



Volume XXX no. 1

www.texasjack.org

March 2015

Precursors of the Wild West show

by John T. Omohundro

Buffalo Bill's idea of a Wild West show grew from many tributaries and began long before 1883, when he put on the first show. As early as 1838, painter George Catlin, famous for his portraits of Western Indians, created a prototype of the Wild West show. In 1843, circus impresario P. T. Barnum staged a "Grand Buffalo Hunt" in New Jersey¹. In 1870, Wild Bill Hickok presented a "Daring Buffalo Chase of the Plains" in Buffalo, New York².

All pivotal events have precursors, but that doesn't diminish their distinctiveness and power. Buffalo Bill Cody produced something new that was popular and at times highly profitable. Cody's idea began in the West, moved to the stage, and culminated in the arena and under the big tent.

In this article, I will make the case that Bill Cody was exploring a new show business form even during his scouting days with General Phil Sheridan, then in his stage shows with Texas Jack and in dime novels, evolving toward his distinctive creation: the Wild West Show. Although such a show had many antecedents, Cody's show was novel in its combination of elements, and it endured to become iconic.



Above, right: William F. "Buffalo Bill" Cody in his scouting years with Gen. Phil Sheridan, about 1872. This souvenir card shows him in a buckskin outfit designed by his wife, Louisa.

Continued on page 3

from the Editor's Desk...



I am proud to say that I have been involved with the Texas Jack Association since its first meeting in Leadville in 1980. Today, nearly 35 years later, many of those who created it are no longer with us, and I am saddened to learn of the passing of another: Dennis Greene, who along with his wife Julie, so ably picked up the torch from M. H. Omohundro and Frank Sullivan to carry on The Association and preserve the memory of Texas Jack Omohundro. It is no exaggeration to say that The Association would not exist today were it not for their efforts.

It is vital to the survival of The Association that we encourage the participation of younger members, because it is they who will carry on its mission into the future. I am reminded of a brief conversation I had with Marshall Brown (Dennis and Julie's grandson) at the Virginia City Roundup. He off-handedly said that he didn't really like history very much (not an unusual sentiment for younger folks--my daughter often says the same). I can certainly sympathize with a distaste for dusty, dry memorization of names, places, and dates. But my involvement with The Association has improved my understanding and appreciation for history as being real and close to home. My reply was that history is just "stories about people." I asked Marshall if he disliked "people", and he admitted he didn't; I asked if he disliked "stories," and again he said "no." Well, I concluded, if you don't mind people, stories, or stories about people, then you shouldn't mind history either. It's up to us in the older generation to make history exciting, meaningful, and relevant to the younger generation, and thus to help ensure the preservation of memories and history of Texas Jack, The Old West, America, and the wider world.

Looking to next year's Roundup, I think we will have a very interesting time in Kansas City. It has plenty of historical sites such as the steamship Arabia and Frontier Trails Museum to hold our attention, not to mention great barbecue! It will be a new location for the Roundup, and I look forward to seeing you all there.

Rand McKinney, Guest Editor

The Texas Jack Scout
Vol. XXX, no.1
An Occasional Publication of
The Texas Jack Association, Inc.
A Non-Profit Corporation
www.texasjack.org

Subscription is included in annual membership dues of \$25.00. Contact:

The Texas Jack Association
Rick Omohundro, Treasurer
PO Box 91
Salt Lick, KY 40371

The Texas Jack Association was founded in 1980 by Frank Sullivan to commemorate John Baker Omohundro, prairie scout, western hunting guide, and Wild West showman.

The Texas Jack Scout publishes articles about John B. "Texas Jack" Omohundro, the times and places in which he lived, and individuals who have contributed substantially to maintaining his memory.

Officers

President: Mary Golladay, Scottsville, VA
V. President: Carole Brown, Nipomo CA
Secretary: Linda Omohundro, Columbus, OH
Treasurer: Rick Omohundro, Salt Lick, KY
Director: Randy Golladay, Scottsville, VA

Scout Editors: (current issue): Production Mgr-Larry Tyree, Guest-Rand McKinney, Layout-Linda Omohundro

Historian: Edna Nees, Scottsville, VA
Founder: Frank Sullivan, Springfield, IL
First Chairman: Malvern H. Omohundro, Jr., Richmond VA

Honorary Members

Edna Nees, Scottsville, VA
Julie Greene, Carmel, CA

Past Honorary Members

Dennis Greene, Carmel, CA
Mrs. Henry R. Coe, Cody, WY
The Earl of Dunraven VII, Co. Limerick, Ireland
Mr. Fred H. Garlow, Jr. Cody, WY
Grandson of William F. "Buffalo Bill" Cody
The Knight of Glin, Co. Limerick, Ireland
Great-grandson of the Earl of Dunraven IV
Mr. Herschel C. Logan, Santa Ana, CA
Author of Buckskin and Satin
Mrs. Nellie Snyder Yost, North Platte, NE
Historian of the Plains

The Texas Jack Scout

Continued from page 1

Texas Jack Omohundro played a significant role in this evolution: on the plains with Cody entertaining dignitaries and on the stage with him. Texas Jack made a smooth transition from the prairie to the stage, and his marriage to Morlacchi added lustre to their productions. Omohundro—as the expression goes—could have been a contender.

By 1876, when Cody and Omohundro parted company after three seasons together ... Texas Jack was even better placed than Buffalo Bill to succeed in the theater. Over the next four years, Omohundro continued to star in border dramas... while Morlacchi appeared with him and also in such vehicles as “The Black Crook”. ... He was not so hungry as Cody, not so eager for fame and money, and perhaps that is why he did not pursue his stage career as aggressively; at any rate, he died of pneumonia at the age of thirty-three, in 1880.³



