



Roundup in Oklahoma City!

June 14-17, 2000

by Kitty Pelkan

Members of the Texas Jack Association journeyed from California, Colorado, Connecticut, Florida, Illinois, Kentucky, Louisiana, Nevada, New York, North Carolina, Oklahoma, Tennessee, Virginia, and Washington to meet in Oklahoma City for their tenth gathering since the Association was founded in 1980. The 2000 Roundup was planned by Jack and Jane Omohundro and Edna de la Houssaye, who did a mighty fine job and deserve loud applause and cheers! Jack was an especially appropriate host, since it was through his untiring efforts over a period of years that finally resulted in Texas Jack being inducted into the Cowboy Hall of Fame.

Bright and early Thursday morning we boarded a bus for a tour of the city. Our guide was Carol Jordan, part Cherokee, who was wearing her story teller's ring. Whew! Could she tell stories! And fast, fast, fast! We learned that "Oklahoma" is Choctaw for "home of the Red Man," and that Oklahoma was where the U.S. government sent the Five Civilized Tribes--the Cherokee, Chickasaw, Choctaw, Creek, and Seminole Nations--to live. The land was supposed to be theirs for all eternity, but the 1889 Land Run put an end to *that* promise. There isn't space to recount all the history, tales, and information

Carol dispensed as we drove past historic homes, the zoo, the racetrack, and other areas of interest. Suffice it to say that Oklahoma City is rich in Native American history, oil production, cattle, horses, and rodeos; full of excellent museums and golf courses; and home to a top-notch medical research complex!

We made several stops along our tour, the first one being at the ballpark for the Triple-A Oklahoma RedHawks to see the statue of Mickey

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August 2000

Dear TJA members,

I'm honored to be selected to lead this organization for the next two years, toward the Black Hills of Dakota. I can count on the energy and talents of Vice President Julie Omohundro, Treasurer-Secretary Edna Nees, *Scout* editor Richard Omohundro, guest editors, and my wife Susan, among other generous volunteers.

To the extent that I have a platform, it centers around promotion. I hope to attract more Wild West fans, whether they are related to Texas Jack or not, to join us, and to increase the circulation of *The Scout* to libraries and museums devoted to western and plains history. We'll take full advantage of Richard Omohundro's fine Web page, www.texas-jack.org, expanding our links to other western and plains history Web pages. There is still interest in naming a peak after Texas Jack in Yellowstone's Dunraven Pass. And, as Betsy O. King's letter in this issue reminds us, there is important work to be done related to preserving historic sites and placing interpretive markers.

Martha Sullivan, daughter of Frank Sullivan, the founder of our association, has already begun to organize the next Roundup in Deadwood, South Dakota, in late June, 2002. She has enthusiastic support from Thadd Turner, Texas Jack reenactor and Deadwood resident (see the Mail Pouch, page 23).

Sincerely,

John

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P.S. I encourage all TJA members to share their ideas and concerns with me.



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... continued from page 1

Mantle, a native of Oklahoma. Another stop was at the State Capitol, noted for being the only state capitol building with a working oil well on its grounds. The interior of the capitol contains majestic murals depicting the state's history, a Grand Staircase, and an impressive rotunda. Huge portraits honor four famous Oklahomans: Robert S. Kerr (former governor), Sequoyah (developed the Cherokee alphabet), Will Rogers (journalist, humorist and actor), and Jim Thorpe (gold medalist in the pentathlon and decathlon events in the 1912 Olympic Games).

The most memorable stop was to view the Oklahoma City National Memorial, the site where at 9:02 a.m. on April 19, 1995, the Alfred P. Murrah Federal Building was destroyed in the largest terrorist attack in U.S. history. Three areas of the National Memorial and one privately funded memorial are described on page 9.

A happier stop was at the Cattlemen's Steakhouse for lunch. This renowned restaurant was established in 1910, three years after Oklahoma gained statehood. It is located amidst shops full of western wear and supplies and adjacent to the National Historic Stockyards.

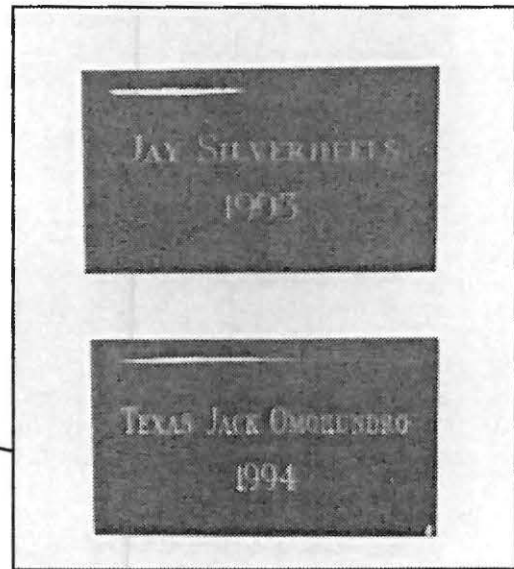
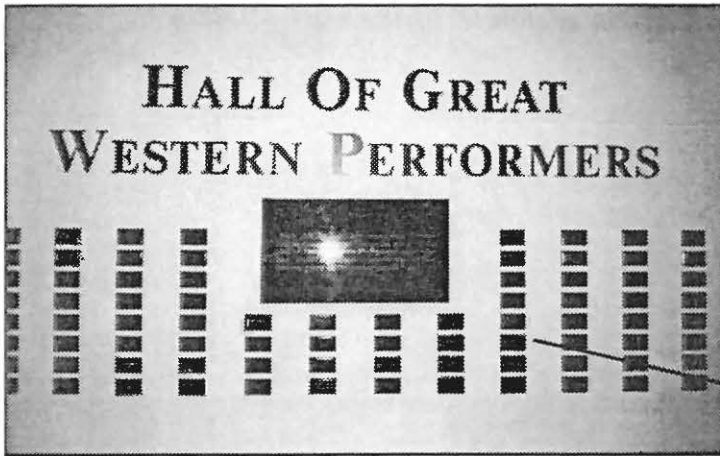
Friday morning we went on the much anticipat-

ed visit to The National Cowboy Hall of Fame and Western Heritage Center. Docent Maxine Jones guided us through the various galleries of art, objects, and artifacts that show the history and culture of the American West. Exhibits feature the American cowboy, American rodeo, frontier west, and Native Americans. We were disappointed that Texas Jack's name appears only twice in the museum, but were proud, nevertheless, of those two mentions. (See the photographs on this and the next page.) After a catered lunch, we were free to roam about the museum and shop in the excellent gift store.

The Texas Jack Association business meeting was held Saturday morning (see page 17 for a copy of the minutes). The farewell banquet was held that evening. At each person's place was a ceramic message tablet made by Sherryl Omohundro. Ben and June Wyche had just celebrated their 50th wedding anniversary and were presented a card that everyone had signed. After a delicious meal, many photographs were taken, some of which are printed on pages 6-8.

