. 30, 1901, at 2 o'clock p. m. Outgoing sheriffs are urgently requested to be present and to ask their successors to meet with us.
J. A. SNEYDER, Sec., Hebron, Neb.
J. C. BYRNER, Pres., Columbus, Neb.



In December 1901 the Fort Worth Five portrait, with all five outlaws correctly named, appeared on the front page of *The Detective*, a monthly trade publication that circulated among law enforcement agencies and officers. The five were correctly identified. On November 21, 1901, no more than two weeks after being discovered in a Fort Worth boarding house by Chief of Detectives Charles Scott, the *St. Louis Globe-Democrat* had first published the photo, but with two of the outlaws misidentified.

Credit: Strozier Library, Florida State University.

Further reading:

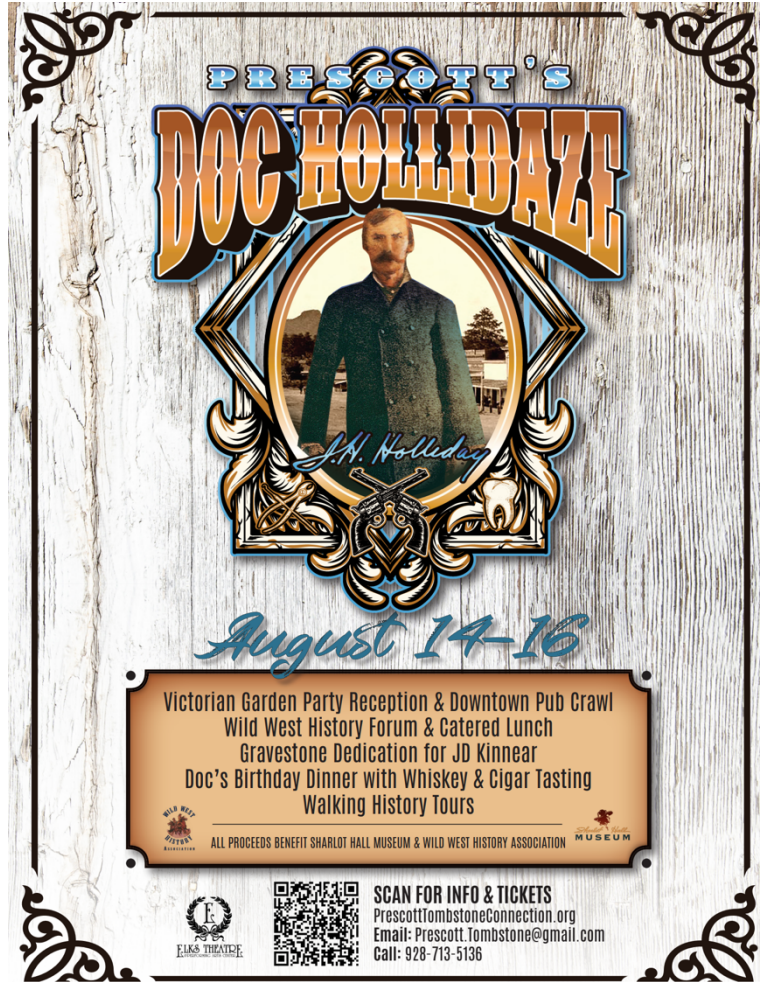
Buck, Daniel. "Reading the West." Review of *Wanted in America: Posters Collected by Fort Worth Police Department, 1898-1903* by Leanna S. Schooley and Tom Kellam, eds., and *Photographing Texas: The Swartz Brothers, 1880-1918* by Richard Selcer. *WWHA Journal*, vol. 13, no. 1, March 2020.

----- "Wild Bunch Circulars Issued by the Pinkerton's National Detective Agency, 1900-1907." *WWHA Blog* [j](#), October 4, 2022.

Humphrey-Donnell, Donna. "The Saga of the Fort Worth Five Photograph." <https://cowtowntales.wordpress.com/>, June 16, 2025.

Daniel Buck is on the editorial board of the *WWHA Journal*.





Prescott's Doc Holliday Weekend, August 14-16, 2026

Join the gathering in downtown Prescott, Arizona, for Prescott's Doc Holliday weekend, August 14-16, 2026! The celebration is designed to promote the history of Prescott with entertaining and engaging education and to provide a fun weekend of events for both locals and out of town attendees. A discounted All Weekend Pass includes entrance to all events for \$165, and tickets for individual events are available as well at www.PrescottTombstoneConnection.org.

Begin the weekend with a Victorian Garden Party at Sharlot Hall Museum on Friday, August 14th, beginning at 5:00 PM, followed by a downtown Saloon Crawl. Our "Welcome to the Weekend Reception"! Meet your fellow history enthusiasts and enjoy some light bites and music by Chip Hanna while you stroll the 4 acres of gardens and historic buildings of this iconic museum. The Prescott Regulators and their Shady Ladies will entertain with a "Doc" skit! Then take a tour of several local watering holes. Each guest will receive a drink ticket in the form of a wooden nickel good for one special "Doc Drink" offered by one of the participating bars. Western or 1880's period attire is encouraged! Tickets for the Victorian Garden Party and Saloon Crawl only are \$40.