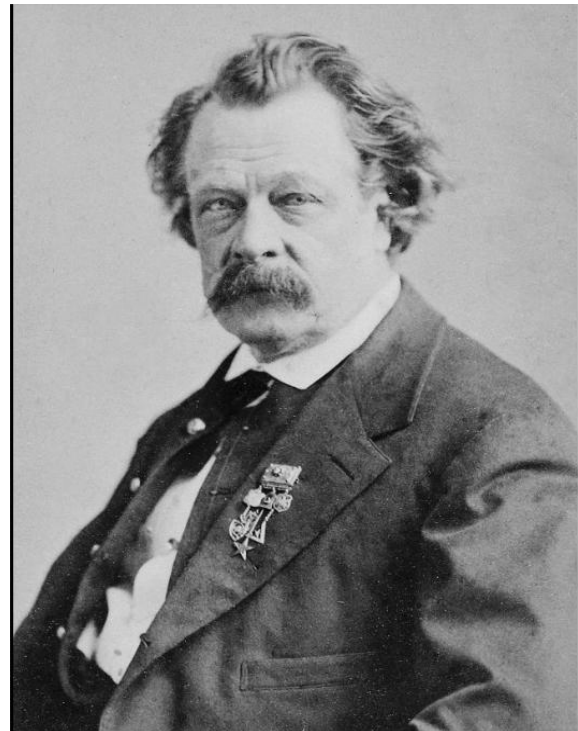
This portrait of Texas Jack is not one I often see. His fur-trimmed jacket appears to be the same as that in the 1873 photo on page 5.

Showmanship on the plains

Ned Buntline (E. Z. C. Judson) got the publicity ball rolling for Cody by making the 23-year-old Cody a sidekick of Wild Bill

Hickok in his novel, *Buffalo Bill, or the King of the Border Men*, serialized in the *New York Weekly* in 1869. Buntline went West after news of Sheridan’s victory over the Sioux and Cheyenne at Summit Springs.

He was desperate for literary fodder, and he more or less stumbled over Cody. Buntline’s pulp novel glorified the cavalry’s success and gave Cody a big part in the rescue of captured women. Soon Cody would see the reflections of this popularity in the eyes of his eastern visitors.



Ned Buntline (E. Z. C. Judson). This portrait of Buntline suggests why his biographer refers to him as the great rascal.

Buffalo Bill’s first rewarding experience with celebrity began with organizing and hosting hunting parties for General Phil Sheridan. Sheridan, charged with pacifying the plains, had ambitions focused on wealthy Eastern living rooms as well,

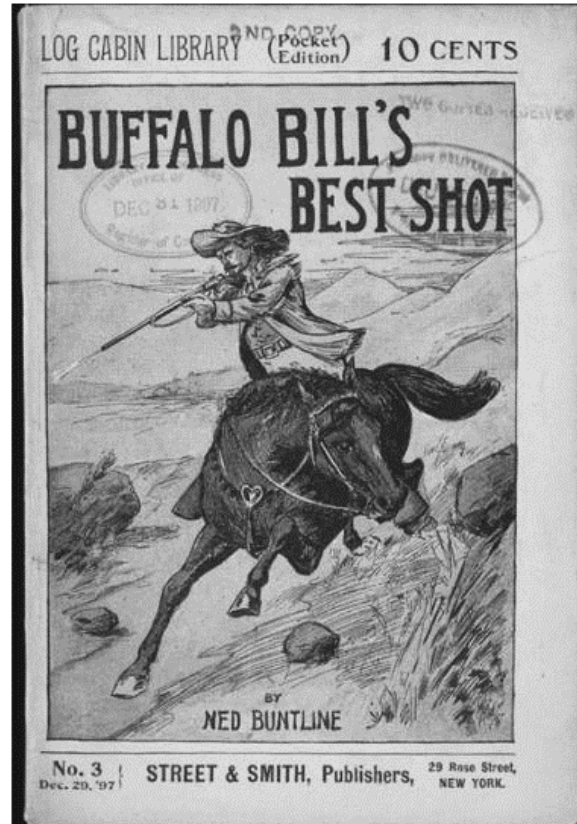
The Texas Jack Scout

cultivating the urban upper class by inviting its men to experience the frontier.

James Gordon Bennett II, publisher of the *New York Herald*, was a friend of Sheridan and fan of the West. His paper covered Sheridan's campaigns against the Cheyenne and Sioux. In the fall of 1871 Sheridan brought Bennett and his cronies from New York to Nebraska for a buffalo hunt to be led by Buffalo Bill, whom Sheridan had found to be a valuable scout and a charming host for his guests. Cody met his clients sitting upon a snow-white horse and dressed in white fringed buckskin over a crimson shirt, all designed by his wife, Louisa. He told great stories around the campfires and served his new friends buffalo tail and prairie dog. He guided them on hunts for elk, antelope, rabbit, deer, and duck. For another client he arranged a simulated attack by Pawnees. The *Herald* covered all these adventures fully, reinforcing Cody's pulp novel fame, which he found he liked.

Cody's show for visiting dignitaries peaked with the visit of the Grand Duke Alexis of Russia in January, 1872. Many generals such as George A. Custer were in attendance, along with the regimental band. Sheridan instructed Cody to arrange for Sioux warrior Spotted Tail and a party of his warriors to join the group. The dudes hunted buffalo in Colorado. Texas Jack Omohundro joined Cody as a guide. Indians demonstrated how to hunt bison with bow and arrow. Buffalo Bill took his guests stagecoach riding and led horse races. The Sioux performed a ceremonial dance and a sham duel.

This period has been called Cody's "plains showman" stage.³ Clearly, Sheridan and Bennett contributed to Cody's early fame and his taste for the spotlight as much as Buntline did. Cody could see commercial prospects in having such an image. He had souvenir photos made of himself in his white buckskins, the look he retained for the rest of his career.



Ned Buntline's dime novels and serialized newspaper stories of Buffalo Bill began in 1869 and continued for decades, contributing to Cody's celebrity, drawing audiences to his plays and ultimately his Wild West Show. This story was published in 1897.