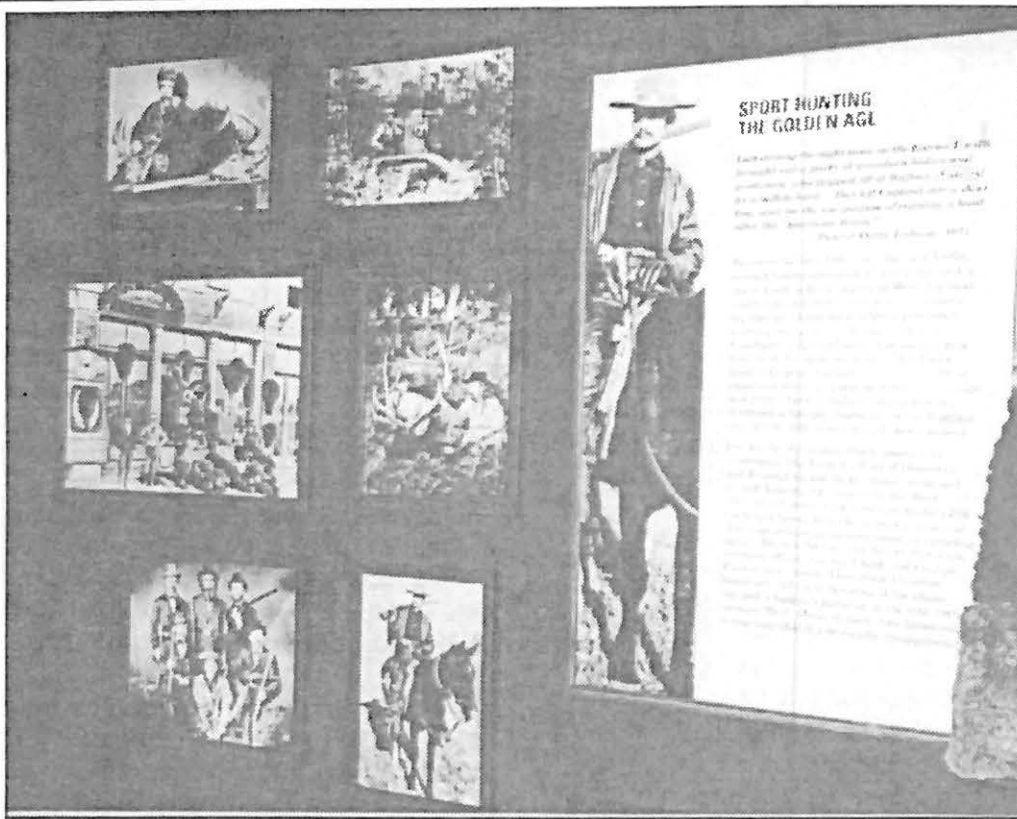
As the saying goes, "A good time was had by all!" See you in Deadwood, South Dakota in 2002!

* * *



The Hall of Great Western Performers, pictured above, is literally a hallway in the museum. The large plaque in the center reads, "Each year the National Cowboy Hall of Fame and Western Heritage Center inducts into the Hall of Great Western Performers those who have made significant contributions to the western genre in the entertainment field." To the right is a close-up of the plaque with Texas Jack's name and induction date. Other names on the wall include Maureen O'Hara, Jay

Silverheels, Jack Palance, Reba McEntire, Michael Landon, Ronald Reagan, Gregory Peck, Gary Cooper, Tom Mix, Gene Autry, Roy Rogers and Dale Evans, and John Wayne.



We couldn't find any photo of Texas Jack in the museum, but we were excited to find him mentioned in a display located in the "Hunting the American West" room (above). The text is reprinted below.

SPORT HUNTING: THE GOLDEN AGE

Between the late 1860s and the mid-1880s, several factors combined to create the golden age of hunting in the American West. Railroad expansion provided easier access to remote regions, and some lines actively promoted hunting excursions with special trains. Constantly improved arms and ammunition furnished the sportsman in the field with greater firepower, accuracy, and range. Most important, the large game animals, from buffalo and grizzly bear to bighorn sheep and elk, remained relatively abundant--while hunting regulations still were virtually non-existent.

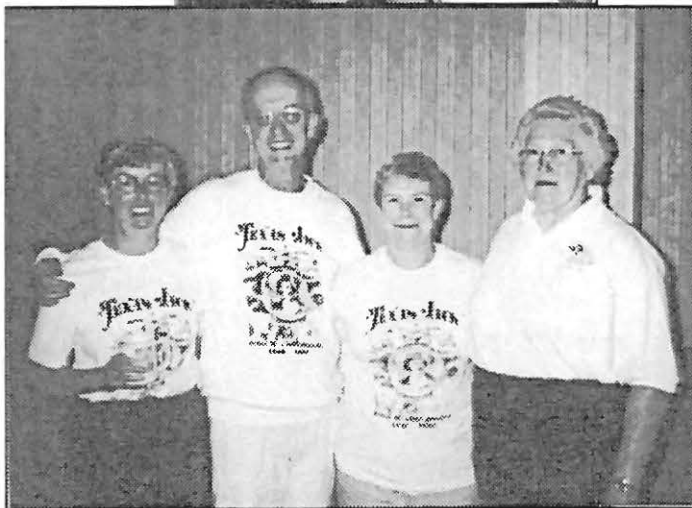
During the 1870s and 1880s, aristocratic sportsmen, like Ireland's Earl of Dunraven and Russia's Grand Duke Alexis, continued to seek hunting adventures in the West--often with famous guides such as Buffalo Bill Cody and Texas Jack Omohundro. Scores of American gentleman-hunters joined in including artists Thomas Moran and Albert Bierstadt, military officers George Crook and George Custer, and eastern blue-blood Theodore Roosevelt. All these devotees of the chase enjoyed a hunter's paradise in the late-19th-century West. Many of them, like Roosevelt, recognized that it was rapidly disappearing.

Roundup in Oklahoma City

RIGHT: Linda Cech and Dennis Greene flank our delightful city tour guide, Carol Jordan.

BELOW: The Holdup Gang! After a swim in the hotel pool, Brandon Omohundro, Bryan Omohundro, Gus de la Houssaye, and Josh Golladay give Gimmy de la Houssaye a lift.

BELOW RIGHT: Julie, Mark, and Peggy Greene await lunch at the Cowboy Hall of Fame.



Clockwise from above: Texas Jack mugs, golf- and t-shirts happily modeled by Susan and John Omohundro (president-elect), Julie Omohundro (vice-president-elect), and Edna Nees (continuing as secretary-treasurer). Not pictured is R.C. Omohundro, continuing as treasurer.

Air conditioning made TJ sweatshirts a "hot" item! Edna is pleased to make a sale to Judy Omohundro.

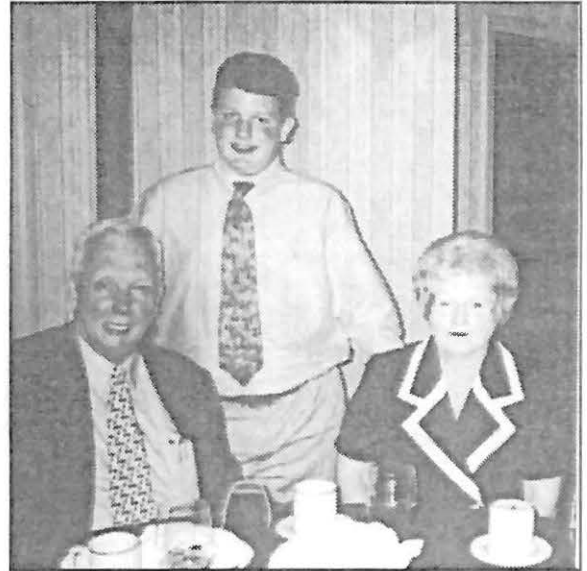
President Dick Omohundro and Secretary Edna Nees preside over the business meeting.