On Saturday, August 15th, from 9:00 AM to 3:30 PM, learn some fascinating history at the Wild West History Forum at the fabulous Elks Theatre! Scheduled speakers for the History Forum include Roy Young, Mark Boardman, Peter Brand, Michael Paul Mihaljeich and

Anastasia Sitnina. Seating for the History Forum is General Admission, and the concession stand will be open. Tickets for the History Forum only are \$25.

There will be a lunch break from 12:00 to 1:30. A catered lunch will be available at the Hassayampa Inn's Marina Room, with sandwiches and salads of your choice. Meet the History Forum speakers and relax before returning to the Elks Theatre for the afternoon sessions. Tickets for the Luncheon only are \$40.

After the History Forum on Saturday, there will be a grave marker dedication for JD Kinnear's grave at the Pioneer's Home Cemetery at 4:00 PM. There is no charge to attend the dedication. The grave marker has been arranged and funded by the Wild West History Association.

Doc's Birthday Party and Whiskey/Cigar Tasting will take place on Saturday, August 15th, from 6:00-9:00 PM at the Marina Room at the Hassayampa Inn, with a buffet dinner and some delicious birthday cake! Enjoy dancing under the stars to the music of Sky Daddy Conwell. Meet Doc Holliday (impersonator Cory Allen from Tombstone) and wish him a happy birthday! Yes, he shares a birthday with the original. A selection of whiskeys will be provided for sampling, and if you find one you like, full size drinks will be available at the no-host bar. Visit with our History Forum speakers and enjoy a talk by Bradley G. Courtney on Doc's paramour, "Big Nose" Kate. Learn to play faro and try one of the selection of cigars presented for sale by Ol' Havana Cigar Bar. 1880's period or Western attire is encouraged! Tickets for Doc's Birthday Party and Whiskey/Cigar Tasting only are \$75.

On Sunday, August 16th, beginning at 1:00 PM, Walking History Tours will be provided by local historians Christopher Gillis, Drew Desmond, Brenda Cusick and Brad Courtney. Walking History Tour tickets only are \$15.

The weekend is a celebration of John Henry "Doc" Holliday's time in Prescott prior to his fateful move to Tombstone. In 2024, Whiskey Row Historian Bradley G. Courtney and researcher D. Sue Kissell learned the exact location of the house where John Henry "Doc" Holliday lived during his time in Prescott. It was located off Montezuma Street in what is now the parking lot between Bashford Courts and Yavapai Title. A fundraising effort was launched to create a bronze plaque commemorating the location, and the plaque was placed by the City of Prescott in their easement. A wildly successful unveiling event followed, and the committee elected to continue to celebrate Doc Holliday's Prescott tenure with an annual event on the weekend closest to Doc's birthday of August 14th. A commemorative booklet, "Doc Holliday in Prescott", written by Bradley Courtney, will be available at the event, as will books and artwork by the History Forum presenters. Stuart Rosebrook, executive director of Sharlot Hall Museum, will emcee the History Forum as well as Doc's Birthday Party and Whiskey/Cigar Tasting.

The Hassayampa Inn, 928-778-9434, and Hotel St. Michael, 928-776-1999, are the host hotels for the event. Ask for their Prescott's Doc HolliDaze rates when making your reservations.

Tickets are limited and are available online only at www.PrescottTombstoneConnection.org. Proceeds benefit Sharlot Hall Museum and the Wild West History Association. For more information, call 928-713-5136 or email prescott.tombstone@gmail.com.



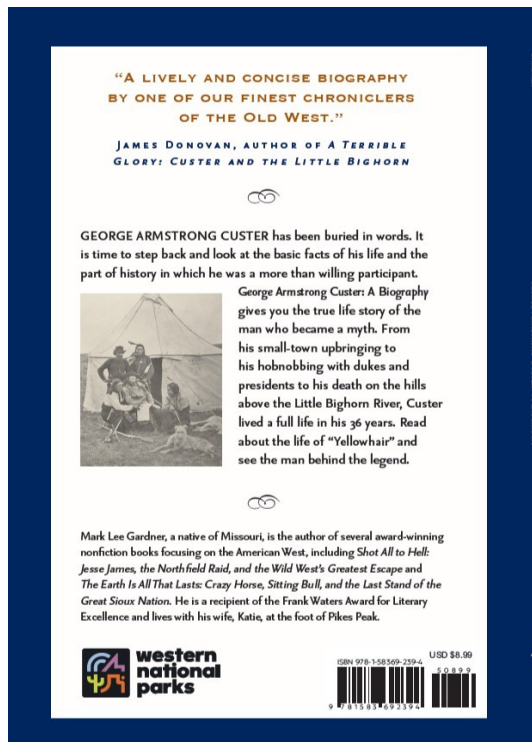
The Wild West History Association will dedicate a marker for J. D. Kinnear at Pioneer Home Cemetery during Doc Holliday. The ceremony will take place Saturday afternoon, and everyone is welcome to attend.