Bright Lights of the City

Bennett and the other delighted dudes returned the favor by inviting Cody east,

The Texas Jack Scout

where he found himself a celebrity and improvised his performance to intensify that image. Bennett's Union Club invited him to New York City in January, 1873, for six weeks. He was feted and shown off at gatherings as "the renowned Buffalo Bill," and even though he wore a fine suit, he retained his long hair and white Stetson. Bennett's *Herald* glowingly covered his every move during the visit. Cody "quickly sensed what was expected of him, what kind of character his admirers imagined he was, and instinctively he played that role."⁴

Buntline's role during Cody's time in the city was equally formative. He converted his dime novel of 1869 into a stage play and booked it in the Bowery with a popular actor in Cody's role. Buntline took Cody to the premiere. During the intermission the spotlight turned on Cody and the manager

introduced him as the real Buffalo Bill. To ovations, he reluctantly took the stage and said a few words of thanks. For his send-off from New York, Cody was the guest of honor at a masked ball, which he attended in his buckskins. An actor representing the Grand Duke Alexis appeared. Cody sensed the expectations of the guests and interacted with this "Duke" as an old pard. Before he left the city, he agreed reluctantly to meet Buntline in Chicago to appear in his own stage show. Buntline went to work on more dime novels about him, publishing that summer *Buffalo Bill's Best Shot, or The Heart of Spotted Tail*, and *Buffalo Bill's Last Victory, or Dove Eye, the Lodge Queen*. No showman enjoyed greater advance publicity—especially as a newcomer. Cody was cagily improvising with all the opportunities dropping into his lap.



The stars of "Scouts of the Prairie," premiering in Chicago in 1873. From L: Ned Buntline, playwright and actor, Cody, Giuseppina Morlacchi, and John B. "Texas Jack" Omohundro.

On the Stage

In December 1873 Cody met Buntline in Chicago. He had promised to bring real Indians, but he brought Texas Jack Omohundro instead. Jim Nixon, manager of a roughly-built amphitheater, refused them without the Indians or a script, but Buntline raised \$600 (probably from his actors) to rent the house for the premiere. He also hired Giuseppina Morlacchi to play Dove Eye, the Indian maiden.

The rest is history, as they say. Events and his own inclinations had been directing Cody to this point for a couple of years. The play's script is lost, but journalists described the play often. "Scouts of the Prairie, or, Red Deviltry As It Is" was a popular hit, grossing \$2,800 at its premiere. It didn't matter that Cody and Omohundro couldn't act. In fact, at the premiere Cody got stage fright and forgot his lines. Buntline and Omohundro coached him by feeding him questions about his buffalo hunts, and the resulting stories he told loosened him up and won the audience.

Extras played Indians in Chicago, but by the time the production moved to New York City in late winter of 1873, Pawnees were playing the part. The audience recognized the authenticity of the actors, as did the critics, who usually panned the plays. The *Herald*, generally a Cody fan, observed that the play was "so wonderful in its daring feebleness..." Cody could see that authenticity could be profitable. He and Texas Jack were besieged by autograph seekers after the shows.

Money and management arguments caused the boys to jettison Buntline after the first

season and enlist another real plainsman and dime novel hero, Wild Bill Hickok, for the 1873-74 season. The new play, based on another Buntline novel, was also mostly about shooting Indians and rescuing maidens, but Omohundro did rope tricks and the firearms were real, though the ammo wasn't.

Cody knew he wasn't a good actor. During his first year, at a performance of "Prairie" in the St. Louis Grand Opera House, with his wife Louisa in the audience, in the midst of a mostly extemporaneous performance Bill called out to her, "Oh, Mama, I'm a bad actor!" The crowd loved it. As late as 1880, he told his sister, Helen, "...I promise to quit it forever as soon as this season is over." But he could not bankroll the next step for a few years, so he actually accelerated his performance schedule.

Although Cody didn't like to act, he saw that his reputation could be his livelihood. He hired "poet scout" Captain Jack Crawford in 1876 to play Buffalo Bill. He engaged prolific dime novel author Prentiss Ingraham to write plays and publicize his stage shows. In 1874 he hired "Arizona John" Burke to manage his shows; Burke was not only experienced and competent, he promoted innovation, as we'll see. After the 1874 season, Cody moved his family to Rochester, New York, probably to be closer to the theatrical world.

The boundaries between the New York stage and the real frontier, between the stage hero and the frontier scout, blurred for Buffalo Bill. While serving as scout for the Fifth Cavalry in battles with the Cheyenne in 1876, Cody wore a black velvet and gold Mexican-cowboy costume, with crimson highlights, designed by Louisa, recently worn on the stage in Wilmington, Delaware.

The Texas Jack Scout

He returned to the stage in Rochester that fall in “Scouts of the Prairie”—wearing the same costume. That winter, he recruited J. V. Arlington to write a play about the previous summer’s frontier action, “The Red Right Hand, or Buffalo Bill’s First Scalp for Custer,” in which he performed for the 1877 season.

He toured “Buffalo Bill” stage plays for eight more seasons, once more with Texas Jack (1875-76) but usually alone on the marquee. He became more relaxed on stage. The plays written for him featured more romance and drama and less Indian killing. An example is “May Cody, or, Lost and Won” by Major Andrew Sheridan Burt, in 1877, which is not about his sister but the Mountain Meadow Massacre involving Mormons.

Cody tried publishing some dime novels about himself, with help from Burke and Buntline and proofreading by his sister Helen. One of these was *The Pearl of the Prairies, or, The Scout and the Renegade*, serialized in *New York Weekly*. In 1879 he issued an autobiography, *The Life of William F. Cody, Known As Buffalo Bill, the Famous Hunter, Scout and Guide*, with Frank E. Bliss, which continued to stoke his red-hot image.

These decisions show Bill’s growing abilities as a showman more than an actor. Show business became profitable for Cody. By 1879 he might take in \$10,000 in a week in San Francisco, compared to \$6,000 he earned for his entire 1873-74 season in “Scouts.”

The First Wild West Show

In January 1884, Cody played his last stage show. But his Wild West Show got its “off-Broadway” debut earlier, in North Platte,

Nebraska, for the July Fourth celebration of 1882. The “Old Glory Blow Out” was organized like his old plains entertainments for wealthy tenderfeet. There were buffalo herds, mounted Indians, and sharpshooting by “Doc” Carver, plus Buffalo Bill in his buckskin splendor.