Saturday Night's Banquet: A Photo Album

(not pictured are Cameron Cross, Julie Greene, and Mario Velez)



*seated: Roundup planners and hosts Jane and Jack Omohundro
standing: Dick and Sherryl O.; Judy and Jack, Jr.*



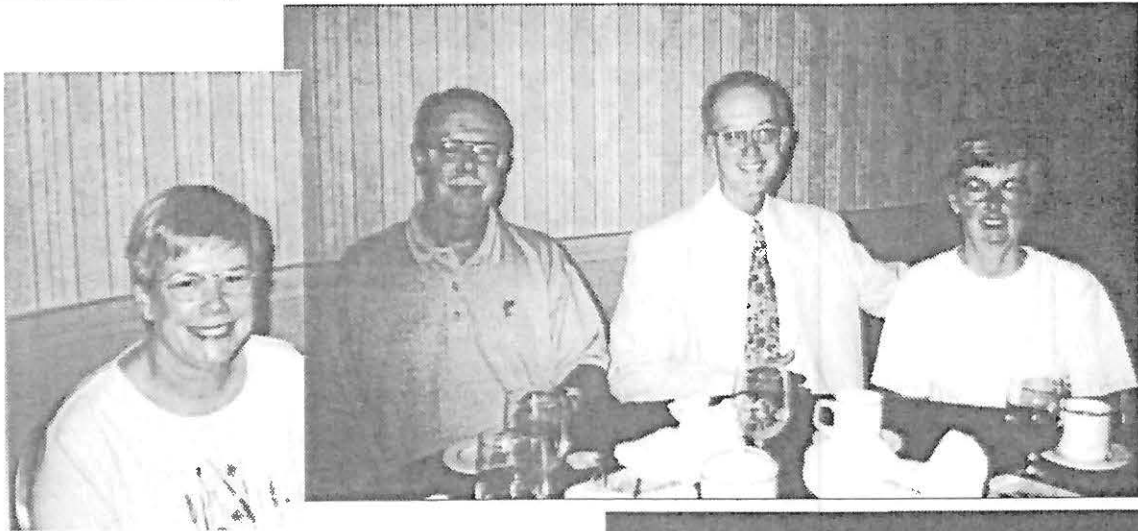
Richard, grandson Bryan, and Joyce Omohundro



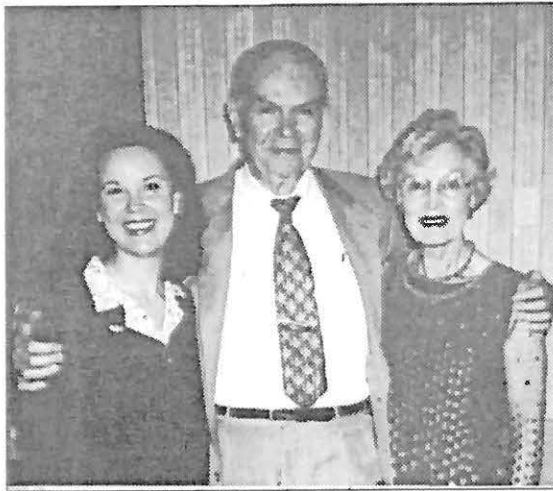
Rick, Brandon, and Nancy Omohundro



Edna Nees and grandson Josh Golladay



Julie Omohundro, Tipton Omohundro, John and Susan O.



Kitty Pelkan, Ben and June Wyche



Jack Omohundro behind Ruth Cross, Edna and Ginny de la Houssaye



Barbara and Charlie Curtis



seated: Rick and Linda Cech, Stephen Omohundro
standing: Mark and Peggy Greene, Dennis Greene



*Hughes Diller, Martha Sullivan,
and Judy Velez*

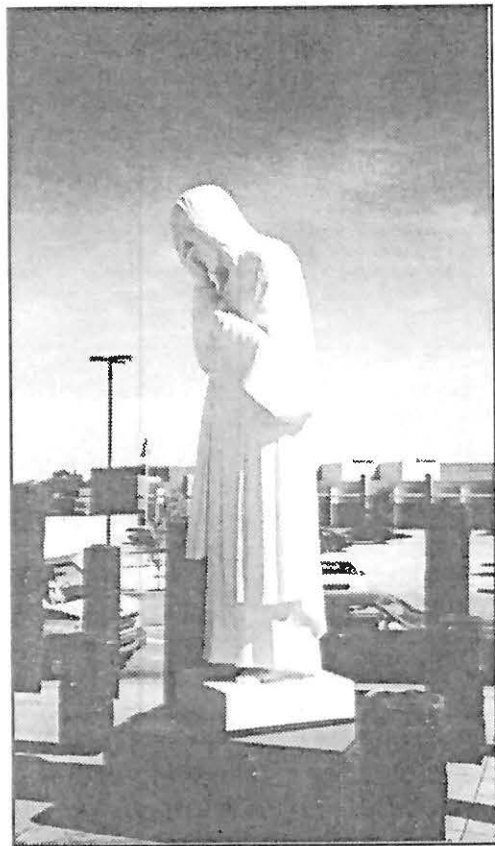
Beryl Catterson and Stephen Omohundro



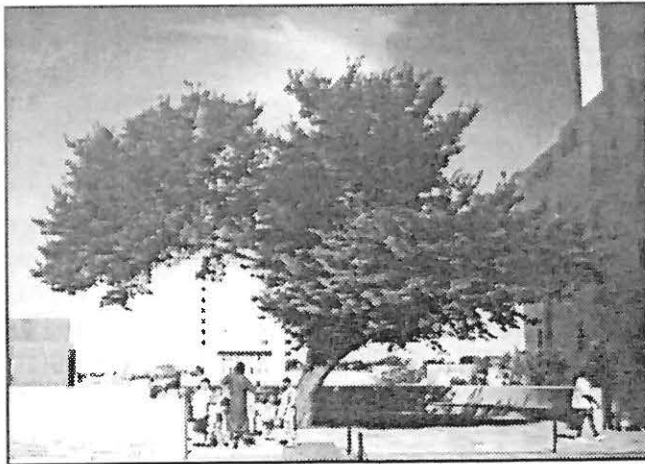
*Barbara and Charlie Curtis were high bidders for
the auction item, a painting of Texas Jack's pistol
created and donated by TJA member Jim
Omohundro of Lexington, Kentucky.*



ABOVE: The Field of Empty Chairs: 19 child-size and 159 adult-size chairs stand like tombstones for each life lost in the bombing of the Murrah Federal Building April 19, 1995. The chairs are placed in nine rows, representing the nine floors of the building, and placed according to the floor on which those killed either worked or were visiting. The Field of Empty Chairs is located where the Murrah Building once stood. "May all who leave here know the impact of violence."

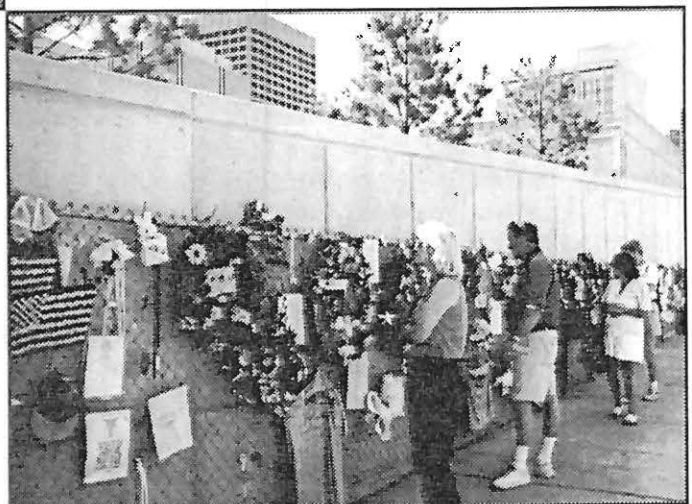


ABOVE: "Jesus wept." Buildings as far away as 28 blocks to the north lost windows from the force of the blast. The immediate neighborhood where the Murrah Building stood is home to many churches. Many of them suffered extensive structural damage and it took as long as two years before some of them were able to be occupied again. The Catholic church across the street from the bombing lost its parish hall, but instead of rebuilding it the congregation commissioned this memorial to be built where the hall used to stand. Jesus faces away from the bombing site and toward a wall missing 170 bricks to represent the 168 persons and 2 unborn babies who were killed.