Kinnear is one of those with the Prescott-Tombstone connection. He was best known as the proprietor of the Tucson and Tombstone Express in the 1880s, later renamed the Arizona Mail and Stage Line in Tombstone. Kinnear may be best known because of his connection to the famous Drew Station robbery, which involved many famous Arizona characters including Doc Holliday. When Wyatt Earp first arrived intending to establish a stage line, Kinnear had already done so, and Earp sold his equipment to him. Before coming to Tombstone, Kinnear had been involved in stage lines in Colorado, served as a sheriff, and taken part in a famous Anglo-Hispanic clash there. In addition to his frontier exploits, his love life rivaled that of many better-known Wild West figures.

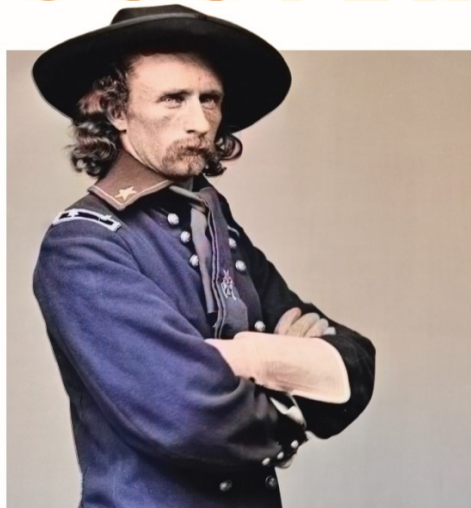
His grave at Pioneer Home, where he lived before his death, is unmarked, and he was among the first people buried there. The Wild West History Association video team located the grave, obtained permission to place a marker, purchased a tombstone, and received approval to install it.

To learn more about Kinnear, read my article, *Secrets and Scandals in the Life of Stagecoach Line Owner J.D. Kinnear* at historynet.com

Pam Potter
Saddlebag Editor



GEORGE ARMSTRONG CUSTER



A BIOGRAPHY
Mark Lee Gardner

WILD WEST HISTORY ASSOCIATION

YouTube SHORTS

(Less Than 3 Minutes) (Cell Phone View)

Learn More About Wild West History

June 2026

Released Every Tuesday After 3:00PM EST

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June 9th

Family Massacred by Comanche Indians and Their 15 Year-Old Son's
Journey as a Comanche/Kiowa Captive

<https://www.youtube.com/shorts/4iAZHIZh1vA>

June 16th

John Wesley Hardin Killed More Men Than Any Gunfighter in the Wild
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Wild Bill Hickok Kills One of Custer's 7th Cavalry Soldiers

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Native American Indian Fish Trap. Drone Photography.

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Last month, Dan Buck wrote an article about AI and asked for others to chime in. We received one comment from Janelle Malony. Like it or not, AI is here to stay and sharing our experiences helps others understand this new tool and how it can work both for and against us.

Conversations about AI tend to lead to hostilities and extreme rejection of the tool instead of thoughtful exchanges on how to use the tool appropriately within one's work and field. My hope in sharing is to contribute thoughtful experiences and lessons learned. For example, AI art needs clear disclaimers printed with the material (such as "AI-assisted" or "AI-generated") and users need to understand that no copyright claim can be made on any such creations.

I had a situation in my latest book about ostrich ranching where there was a conjoined ostrich chick. I wanted an image but none actually existed, so I asked AI for help. Turns out, AI has no clue what a regular ostrich looks like to begin with, much less one with four wings and two necks but only one head (yup). To make this gargoyle required a stupid amount of time adjusting the artwork. Ultimately, the chick looks crazy (yet somehow cute) and I included a disclaimer about AI helping me anyways because... its the right thing to do. Plus, I didn't want people to mistake it for a real creature for a few reasons. **Lesson:** At the very least be honest about it not being "yours."

Front end AI-assisted writing prep, such as preparing outlines is useful for people with disabilities and should not be thrown out as garbage or cheating. The same goes (and has always gone) for AI-based editing programs like ProWriting Aid that improve writing on the back end. In other words, have fun and use the tool but with extreme responsibility. In the research/academic/historic field, however, 100% AI-generated writing, however needs to be flat-out identified and ruled against with prejudice.

As an example, I recently worked with an emerging historian who put all her source records into ChatGPT and asked it to organize all the notes into a story in chronological order, and with the specific word-count. She sent it to me with pride. As a learning lesson, I ran it through a plagiarism checker and showed her that over 50% of the writing would need to be re-researched to find the source, fact-checked, then properly cited. This, of course created a stomachache of overwhelm and headache of litigious entanglement. Research standards, academic standards and publishing standards still apply and will not flex. In this case, it would have been better for the historian to invest more into the writing process and do the project right the first time. **Lesson:** If you don't pay your dues upfront, get comfortable paying in arrears.

Respectfully,

Janelle Malony
Freelance Writer