Carver probably planned the “Blow Out” with Cody, and briefly partnered with him, so he should be considered one of the formative influences on the Wild West Show concept. Also important in nudging Bill toward the Wild West Show format was “Arizona John” Burke, Bill’s publicist since 1874. Both Burke and Cody surely noticed the large ads in New York papers for P. T. Barnum’s circus, whose concluding act in 1874 was essentially a Wild West show with a hundred riders, a herd of buffalo, and a chase of an Indian maiden, who did trick riding. It’s likely Burke and Cody also read Barnum’s autobiography, *Struggles and Triumphs*, published in 1872, in which Barnum sketched out ideas for a Wild West extravaganza. In 1882, the successful showman Nate Salisbury also urged Cody to move to a Wild West show format.

The “Blow Out” having been a popular success, the following summer Carver and Cody each put up \$5,000 to field their first touring company, “The Wild West: Rocky Mountain and Prairie Exhibition.” It opened in an outdoor arena in Omaha in May, 1883. Highlights included the Pony Express, roping, riding and shooting, and Indians chasing a real Deadwood stage that Cody had brought from South Dakota.

Carver and Cody did not get along, so at the end of the first season they broke up. Nate Salisbury then joined as manager and show designer, remaining until his death in 1902.

The Texas Jack Scout



William Frank "Doc" Carver, sharpshooter and North Platte resident, field-tested a Wild West show with Cody and partnered with him in their first touring season.



*Above:
Nate Salsbury, himself a performer, became Cody's publicist and deserves much credit for making Buffalo Bill's Wild West show profitable and memorable.*



*Left:
"Arizona John" Burke, Cody's devoted and steady manager since his stage career days.*

New Under the Sun

From the beginning Cody's Wild West Show innovated on earlier Wild West shows as well as his stage shows of the previous decade.

How was the show different from the efforts of Barnum, or the frontier stage shows? First, the Wild West Show was meant to be educational, introducing the audience to real Plains Indians, animals, plainsmen, and situations. There were realistic Indian camp scenes and dances, roping and riding demonstrations, and eventually a scripted pantomime in several scenes of the rise of civilization in America, emphasizing the theme of Manifest Destiny. The scripts were meant to be "reenactments" not melodramas. The shows were also often outdoors, in arenas or under big tents, with a cast of hundreds of people and animals. Real displays of Western skills in riding, roping, and shooting were featured. The stagecoach was a real beauty from western routes.

Besides grand acts in a big arena, the shows also invited patrons backstage to see a buffalo or elk up close, speak to an Indian, touch a buckboard, or get a cowboy star's autograph.

The aim was to thrill with the genuine, and to educate in the process. Cody's show exceeded its predecessors (and many competitors) in the variety of its displays, the ability of its performers, the scale and theatricality of the extravaganza, and the serious intentions of its plot.

Indians were no longer presented as evil or buffoons in the shows of the 1880s. The Plains wars were mostly over and social reform movements took up the Indian's cause. Cody's shows attempted to teach easterners about western Indian ways in a

generally respectful light.

The show had elements of a circus, a zoo, a museum, a parade, a rodeo, and a grand drama. The printed programs were packed with images and information to teach the visitor about the "real" West and Buffalo Bill's real adventures there. The show wisely recognized that "real" can provide both excitement and education.

The show strove to be more "high-toned" than most of the staged melodramas and succeeded well enough to draw American celebrity praise and European royal visits, while still appealing to a mass audience. Cody no longer had to embarrass himself butchering poor scripts, but acted as emcee in a gorgeous outfit upon a magnificent horse. He reminded the audience of his western credentials with riding and shooting tricks.

Why Was Buffalo Bill's the Best?

Buffalo Bill's Wild West Show had many imitators or competitors: past *Scouts* have discussed those by Pawnee Bill, Miller's 101 Ranch, and Younger and James⁵. Some were very profitable, but none captured the public imagination like Cody's. Over 100 other companies got into the act⁶.


After he and Cody broke up, Doc Carver fielded a competing show in 1884 with Cody's old co-star, the poet scout Jack Crawford. The show ran for a few years but folded. Cody and Crawford sued each other for a while, and Cody won. That may be in part because in 1883 Cody filed for a copyright on his show title and script.

Above all the Wild West stars, Cody had the biggest reputation and the most personal charisma. He had the courage to do big projects and the ambition to be famous.

The Texas Jack Scout

Equally important, according to his biographers, are the roles of John Burke, his longtime publicity genius, and Nate Salsbury, his longtime manager, both of whom shared Cody's drive and ambition—but unlike him remained sober and careful with money. Salsbury proposed that the show contain scripted historical panoramas, such as “The Drama of Civilization”, which structured the show after 1886. He also

created a winter indoor show in Madison Square Garden that year.

For 25 years the Cody-Burke-Salsbury team was a formidable show business machine, managing an enormous troupe in a complicated production touring North America and Europe, enjoying some very profitable years and filling arenas as late as World War One. 

References

1. *Texas Jack Scout* Vol. XVI no. 2, July 2001
2. *Texas Jack Scout* Vol. XIV no. 1, Winter 1999; no. 2, Spring 1999
3. “Buffalo Bill's Wild West: Celebrity, Memory, and Popular History” by Joy S. Kasson (Hill and Wang, 2000)
4. “Buffalo Bill and the Wild West,” Sell and Weybright (Oxford University Press, 1955)
5. *Texas Jack Scout* Vol. XIV no. 1, Spring 1999, “Niagara Falls and the Origin of Wild West Shows”
Texas Jack Scout Vol. XV no. 1, April 2000, “Oklahoma's Wild West Show: the Millers' 101 Ranch”
Texas Jack Scout Vol. XXVI, no. 1, March 2011, “Pawnee Bill and His Wild West Shows”
6. *Performing the American Frontier, 1870-1906* by Roger A. Hall (Cambridge University Press, 2001)

Other references

The Great Rascal: the Exploits of the Amazing Ned Buntline, by Jay Monaghan, (New York, 1951)

The Wild West Exhibition, by William Brasmer in Myron Matlaw's *American Popular Entertainment* (Westport, CT: Greenwood Press)

Buckskin and Satin, by Herschel Logan (The Stackpole Company, 1954)



DUES REMINDER!!!

We have not received dues from many of our members so far this year. I know most of us have been dealing with a lot of snow and other matters this past couple months or so. This is just a friendly reminder that if you haven't already paid your dues for this year, please do so as soon as you get a chance. If you have not received a *Scout* for a while it is probably because of the new rule voted on in our last meeting, and that is, if you have not paid dues for the past 12 months you will no longer be mailed a copy.