ABOVE: The Survivor Tree at the Oklahoma City National Memorial took the full force of the bombing yet still grows.

RIGHT: In the aftermath of the bombing a chain-link fence was erected around the bomb site and quickly became a symbolic Wailing Wall. Like the Vietnam Memorial in our nation's capitol, the fence is continuously filled with mementos left by those who come to remember. The items are periodically gathered and catalogued and will one day be displayed in a museum.





BUNTLINE Hated The West

excerpts from "Buntline Hated the West,"
by Frederick Hayes
from *Real West*, March 1960, Vol.3, No.10

Ned Buntline is the easterner whose writing propelled Texas Jack into Wild West fame. It is largely because of Buntline's "Scouts of the Prairie" and the numerous newspaper accounts documenting its popularity that Texas Jack was eligible to be inducted into the Hall of Great Western Performers at the Cowboy Hall of Fame. The author of "Buntline Hated the West" is not a careful writer, as you will quickly observe, but I have only brought attention to two errors connected with Texas Jack.

The narrative starts on August 25, 1869, at Fort McPherson in North Platte, Nebraska with a supposed altercation involving Buntline and local ruffians. A "tall and handsome youth" chases away the ruffians and asks Buntline to explain himself... -ed.

He threw his chest out, dusted his medals off, and announced, "Young man, you are talking to Ned Buntline, the greatest living American writer, the hero of fifty battles, the most famous Colonel in the Civil War."

There were some slight exaggerations in these statements. Ned Buntline was the King of the Dime Novel writers, but nobody rated him with Poe, Hawthorne, or other great names in American literature. There is no record that he ever fought in any battle. During the Civil War he was a private until he deserted, but after the war, he brazenly had his picture taken in a Colonel's uniform and gave himself that rank.

"Mr. Buntline," the tall youth said. "I have read some of your thrillers, but what are you doing out in this part of the country?"

"I have been asking myself that question," Buntline retorted. "I am on my way back to New York and civilization from California. I stopped over here for one day. I hate everything about the West--the heat, the dust, the terrible food, the dirt and the flies, and above all the wild uncouth

savages that inhabit this wilderness. I hope I never see this part of the country again."

"Why stop over if you hate this country so much?" the youth asked.

"People back East are going crazy about the West," Buntline explained. "They think every white man is a hero and every Indian a villain. Frankly, the only savages I have met out here are the white men. I stopped over here to see Major North. I need a Western hero. The Major didn't want me to make him a hero. He suggested I see a man named Bill Cody. Do you know him?"

The youth smiled. "Quite well," he answered. "I am Bill Cody."

Buntline looked him over, like a horse buyer would inspect an animal. "Not bad," he said. "I think you'll do as a hero. I'll make you famous. Got any nicknames?"

"Some people call me Buffalo Bill," Cody said.

"Excellent!" Buntline exclaimed. "Buffalo Bill, the hero of the Plains! You couldn't beat that."

Young Bill Cody was a typical roustabout of

the old West, tall and handsome as an Adonis, generous to a fault, as loveable a rogue as one would meet anywhere. He had gained some fame as a buffalo hunter, had served as guide for easterners and was known to be lightning fast with a six gun. His only bids for fame were his rip-roaring drunks, historic throughout the West.

But making him a national hero would be something like working a miracle. Ned Buntline was accustomed to performing these with his vitriolic pen. More than any other Dime Novel writer, Ned Buntline is responsible for the wild, fictitious history we have today of the old West and many of its characters.

Buntline's knowledge of the West and its people was limited to two short trips, neither longer than several weeks. He was born Edward Zane Carrol Judson in the town of Stamford, New York. There is some question of the date. It was either 1821 or 1825. Early in life he changed his name to Ned Buntline.

His father, Levi Judson, was a frustrated writer, an egomaniac who covered failure and poverty by living in a make believe world of fantastic lies about glittering wealth and fame. The son inherited many of these qualities. He and his father, being so much alike didn't get along. At fourteen, Buntline ran away to sea. Even at that tender age he used the flamboyant language that was to make him the Granddaddy of the Dime Novel boys.

His father was waiting for him when he returned and ordered the runaway son to return home. Buntline replied, "Father...oh, Father...no locks, no bonds, no bars can bind my spirit. It is free, free as the glad albatross that skims so happily over the ocean and sleeps on the bosom of that wave that feeds it."

Four years in the Navy delayed his writing career. There was nothing heroic about Buntline as a Navy man. He spent two years serving in Florida. Buntline was a runt physically, only five feet tall, but he had a quick temper and was in continuous fights and brawls. After four years the Navy decided it would be better off without this brawling little runt and he was summarily discharged.

His writing career didn't start with glory. He dreamed of being a Hawthorne or a Poe. He looked with scorn on the thrill writers, the new species of authors appearing on the scene. The editors of the intellectual magazines failed to see his genius. So he created his own magazine, called it "Ned Buntline's Magazine."

This lasted two issues before Buntline went broke. But nothing daunted his crusading spirit.

He went to Cincinnati where he met L. A. Hines, who had a few thousand dollars. They started the *Western Literary Journal*, a publication dedicated to publishing only the highest quality of literature.

The magazine had a rocky going financially, but Hines proved to be a wizard at manipulating loans, overdrafts, and devious money raising schemes. His partner was more of a problem to him than the finances. Buntline was 21, plump as an apple, with an insatiable appetite for whiskey. His drunks were events to be long remembered. And small and runty as he was, he had an overpowering attraction for women.

Nobody ever knew how many times he was married. If he had to marry a girl to seduce her, the ceremony was quickly performed. As soon as he tired of his new bride, he left her without the formality of a divorce and married another.

There follows a lengthy tale of Buntline visiting Nashville and making a narrow escape from an angry husband, then prison, then a hangman's noose. Instead of returning to Cincinnati he fled to Boston...-ed.

...leaving the bewildered Hines to lock the doors of the *Western Literary Journal* and forget about the venture. In Boston, Buntline was broke and hungry. A new type of magazine, *The Shilling Shocker*, using only sensational and blood curdling stories, was the new rage.

Tossing his dreams of literary immortality to the four winds, Buntline wrote "The Last Days of Gallee or, The Doomed City of Sin." It was a masterpiece of hair-raising flamboyant writing, the type that was to make the Dime Novel famous. It was an outstanding success and started his career as a Dime Novelist, a career that was to bring him fame and several fortunes, none of which remained long in his hands.

In addition to his soaring imagination, his ability to make the impossible sound convincing, and his flowery style, Buntline possessed another asset that was indispensable for a "writer." He had a facility with the pen that enabled him to write sixty thousand words of blood and death and gripping fury in two days. He turned out one to two novels a week. Money rolled in amounts beyond his wildest dreams. His fame reached every household in the country.

Prosperity was too much for him. At heart he was a crusader. A man who could put on drunks that were remembered for years, was to become a fanatical prohibitionist, and the man who seduced

every girl or woman he could, was to become one of the country's greatest moralists.

He went to New York, started "*Ned Buntline's Own*," a magazine dedicated to prohibition, morals, and a hundred percent Americanism. Buntline refused to take liquor, abortion, and sex ads. Demon Rum was his number one enemy. He threw himself into the battle with wild fury, organized temperance leagues, gave lectures to the good ladies for free.

After each lecture, he would rush to a whore house where he would get crazy drunk and spend the night with two girls. His refusal to take questionable ads left an empty treasury for the magazine. He found the solution to this in the brothels. He would spy on a prominent business man, approach him several days later with the news that he would have to publish what he saw in his magazine. This always brought a fat check from the victim.

More tales of blackmail and outrageous behavior, then...-ed.

The Civil War broke out. Buntline enlisted. His service record showed that he was promoted to corporal and demoted when he fled in the face of the enemy. When the war was over, he purchased a Colonel's uniform, had his picture taken by Brady and thereafter was Colonel Buntline.

He returned to New York, to find the public cool to his bigotry. His friends were gone. He went to California to try to stir up interest in prohibition. California was wine drinking territory and not interested in Buntline or prohibition. So Buntline took the stage for the East. In Denver he read about a fight at Summit Springs between Major Frank North and Tall Bull, renegade chief.

It was a small and unimportant skirmish. Tall Bull had only twelve renegade Cheyennes and Sioux and Major North had eight men. Major North tricked Tall Bull to come in the open, and the Major an expert shot, killed him.

What caught Buntline's eye was the mention of a white woman with the Indians, a Mrs. Otto Weichel, a German immigrant. Her part in the skirmish

wasn't clear, but Buntline, ever on the lookout for

new material and background for his Dime Novels, saw the possibilities of a white woman and the villainous redskins.

The white woman was a hated foreigner, but that small detail could easily be changed by Buntline. He stopped over at Fort McPherson to get Major North's permission to use him as the hero of the story. Major North laughed at the funny looking little man and said no, but suggested Buntline locate Bill Cody, who would make a hero for any Dime Novel writer.

As Buntline stood on the dusty street of Fort McPherson, looking young Cody over, he agreed with Major North about Cody. Cody didn't have the fame of Major North, but for a Dime Novel writer that wasn't important. Within a short time Cody, as Buffalo Bill, would be a household name in all parts of the country.

Buntline wanted to get far away from the West fast. It wasn't necessary to get any information from Cody as Buntline's imagination would take care of that. The next morning Buntline left for the East to write his first Wild West Dime Novel.

In December of that year the *New York Weekly*, published by Street and Smith in New York, carried the first installment of the Buntline serial, "*Buffalo Bill, King of the Border Men*," with the additional title, "*The Wildest and Truest Story I Ever Wrote*."

When the first installment reached Fort McPherson, soldiers and friends of Cody gasped in amazement to read that young Cody was the greatest Indian fighter of the West. The skirmish between Major North's men and Tall Bull's renegade Cheyennes became one of the most glorious and bloody battles between white men and redskins.

The Major's eight men became fifty brave boys in blue surrounded by hosts of savage

Redskins. Buffalo Bill, mounted on a great white stallion, was the heroic leader of the boys in blue. With his six guns roaring, Buffalo Bill charged into the mass of Indians, leaving behind a wide swath of dead ones. The climax came when Tall Bull was about to bury his tomahawk in the skull of Mrs. Weichel, who in

the story was no longer a German immigrant, but

"He had a facility with the pen that enabled him to write sixty thousand words of blood and death and gripping fury in two days. He turned out one to two novels a week. Money rolled in."

Daisy Malone, a daughter of pure hundred percent Americans.

As Tall Bull's tomahawk reached the hair of the pure young girl, Buffalo Bill and his great white stallion came out of nowhere. Buffalo Bill, as becomes a true hero, did not kill Tall Bull with a shot from his deadly six gun. He leaped off his horse, hit the body of Tall Bull, knocked him off his horse. Then followed a hand to hand combat, in the best Dime Novel tradition, with Buffalo Bill finally burying Tall Bull's knife deep in the Redskin's heart.

What brought loud belly laughs from all who knew young Cody was Buntline's description of his hero's horror of Demon Rum and how in the midst of battle, with redskins swarming all around him, he would pause to deliver to his men a lecture on the evil of drink.

Other installments of the serial had Buffalo Bill fighting outlaws, horse thieves, and saving poor settlers from the fury of the big cattle barons. Before the serial was completed in the *New York Weekly*, presses were running off two hundred thousand paperback dime novels. This first printing sold out in a week, and over a million copies of *Buffalo Bill, King of the Border Men* were bought by an eager and excited public.

This Dime Novel set the pattern for the countless novels that were to follow. The 10c Novel boys flooded west to tap this new background for their sensational stories.

Three years were to pass before Buntline and Bill Cody were to meet again. Cody's fame had brought little money, but it increased his importance as a guide, although his drunks cut down on his business.

Buntline was in Chicago with the manuscript of a play, "A Soul at Bay," under his arm. This was his bid for literary immortality. It was a psychological work, filled with hot air speeches about prohibition, the glory of true Americanism, and vicious attacks on all foreigners. Buntline had hit Chicago at a bad time. The city was digging itself out from the ruins of the big fire. Tent and board wall theaters had been hurriedly built and were renting for large sums. Buntline finally got one by putting up \$600 for one week. His troubles didn't end there. He tried to get a cast for his play. Actors read the first act, groaned and tossed it back in his face, saying they wanted no part of such silliness. December 15, 1872, was Sunday, the day before his show was to open. Buntline had no cast, no hope of putting his great masterpiece on the stage.

He was walking down the street, in deep and hopeless depression. Somebody slapped him on

the back. He turned and saw Bill Cody and Texas Jack Omohundra [sic], a fellow guide. When Buntline told Cody of his predicament, Cody and Texas Jack had a quick solution, which didn't cheer Buntline. The two suggested they put on a Wild West show in place of Buntline's masterpiece. "You got a theater and no play," argued Cody. "Hell, Texas Jack and I ain't much as actors, but can get supers for Indians and give the crowd an exciting time."

Out of this came the play, "*The Scout of the Plains*."* As a dramatic production, it lacked much. Buntline had written it in four hours. The first act was a play on words between Buntline and Cody and Texas Jack, ending with the extras, dressed like Indians rushing on the stage to be shot by Cody and Texas Jack. The second and



Buntline in his "Scouts of the Prairie" costume as the character Cale Durg.

*According to Herschel C. Logan's "Chronology" in *Buckskin and Satin*, Buntline, Omohundro, and Cody first appeared in "Scouts of the Prairie" from Dec. 16, 1872 through June 16, 1873. Next was "Scouts of the Plains," starring Wild Bill Hickock with Omohundro and Cody. That play ran from Sept. 1873 through late spring, 1874.

For other articles featuring Buntline see Vol.I, No.2 and Vol.VII, No.1 of the Scout. -ed.

third acts were the same, with the same Indians dying at the guns of the two scouts.

The newspaper reviewers panned the play, and when Buntline begged them to have some consideration as he had four hours to write the play, the reviewers expressed wonder why it took him so long. But the audience went wild over the play and all that week it played to full houses.

The play went to St. Louis, got overflow audiences. In every city it was the same. Young Bill Cody proved to be a natural actor. His ad libs on the stage, his lovable manner, and his inherent histrionic ability was to make him the greatest American showman of all times.

He and Buntline didn't hit it off well. Both were continuous drunks. Buntline's arrogance, his strutting, his taking all the credit for the success of the show didn't bother Cody as much as Buntline's constant fanatical prohibition ideas.

These feelings came to a climax in New York. Buntline had invited the good women of the Ladies Temperance Union to be guests at the show, telling them that the great Buffalo Bill would deliver a speech against Demon Rum. Cody had a streak of the practical joker in his make up; he arrived at the theater rip-roaring drunk, emitting coyote yells that could be heard afar. He staggered on the stage, fell flat on his face before he could utter a word.