I sent out a mass emailing (above), and some of you that have already paid dues will also receive this email.

Hope everyone is making it thru this winter OK.

Rick Omohundro, Treasurer
PO Box 91
Salt Lick, KY 40371
rickwo@gmail.com

DUES
Single - \$25
Senior - \$20
Family (2 or more) - \$40

TREASURER'S REPORT

1/1/15 at 12:44 PM

Money received in 2014 thru dues, merchandise sales, and Roundup registrations was \$6251.38. Expenses for 2014 totaled \$5205.52, which brings our total checking account to \$8628.28 as of the close of business on Dec. 31, 2014. I have an itemized report available if interested. I wish each of you healthy and blessed New Year.

Rick Omohundro, Treasurer.

2016 Kansas City Round-up

by Rand McKinney

Planning is underway for the 2016 Texas Jack Association Roundup in Kansas City. Longtime members Rene and Larry Tyree live nearby and are leading the planning and organization. The hotel and the precise dates have not yet been chosen, but we wanted to whet your appetite with some of the local sites of interest. Here are some of the places that we may visit:



Arabia Steamboat Museum

The steamboat Arabia sank in the Missouri River in 1856 with 200 tons of cargo. It was dug up from a farmer's field where the river had changed course. This fascinating museum is a time capsule of life in the 1850's. Rene and Larry Tyree know the owners personally.

<http://1856.com/>

National Frontier Trails Museum



A museum, interpretive center, and research library dedicated to telling the rich history of America's western trails. Located on historic Independence Square near the site of the Wild Bill Hickok event that Larry Tyree wrote

about in a previous issue of the *Scout*.

<http://www.ci.independence.mo.us/nftm/>

The Nelsons Art Gallery



This gallery frequently has exhibits relevant to the times of Texas Jack. It has a permanent collection on American Indian artifacts and the collection includes western art.

<http://www.nelson-atkins.org/>

The Texas Jack Scout

Alexander Majors Home

Alexander Majors was one of the founders of the Pony Express and gave William Cody his first job at age 12 and then hired him as a Pony Express rider at age 14. See the write up about the connections between the two men at the link below.

<http://www.alexandermajors.com/history/>



National Pony Express Museum



Possible day trip up to St. Joseph, Missouri
<http://ponyexpress.org/pony-express-historical-timeline/>

Gleanings from Texas Jack's Hidden History

By Larry Tyree

As we look back over the wealth of information surrounding the life of John B. Omohundro, Texas Jack, three periods of his life emerge in which we find relatively little. Except for the most general of data, they have remained enigmatic for a long time. These chapters of his life include:

- * Jack's Civil War years (1864-1865)
- * The time in Texas (1866-1869)
- * The Josephina years (1875-1880)

Now, some clues have emerged giving

enticing new possibility of his whereabouts and some new tidbits about his life and times. Microfilm searches of historical newspapers are providing the sources of this treasure.

Most of what is known about Texas Jack's shortened life happened from 1869 to 1875. He certainly filled it well!

The articles here are reproduced exactly as they appear in the cited works. I will glean the findings at the conclusion.

Newspaper #1

From *Milwaukee Daily Sentinel*, (Milwaukee, WI) Tuesday, July 29, 1873; page.2; col C.

Buffalo Bill and Texas Jack Back at Omaha.

[From the *Omaha Republican*, 17th.]

The lions of the hour yesterday were Buffalo Bill and Texas Jack, who arrived here on

The Texas Jack Scout

the forenoon train. Bill looks as handsome as ever and he sports a wealth of jewelry. He is "well heeled" financially, and he "loomed it up" for the boys right lively yesterday. Jack has changed wonderfully. We failed to recognize him. Instead of the buckskin bead-trimmed suit, he wears a faultlessly fitting suit of the best "store clothes," and that \$1,000 chain he purchased at Tiffany's, New York.

Both wear valuable diamonds, and swing gold-headed canes very gracefully. They have made stacks of money playing "The Scouts of the Prairies" among the Yanks. Bill says it is a heap better financially than scouting or going to the Legislature, although he likes the prairie life the best.

They have a new equestrian drama, entitled "Alexis in America," which they will play on horseback next season, opening in New York August 25, and afterward going to Europe.

They are accompanied by E. B. Overton, a young English earl; E.P. Greene, of Amsterdam, N.Y., and Scott, the hatter, of Chicago. They start today for North Platte, whence they will go on a buffalo hunt. Bill says he hasn't been in a saddle since he went on the stage. He has a bridle with him made of Indian scalps, adorned with \$400 worth of silver, which he will put on his horse tomorrow for the first time. August Belmont, the New York banker, offered him \$1,000 for it, which he refused.

Mr. Cody has purchased a place in West Chester, twenty miles from Philadelphia, Pa, and there, he says, "Wife and babies are in camp."

In Bill's own words, we close this notice: "I'm no d---d scout now; I'm a first-class star."

Newspaper #2

Galveston Daily News, November 23, 1875; Issue 271, Col. A

Tremont Opera House

Well, the scouts have come, and no one might have heard them. No, not them, but the 'gods' in the gallery, for at least a mile when the telling points were made. Criticism is a lost art in a time like the reception given Buffalo Bill, Texas Jack, Arizona John, and even the supo who took off the table and chairs in the forest scene, last night. In fact, "reception" but partly represents the greeting by the audience last night of the heroes of the plain; It was a perfect ovation, and every entry on the stage of the heroes was like the greeting of an old war-worn general by the soldiers of his former command.

The second and third tiers were packed with the most enthusiastic audience that has assembled in the Opera House this season, while in the parquette and parquette circle, which were respectably filled, the enthusiasm nearly equaled that of the "gods" above.

The first part of the performance consisted of the petite comedy of "Thrice Married," which gave Mlle. Morlacchi (Mrs. Texas Jack) an admirable chance to exhibit her wonderful skill as a premier danseuse, operetta singer, and accomplished actress. This

The Texas Jack Scout

she did to the acceptance of all present, and in this piece she was admirably supported by Messrs. J.V. Arlington, H. Acres, Geo. Crosby, IL Mainhall, and Chas. B. Waite.