This was the final break between Cody and Buntline. Buntline left the show and retired to his home in Stamford where he announced he would live the life of a country gentleman. Cody and Texas Jack took over the show. It ran for another year and made large sums, but Cody was tired of it. He left and there was no show. He started his

RIGHT: An advertisement (enlarged) for "The Scouts of the Prairie" which appeared on the front page of the Daily Morning Chronicle, Washington (D.C.), May 7, 1873. This is a photocopy from a microfilm in the Stanford University library sent in by Dr. Robert Pepper who wrote, "I haven't been able to discover the location of Wall's New Opera House. Apparently it was so new in 1873 that it was not yet included in the city directory--and it doesn't seem to have lasted very long." Also on the front page is a biography of Texas Jack entitled "Texas Jack, The White King of the Pawnees." Dr. Pepper, referring to the biography, said, "This article, along with many others from the 1872-73 tour, was pasted in a scrapbook, now at the Buffalo Bill Historical Center in Cody, Wyoming. But most of those clippings, including this one, do not give town, paper, or date." Readers who have a copy of the first Scout will find the biography reprinted in that issue, credited as courtesy of the BBHC, with author and source cited as unknown. Thanks to Dr. Pepper's research we now know the source, but the author remains anonymous.

famous Wild West Show, which was to make him the most famous showman in the world.

Buntline's only part in Buffalo Bill's fame was that he had found Cody in obscurity, made him a national hero, and then started him on his acting career. In Stamford Buntline turned out a Dime Novel a week. In 1874 he decided to go West for new material; Dodge City was at the height of its six gun fame. Buntline, always the showman, had the Colt Company make four guns, which he called "The Buntline Specials." They were weird looking firearms. It was hard to tell whether they were rifles or six guns. They had two-foot barrels and were so heavy and awkward nobody could use them.

On his arrival in Dodge he gave one to Bat Masterson, Bill Tilghman, Neal Brown, and Wyatt Earp.

Buntline remained in Dodge only a week. The heat, the dust, and the boredom were too much for him. He returned East hating the West even more than on his first trip.

On July 16, 1885, Ned Buntline suffered a heart attack. Late that night, this bombastic little man, who more than anybody else gave us the distorted picture of the old West, died in his sleep.

* * *

AMUSEMENTS.

WALL'S NEW OPERA HOUSE.
JOHN T. FORD.....Proprietor.

TWO PERFORMANCES TO-DAY,
At 2 and 8 P. M.

Do you want to know how REAL SCOUTS
tame REAL INDIANS with LASSO,
RIFLE, and REVOLVER?

GO TO SEE, AT THE MATINEE TO-DAY,
BUFFALO BILL, TEXAS JACK,
NED BUNTLINE,

In their Thrilling Sketch of "Border Life,
THE SCOUTS OF THE PRAIRIE.

Commencing with the Musical Comedy,
JENNY LIND.
JENNY LEATHERLENGS, (with Songs and
dances.)
MISS BESSIE SUDLOW.

Admission to Matinee, 25 and 50 cents.
Regular admission, 50 and 75 cents; reserved
seats, 25 cents extra.
Seats can be secured at the Opera House.
my7-tf

"Venimus." "Viderunt." "Vicimus."
FORD'S NEW OPERA HOUSE.
Managing Directors: Prof. J. Esputa and T.

Cheap Thrills, But They Had Their Value

Cheap Literature Made Popular Literature Popular

excerpts from an article
by John A. Dinan
from *American Collector*,
October 1975

The excerpts which follow provide a bit of history about the dime novel. Ned Buntline not only wrote about Buffalo Bill in his dime novels, but also about Texas Jack, as did Col. Prentiss Ingraham. Many Texas Jack dime novels were published by Street and Smith and by Beadle and Adams. (For more information refer to "Hero of the Dime Novels" in Herschel C. Logan's Buckskin and Satin.) -ed.

Dime novels immediately seem to evoke the word nostalgia. True, they inspire memories of an earlier time, a slower pace, perhaps even some old friends. But there's more to them than that. This is popular literature at its best, and all the educational authorities who labeled it trash have not been able to prevail against it.

The big years for the "dimes" were 1860 through 1910, although some reprints ran into the 1930s. The major publishers were Beadle and Adams (25 series), Frank Tousey (30 series), Street and Smith (50 series), and Norman and George Munroe.

The bulk of the dime novels were written by

such men as Horatio Alger, Colonel Prentiss Ingraham, Edward Z.C. Judson, Gilbert Patten (Burt Standish), Frederick Marmaduke Van Rensselaer Dey, Edward S. Ellis, and a faceless army of hacks who could "emit novels as freely as a queen bee lays eggs," according to E.F. Bleiler, editor of a recently published anthology of dime novels. These men were responsible, with the publishing houses, for extending the Gutenberg revolution to the masses on a scale that had not been anticipated and which has never really been matched. No one knows how many "dimes" were produced, but estimates for Alger titles alone (of which there were slightly more than 100) run upwards of 400 million.

The men who produced these dime novels were often more colorful than their fictional creations. They ranged from Albert W. Aiken, described in Edmund Pearson's "Dime Novels or Following an Old Train in Popular Literature" as "queer looking, with a strangely elongated head, writing in solitude with the regularity of a pendulum," and Edward L. Wheeler, who managed to write the "Deadwood Dick" series without having been farther West than Jersey City, to William Patten who used the pseudonym "Wyoming Bill," a nickname he earned by virtue of having been a passenger on a train that passed through Wyoming, and the fabulous horse thief Edward Zane Carroll Judson.

The title of "King of the Dime Novels" belongs to Judson, better known to his readers as Ned Buntline (the name taken from the rope at the bottom of a square sail). Judson led a flamboyant life as a sailor, writer, itinerant con man, prohibitionist, soldier and editor, but he was most famous for his dime novel stories about Buffalo Bill Cody, a railroad company scout whom Buntline fictionalized into a living legend.

"The Great Rascal" (so-called by his biographer, Jay Monaghan), was the founder of the Know-Nothing party, and the six-shooter he had made by Sam Colt to his specifications was later used by Wyatt Earp.

Made possible by technological advances in printing and papermaking and distributed by ever-widening railway trunks, the dime novels became the first people's literature. The early "dimes" were issued every two weeks in formats ranging from pocket size to full newspaper size and in paperback and hardcover editions before Beadle standardized the classic "yellow-back" format, advertised as "a dollar book for a dime." It featured 100 pages and an orange-colored action woodcut print on the cover.

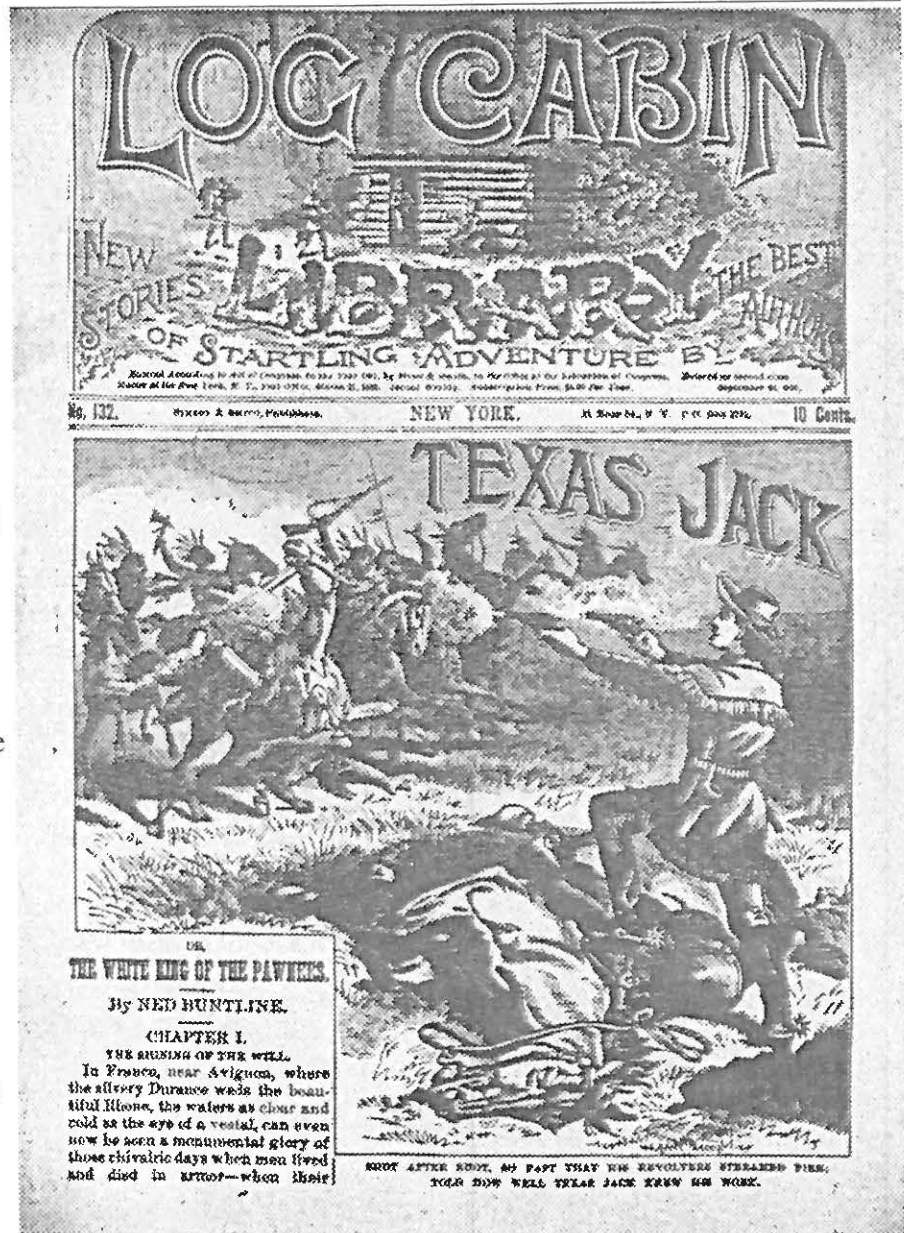
Over the years the "dimes" changed size,

format and content, but the consistent ingredient was the hero, more often a boy hero. The dime novel was intended to provide escape and entertainment, and, despite two-dimensional stereotyped characters, stilted Victorian dialogue and naive plotting, the "pure of heart" and "keen of mind" formula created and maintained a mass market for more than a half century.

The lasting value of the dime novels, however, lies not in the market price. It lies in the fact that they are a slice of history and as such provide an (albeit fictional) historical perspective of the sights and sounds, joys and sorrows and, yes, the reading pleasure of another time. The history books could never delineate that period as vividly as do the "dimes."

* * *

RIGHT: Cover of Log Cabin Library of Startling Adventure, featuring Buntline's "Texas Jack: The White King of the Pawnees."



We are pleased to report receipt of a new consignment from the east of sweatshirts and t-shirts featuring the renowned "Texas Jack Combination" poster art. The design is modeled on page 5. The sweatshirt is being offered at \$20, the t-shirt at \$15, including shipping. All sizes from M to XXL.

Arriving in the same shipment are highest-quality polo shirts featuring the Texas Jack logo with signature and pistol (see page 5). The shirts are tan pique in M and L and may be had for \$25. Distinctive wear to make you the envy of the smart-dressed set. Also still available are some XL polos in soft white cotton blend.

These and other Texas Jack items will make distinctive gifts.

More pictures and descriptions of Texas Jack merchandise may be found in recent past issues of the *Scout*.

Direct inquiries to Secretary Edna Nees. andeseen@aol.com

Minutes
of the Texas Jack Association Business Meeting
June 17, 2000
Oklahoma City, Oklahoma

The meeting of the Texas Jack Association was called to order by our president Richard (Dick) Omohundro. The minutes from the July 1998 meeting in Cody , WY were read and corrected to read that William D. Omohundro of Buffalo, Wyoming was to work on the project getting a peak in Yellowstone Park named for Texas Jack, not Tipton Omohundro. The minutes were changed to read that Julie Greene had sent a report, not given a report. The corrected minutes were approved.

The treasurer's report was read and approved.

Edna Nees commissioned a portrait of Texas Jack. (Jack Omohundro came to the podium and read some information about the painting and the artist.) The Cowboy Hall of Fame would not hang the painting. Edna will contact Bryan Price at the Buffalo Bill Museum to see if they would be interested in a painting of Texas Jack. If there is any interest from the BB Museum she will ask what size portrait they would want and then contact Joe Land (the artist) to ask what the price would be to commission another painting. This information would then be presented to the Association for approval before further action is taken.

John T. Omohundro has corresponded with William D. Omohundro regarding unnamed peaks in Yellowstone Park. He reported that several peaks seem to be available near Dunraven Pass. John will contact William again for an update on this project.

Julie Greene, Jack Omohundro, and Edna Nees reported that they are having no luck getting a

postage stamp named for Texas Jack.

Edna will update the e-mail addresses of those present at the meeting and publish it in the Scout.

Officers elected for the 2001-2002 term:

President: John T. Omohundro
Vice-President: Julie Omohundro
Treasurer: R. C. Omohundro, Jr.
Secretary: Edna Nees

The following volunteers will edit and publish the SCOUT:

Layout: Dick Omohundro
Publishing and mailing: Edna Nees
Issue Editors:

January 2001: Peggy Greene
April 2001: Rick and Linda Cech
September 2001: Tipton Omohundro
January 2002: John & Susan Omohundro
April 2002: John & Susan Omohundro
September 2002: Kitty Pelkan

Rick Omohundro and Edna Nees will continue to maintain the mailing list database. Rick informed us that the date appearing on your Scout mailing label reflects the last year you paid dues. Anyone two years behind in paying dues is automatically dropped from the mailing list.

It was decided by vote that the next roundup will be held in Deadwood, South Dakota in 2002. Martha Sullivan will be the organizer.

Jack and Jane Omohundro and Edna de la Houssaye, the organizers of the Oklahoma City Roundup, were thanked for a job well done. Everyone has had a great time.

The meeting was adjourned.

Respectfully submitted,
Edna N. Nees, Secretary

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**Send your letters, clippings, photos,
original art and writings** on Texas Jack
and the Old West to the next issue's editor:

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Deadline for materials for the next issue is
December 15, 2000

From the Mail Pouch .

June 21, 2000
Green Valley, Arizona



My husband and I find the "Texas Jack Newsletter" both interesting and entertaining. However, we note there appears to be an abundance of articles on historical and current social events. There are not many articles on historical preservation.

After reading the enclosure [*an article regarding construction sites devastating old graveyards*], we wondered if the "TJA" charter shouldn't be broadened to enfold a few more materialistic endeavors.

We know about the cemetery in Leadville and the work that was done to preserve that site. But how about Texas Jack's parents? Where did they live? Where are they interred?

In addition, there must be several cemeteries in Virginia where other important Omohundro people are interred. For instance, does someone know where "Richard (1A)" is buried? Perhaps places such as this should be first identified and then papers filed to get these sites recognized as historical sites. Perhaps the "TJA" could even get some of these sites into historical registers to assure their preservation.

Another example comes to mind. The USGS map of Westmoreland County, VA, clearly shows an "Omohundro Millpond." What is the significance of this millpond? Who built the millpond? Is the millpond on land formerly occupied by an important Omohundro family? Who was the millpond named after? Is it worth preservation? Should it be recognized in an historical register?

We don't want to ignore articles like the one attached and find out too late that freeway or other construction will destroy some of the sites important to the Omohundro family.