But it was the second piece, "Life on the Border", that drew forth the thunders of applause, and at the conclusion of the second act called forth Buffalo Bill and Texas Jack before the curtain, when Bill, (Hon. W.F. Cody) made a speech as follows, In response to the repeated applause of the audience:

"Ladies and Gentlemen of Galveston—

"Allow me to thank you for this outburst of applause and generous greeting with which you have met us on this our first visit to your beautiful city. I assure you we thank you heartily for it."

Newspaper #3

Inter Ocean, (Chicago, IL) Monday, January 08, 1877; page. 8; Issue 248; col B

TEXAS JACK

Mr. J. B. Omohundro, better known as Texas Jack, was at the Sherman House yesterday, and, as usual, attracted a good deal of attention by his outré habitiments, his long locks, and his bronzed countenance, which is indicative of much kindness and intelligence. He is on his way to his home in Philadelphia, having just returned from a hunting excursion in company with Sir John Reid and about a dozen English sportsmen, in the Sweetwater region, the Wind River, and—there around. They had to relinquish their pleasure in these high latitudes, where the thermometer is just now about thirty degrees below zero, but Jack has not come back empty-handed. He says they managed to kill 276 elk, 78 black-tailed deer, an alarming number of antelope, some bear, and various quantities of smaller game. Mr. Omohundro has brought several relics of his hunting expedition back, among others, a magnificent pair of elk horns—magnificent not so much in respect to size as beauty—which he has presented to the proprietor of the Sherman House. They will be seen hanging over Charley Helton's head in a day or two.

Newspaper #4

The Daily Register-Call, (Central City, CO) Tuesday, June 29, 1880; Issue 108; col A

Texas Jack----Texas Jack the Well-Known Scout and Actor Dies at Leadville

Texas Jack, a well-known character, died at Leadville on Saturday. His real name was Omohundro, and during the war he made considerable reputation as a scout in the southwestern states. About five years ago he joined Buffalo Bill, traveling with him and playing in his sensational dramatic pieces. Previous to this he married a well-known dancer, Madame Morlacchi, who has in her day been famous as a danseuse. About two

15

years since Buffalo Bill and Texas Jack had some difference and separated, since which

The Texas Jack Scout

time he has been traveling with his wife, Morlacchi, playing the "French Spy" and a sensational border drama. About two months since they played an engagement at one of the variety theatres in Denver, since which time they have been performing in Leadville.

Findings:

1. I find the quickness by which both Buffalo Bill and Texas Jack start to buy themselves items displaying their wealth interesting. The odd Indian scalp bridle makes one squirm a bit today, but I guess at that time was quite a keepsake!
2. By 1875, Jack, Mlle. Morlacchi, and Bill were down in Galveston, Texas, performing. I had no idea that they were still performing together at that point, nor that they went to Texas.
3. Interesting also, that by 1877, Jack and his wife had bought a home in Philadelphia.
4. In the final newspaper, it mentions that Jack and Mlle. Morlacchi had performed in Denver in a variety of theaters, which means that they arrived in Leadville in the end of April 1880. They only remained in Leadville for two months until all stopped for them.



Greetings from Virginia to my Texas Jack family!

I hope you are wintering well! Flu, cold temperatures and snow have been rampant throughout Virginia! However, spring will be here soon. (I hope!)

Dues are trickling in and an email has been sent out to the addresses we have on file. If you have not renewed, please do so soon! Sending a mass reminder mailing is very costly and time consuming. Remind your family and friends!!!

Our TJA highway marker in Palmyra was hit by a contractor working for VDOT and broken off its post. The marker was taken to the VDOT shop and sent off for repairs. I have been notified that it was not repairable and a new one is being cast. The new one should be installed in the next 30 days. After that takes place, I will go look at it to be sure it is acceptable. I will take pictures of the new marker to post in the next *Scout*!!

Stay warm, stay well and carry on Texas Jack's legacy!!

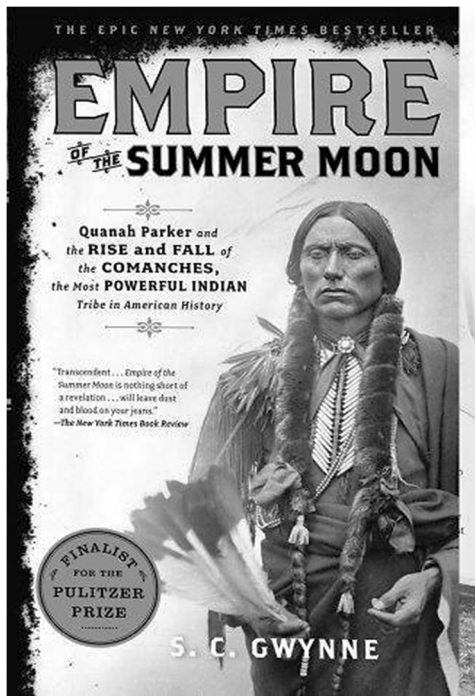
Fondly,

Mary Golladay, President

Ed. Note: There were found two things on the damaged marker that needed to be changed on the new one. After discussion between the board members the changes were confirmed. The old marker had "J.B. Omohundro." That will be changed to "John Baker Omohundro". Also his birthdate was wrong. It was July 26, 1846, on the old marker. The new marker will have the correct birthdate of July 27, 1846. We look forward to Mary's photos of the new one. Thank you Rick, Edna, and Mary for your work on this.

Book Review
by Rand McKinney

Empire of the Summer Moon by S. C. Gwynne



This popular history book from 2010 focuses on two fascinating stories: The rise and fall of the Comanches, whom the author calls the most powerful Indian tribe in American history.

The second is the remarkable tale of the pioneer woman Cynthia Ann Parker and her mixed-blood son Quanah, who became the last and greatest chief of the Comanches.

17

In the early 1800s, white settlers arriving in Texas from the eastern United States were surprised to find the frontier being rolled backward by the warlike Comanches. The Comanches were consummate horsemen and warriors, and Gwynne persuasively argues that they were militarily superior to any other force in the southern plains at the time. He notes that the Texas Rangers were created in large part to counter the Comanches' aggressions.