Betsy (Omohundro) and Robert King

President John Omohundro replies:

You raise an important issue, the recognition and preservation of historic sites. I know of no immediate threats to Omohundro-related sites, but some may exist, or arise in future. You will be pleased to know that the buildings and cemeteries associated with Texas Jack's parents remain in

good condition in Fluvanna County. The status of most of the Westmoreland County sites you mentioned is unknown to me. It would be a worthwhile project to see how some places look now compared to Malvern Omohundro's descriptions in his genealogical compilation. That was published half a century ago, so changes have surely occurred. Some sites will decay over time - the burial site of Texas Jack's sister, Arabella, for example, falls into this category. Other sites have been revived (for example, Texas Jack's grave). Others have been more fully recorded and documented, such as the homestead of Richard IV in Fluvanna County, an archaeological project of Potsdam College (see *Scout* October 1991) supplemented by historical research by Ginny Davis (see *Scout* Fall 1998). One Omohundro-related site in Westmoreland County is Menokin, home of Francis Lightfoot Lee and Rebecca Tayloe, which T. Edgar Omohundro's family acquired in 1935. The house had fallen into ruin, but Edgar donated it to the College of William and Mary and it is gradually being restored. I will describe Menokin more fully in a future issue of the *Scout*.

It would be a worthy, albeit time-consuming project, to document and assess Omohundro-related sites. Perhaps some of our TJA members in Virginia can tell us more about some of the places you mention, such as Omohundro Millpond. About ten years ago I spent a day in Westmoreland County in search of family history. At that time I met Edgar Omohundro and saw Menokin. I looked for Richard I's plot of land and Nomini Creek, but found no structures of note (admittedly it was not an exhaustive search). As for attempting to list structures in the National Register of Historic Places or Virginia State Register, if notable buildings or sites exist, it would be a good idea to have them recognized. However, speaking as one who has gone through the process of nominating buildings to the national register, I can attest that it is a painstaking and slow procedure, requiring effort and perseverance and a commitment by someone intimately familiar with the site and its history. The reward may be worth the effort, however, if we can find a willing volunteer to do some research.

TJA member Martha Sullivan is collaborating with member Thadd Turner to plan the 2002 Roundup in Deadwood. We wrote to Thadd asking him to tell us about his work.

July, 2000
Deadwood, South Dakota

Hello from the Black Hills!

I have been active with old west reenactments for about 7 years, and have been able to effectively do this full time as a living the past 4 years-- i like to replicate the old time scouts, gunfighters, and lawmen. My physical resemblance to Texas Jack himself is very minimal, but my dedication to the clothing, firearms, horse tack, personality, and general characterization of the old scouts is what sells me best to the public-- I live the lifestyle in my mannerism and dress everyday. I am an advanced and very experienced horse person, and am one of the top nation-

al level competitors in the sport of Cowboy Mounted Shooting- where competitors engage 10 preset targets with two single action pistols in a timed event, all on horseback. The average "course of fire" is ran in less than 25 seconds!

I have been active as a background hard rider in many films, TV, and print productions, and I have modeled the old time scout and cowboy look for some of the top western artists in the country.

I am excited that the 2002 Roundup will be coming to Deadwood, and will help make this the best one ever! We will plan an event that will feature as much wild west activities that we can pack into 3 days-- mounted shooting exhibitions, old west characters such as Buffalo Bill and Wild Bill, and more.

Thadd Turner

Thadd sent some of his articles on the Wild West which we intend to publish soon.

from the Editor's Desk...



by Kitty Pelkan

Monica Mason of Sacramento, CA (great-great-granddaughter of Richard James Omohundro, a brother of Texas Jack) has been accepted to the Air Force Academy at Colorado Springs. Her goal is to become an astronaut.

TJA member Beryl Caterson brought to our attention the following two books which mention Texas Jack:

Buffalo Bill and his Wild West: A Pictorial Biogaphy, by Joseph G. Rosa and Robin May, University Press of Kansas

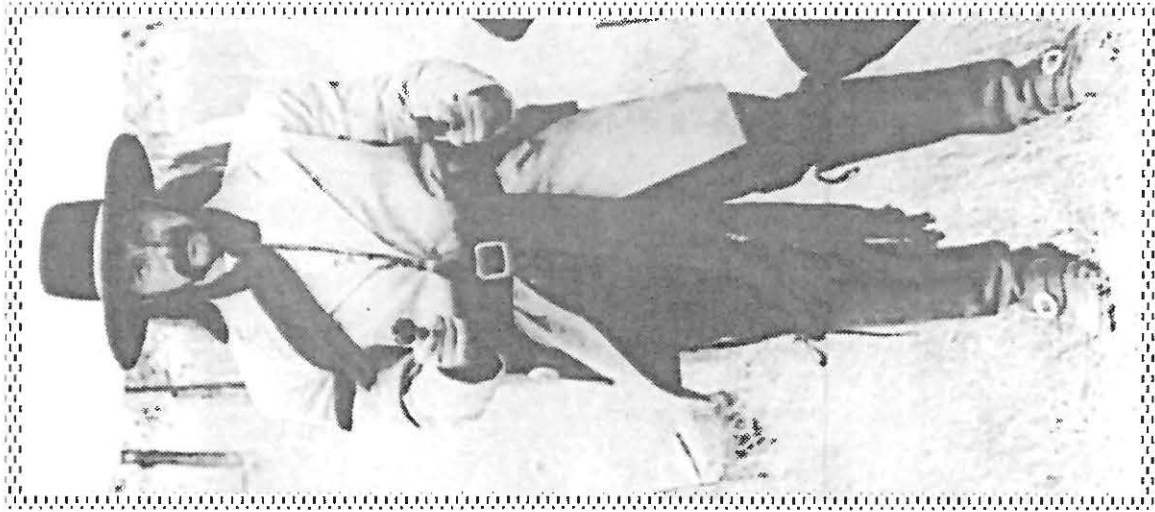
Pictorial History of the Wild West, by James D. Horan and Paul Sann, Crown Publishers, Inc., NY, 1954

This announcement from the "Tennessee State Museum Quarterly" was sent in by TJA member Ginny Watson: "A collection of artifacts chronicling the life of Buffalo Bill and the phenomenon of the Wild West Show in America will be featured at the Tennessee State Museum from September 10 through December 10, 2000. The exhibit, "Buffalo Bill's Wild West", was organized by the Royal Armouries Museum in Leeds,

United Kingdom. It will showcase a variety of artifacts, including Buffalo Bill's buckskin jacket and silver inlaid saddle, Annie Oakley's gold-plated and engraved rifle, the original Deadwood Stage used in Bill's Wild West shows, and other memorabilia related to Buffalo Bill's illustrious career." Ginny and George plan to go the exhibit and are hoping to spot a photo of Texas Jack!

Buffalo Bill's Wild West: An American Legend, by R.L. Wilson with Greg Martin, Random House, NY, 1998, \$60, is chock full of photographs (many in color) not only of Buffalo Bill but of Texas Jack as well. Greg Martin purchased Herschel Logan's Texas Jack memorabilia, and much of it is displayed in this book. There are several pages of text devoted to Texas Jack. In his acknowledgements, Martin expresses gratitude to "Dennis J. and Julie A. Greene, for the guided tour of their unique Texas Jack Collection and for insights and information on their distinguished and colorful ancestor and on the Texas Jack Association." The TJA is listed in the Appendix, although the address is no longer correct. (There is an article about Greg Martin in the Vol.II, No.4 issue of the *Scout*.)

Thadd Turner,
Texas Jack reen-
actor, author,
model, and crack
shot, will be fea-
tured at the 2002
Roundup in
Deadwood, South
Dakota



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