The Comanches were skilled raiders, and one of their favorite tactics was the nighttime raid to steal horses, their primary measure of wealth and status. They often conducted summertime raids under the light of the full moon (whence the book's name). To this day in Texas, a summer full moon is known as a "Comanche Moon."

Against this backdrop Gwynne presents the compelling drama of Cynthia Ann Parker, a nine-year-old girl kidnapped by Comanches from the Texas frontier in 1836. She grew to love her captors, married Peta Nocona, a Comanche chief, and had three children with him. She became infamous as the "White Squaw" who refused to return until her

The Texas Jack Scout

capture by Texas Rangers in 1860. Even then, she did not want to return to “civilized ways” and repeatedly tried to escape. The famous John Wayne film, “The Searchers” is a fictionalized account of her abduction and the search for her. More famous still was her son Quanah, a warrior who was never defeated and whose guerrilla wars in the Texas Panhandle made him a legend.

Association members who attended the 2006 Roundup in Fort Worth, Texas, may remember the statue of Quanah Parker that stands in the stockyards area, directly in front of the hotel where we stayed.



Statue of Quanah Parker in the Ft. Worth, Texas, stockyards area.

Gwynne’s account of the rise and fall of the Comanche nation spans about 170 years: from 1706, when Comanche raiders attacked the Taos pueblo in northern New Mexico, to

18

1875, when the last free Comanches surrendered at Fort Sill, Indian Territory. The description of the years immediately following the Civil War will have particular interest to readers, since Texas Jack was a cowboy on the Texas frontier at that time, and doubtless encountered the Comanches. For example, here is an account from *Buckskin and Satin*:

Jack was aware of the hazardous nature of his job, and ... it was not a surprise, therefore, when out on the range one day, shortly after his employment as a ranch hand, to see a large band of Indians sweeping down upon him and his partner with whoops and yells. But the marauders that day were in for a surprise, for instead of turning and running, Jack covered the rear while his partner drove the horses toward shelter. More than one Indian fell from his horse as Jack poured a deadly accurate fire into the raiders. Before long, they gave up the chase as a bad job and retreated to lick their wounds and to inquire in amazement among themselves as to the identity of this new paleface who dared, singlehanded, to stand against them and win...¹

Although the tragic plight of Native Americans is well known, Gwynne provides an unflinching view of the ferocity and brutality of the Comanches in their fight against the Spaniards, Texans, and finally the Americans. The book provides a fascinating view of life on the Texas frontier and the indelible impact the Comanches had on that time and place. 🗡️

Reference

1. *Buckskin and Satin*, by Herschel Logan. (p. 22) The Stackpole Company; 1954.

NEXT SCOUT ISSUE INFORMATION

The deadline for the July 2015 issue of the *Scout* is **July 1, 2015**. Please send ideas and materials to our Guest Editor:

Tipton Omohundro

PO Box 370292

Las Vegas, NV 89137

(702) 210-0339

tiptono4cbclv@centurylink.net



TWO GUN PETE...December 2010

By: Driftin' AaronG

*Now Two Gun Pete was a little bit of a man the story is told
Short 'n plump but could do more than any man bein' ever so wildly
bold*

*He wore two guns, one big one on each hip an' a bowie knife stuck in
his boot*

He was like grease lightning an' had a lot a git up an' git an' his fame did take root

*He rode across the west on his little mustang he simply called ol' Mustang Joe
Now Mustang Joe was a small horse with a heart an' stamina an' could really git up an' go*

*Together they could ride like the wind an' fight like a big bad twister
Whenever the call came across the land, Two Gun Pete responded like an' angry blister*

*He fought the battles an' won for the good and the rights of all
To rid the West of the mean ol' hombres was his natural call*

*He never gave up jus' a livin' his life in every happy an' vigorous fight
He an' ol' Montana Joe always a fightin' on any day or night*

*It was at noon on a special given day that Two Gun Pete rode on the Salsa Trail
He was answerin' the call to find a bad evil one who was said to be as hard as any nail*

*They met on the street at the Safford Ranch town with everyone's delight
Waitin' an' watchin' for Two Gun Pete an' the evil one to meet up an' fight*

The Texas Jack Scout

*At each end of the street they dismounted and turned to face one another
An' they began their slow walk with hands near their guns still facing each other*

*The time dragged as these two came face to face only yards away
To turn an' run or stand an' fight these two had to make their play*

*Two Gun Pete waited while ol' Mustang Joe pranced and waited in his place
The two gunfighters continued to wait and watch each other's grim face*

*Suddenly the gunfighter as hard as nails drew his gun an' raised it to fire
While Two Gun Pete hesitated then drew his gun an' the hard gunfighter did expire*

*Two gun Pete whistled loud an' clear for ol' Mustang Joe
An' leaped up on the saddle and off at a gallop they did go*

*The folks at Safford Ranch town did yell an' cheer as they rode on by with happy smiles
Two Gun Pete an' ol' Mustang Joe rode on past jus' wantin' to cover lots of new miles*

*Now Two Gun Pete an' ol' Mustang Joe were known for their wild adventures an' fun
To ride the range and the vast ridges above is where they liked most to run*

*An' from time to time they'd wander on down to nearly ever' valley below
For a gunfight and maybe to do some good they'd always put on a good show*

*They became the legends of the ol' Salsa Trail
An' did their best to keep the bad characters dead or sent to jail*

*Along about the end of the of the nineteenth century Two Gun Pete an' Old Mustang Joe
disappeared*

It had been sad to see the end of an era with modern days that soon appeared

*With history bein' written an' Two Gun Pete an' his faithful horse gone to rest
The legend of the cowboys an' their horses were gone as they'd given their very best*

*Today in the minds of those who remember their cowboys an' heroes who are gone now
Let the world know that the cowboys served the country an' to no man ever had to bow*

*They stood up for what was right and protected those who were weak
Two Gun Pete an' ol' Mustang Joe fighting the evils of the plains they would always seek*

*Rest assured all you readers of the old western days gone by
Our old cowboys were known to simply give their best as they drifted off to their ranch in the sky*



28 Issues of *The Texas Jack Scout* have been published since July 2004.
Now you can own ALL of those back issues in one single volume!

*** ORDER YOURS NOW! ***

LAST CHANCE TO GET YOUR
SINGLE-VOLUME BOUND
COLLECTION OF:
The Texas Jack Scout, Vol.2
(Mar. 2005-Mar. 2014)

\$65.50
(Includes shipping)

Name: _____

Address: _____

No. of Copies: _____ Total \$: _____

(Please make checks payable to: **Texas Jack Association**)

Send check with a copy of this form to:

Scout Collection Reprint
c/o Larry Tyree
1844 NE Parks Summit Blvd
Lee's Summit, MO 64064



In Memorium



DENNIS JAMES GREENE
September 17, 1926 - February 23, 2015



Dennis James Greene passed away on Monday, February 23rd, peacefully in his sleep at the age of 88. He is survived by his loving wife of 60 years, Julie Anne Greene, and three children, Mark Greene of Jupiter, FL; Linda Stratz of Marina, CA; and Carole Brown of Nipomo, CA; and five

grandchildren, Laura Greene, Stephanie Greene, Lindsay Greene, Melisa Brown and Marshall Brown. Dennis was very proud of his children and grandchildren and was known to brag shamelessly about them. He was preceded in death by his sister, Mary Wells, and is survived by his brother, Rick Alyward. He will be greatly missed by his family and friends, and though he has now gone home to Jesus, we know he will be smiling down upon us.

Dennis was born a British subject in Manila, Philippines, to Eric Harwood Greene and Carmen Ventura Greene where he spent his childhood and went to the American School. On December 8, 1941, when Dennis was 15, the Japanese invaded Manila. Dennis, along with his father, sister and 3,500 other foreigners, was interned in the Santa Tomas Prison Camp, where they spent the next 3 1/2 years. Dennis's mother had passed away when he was 7 years old. He earned the nickname "Bonsai" by running to the rice house, evading the Japanese, and returning with rice for the starving prisoners. The Camp was liberated in 1945 by the U.S. Army, and the family was repatriated to Los Angeles. Dennis worked nights in a box factory and went to L.A. City College where he earned an A.A. degree.

As he was a British subject he was required to return to the Philippines for 2 years until he got an American visa to return to the U.S. The first thing on his agenda upon his return to the U.S. was to become an American citizen as quickly as possible, which he did. He then joined the Air National Guard. His squadron was activated, and he proudly served during the Korean War. His passion for flying continued throughout his life, and he later owned an airplane which he had many adventures in with his son, Mark, also a pilot.

Dennis attended Woodbury University in Los Angeles on the G.I. Bill and earned a B.A. degree in Sales Management. It was there that he met his future wife, Julie Anne Omohundro, and they were married on February 27, 1954. They moved into their first home in North Hollywood, CA, and Dennis went to work as a salesman for Scott Paper Co. In his spare time and with Julie's

The Texas Jack Scout

help, he started a little import company, Eric H. Greene & Co. Within a year, the fledgling business had grown enough to allow him to quit his job with Scott Paper, and devote his time and energy to building his very successful business. In 1978, he sold Eric H. Greene & Co. and he and Julie traveled extensively to many parts of the world for the next 20 years.

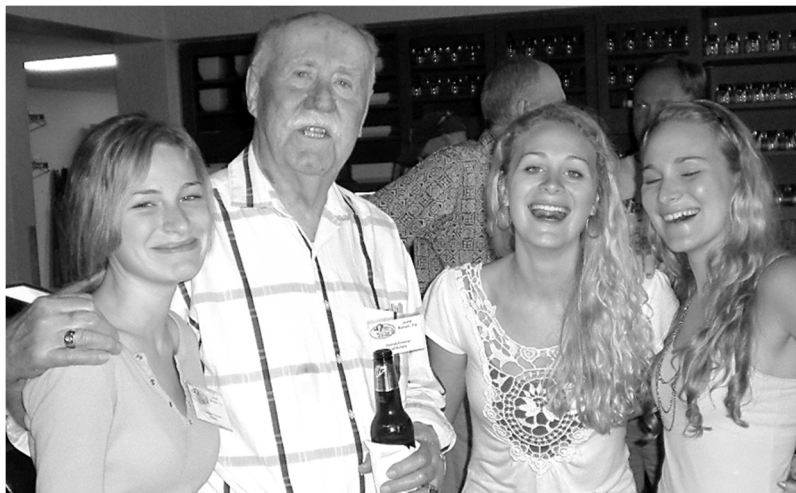
Dennis (and Julie) was instrumental (along with other members) in developing the Texas Jack Association into the organization it is today. From recruiting members to starting *The Texas Jack Scout* newsletter to attending almost every Roundup, Dennis was greatly involved with the historical organization and was fascinated by the early American West. As an avid collector, Dennis amassed a sizeable collection of both Texas Jack and Buffalo Bill Cody memorabilia. Early on he became interested in gemstones and attended the GIA, earning his certification and becoming an expert in jades and opals.

In 1991 Dennis and Julie sold their home Palos Verdes, and settled in Carmel where they have lived happily for the last 25 years.

In *The Texas Jack Scout* Volume XXIX number 2 is the article "The Early Days: an account of the founding of the Texas Jack Association" by Laura and Peggy Greene, which is a wonderful history of Dennis and Julie's involvement in the TJA.



Julie, Dennis, Golden Roundup, '10



*Dennis with granddaughters Lindsay, Laura, Stephanie ^
Dennis at 2008 Fort Worth Roundup >*



The Texas Jack Scout



<i>IN THIS ISSUE...</i>	
Precursors of the Wild West Show.....	1
Dues Reminder.....	11
Treasurer's Report.....	11
Kansas City Roundup.....	12
Gleanings from Texas Jack's Hidden History.....	13
President's Message.....	16
Book Review: <i>Empire of the Summer Moon</i>	17
Next <i>Scout</i> Issue Information.....	19
Two Gun Pete.....	19
<i>Texas Jack Scout</i> Volume 2 Order Form.....	21
In Memoriam: Dennis Greene.....	22



The Texas Jack Scout
1844 NE Parks Summit Blvd
Lee's Summit, MO 64064

TO: