The TEXAS JACK SCOUT

Volume XV1, Number 2 July 2001

A TRIBUTE TO TEXAS JACK, JR.
BY WILL ROGERS

This was sent to issue editor Rick Cech by Dennis Greene.
Twenty years before Will Rogers became a noted showman, his first experience in show business was in the troupe of his mentor, Texas Jack., Jr. Perhaps some people are not aware of the Will Rogers - Texas Jack, Jr. connection, so it may be of interest to relate the story as Herschel Logan did in his Buckskin and Satin.

Texas Jack, Jr. owned his own circus and had performed in many important cities around the world. In 1903, while the show, "Texas Jack's Wild West Show and Circus," was showing in Ladysmith, South Africa, he was approached by an energetic young man who explained that he was looking for a job and would like to go to work for him. He indicated that he, too, could do a few tricks with a lasso. The youth was promptly hired and billed as "The Cherokee Kid" - later to be admired the world over as America's own Will Rogers.

Will wrote home from South Africa that

Western Legend Will Rogers, with his trademark lasso.

. . . *continued on page 3*

In This Issue...

The President's MESSAGE

May 2001

Spring is coming to the short-grass prairie. Flowers sprout amidst the grasses, the cottonwoods along the riverbanks are leafing out, and the juvenile antelope are gamboling and sparring. In the distance, thin lines of smoke rise from the Blackfoot buffalo camps.

How do I know this? I live in northern New York, where I'm rarely reminded of the prairie or Western history. But working on the *Scout* and thinking ahead to the 2002 Roundup in Deadwood keep these images alive for me.

A number of the prairie images appearing in this issue and those to come have been downloaded from the huge archives of www.artto-day.com. What a pleasure it was to roam through hundreds of photos and drawings of prairie landscapes and people, prairie chickens and prairie flowers, Buffalo Bill and buffalo (no Texas Jack, I'm sorry to say).

I visited the website of the Texas Jack Store in Texas recently (www.texasjacks.com). The store specializes in authentic western outfits and firearms for "shootists," rifle and pistol competitors and hobby collectors. While I'm pleased that John B. is remembered in this way (a short biography is included on the website), I was disturbed to see that one of his wild west show posters has been doctored up into a promotional logo for the store. I don't think there is anything illegal about that because no one owns the copyright on that century-old poster. The doctored poster, however, is copyrighted by the store. It didn't sit right with me.

As you read this, our intrepid Roundup scout Martha Sullivan is planning her return to Deadwood, South Dakota, to put the final touches on a full and varied program for the next Roundup there in June 2002. Thadd Turner, author, actor and shootist, is assisting. I see parasols, hear creaking leather and the clunk of boots on the boardwalk, smell the charcoal from the smithy's bellows drifting out of the livery stable. .

Sincerely,

John

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continued from page 1. . .

he had heard of this Texas Jack and wanted to meet him for three reasons:
1. To inquire if he was an American.
2. To find out if he was from Texas.
3. To see if, by any chance, he knew any of his friends in Texas.

He found the answers, and stayed with the show troupe for many months. His association with Texas Jack was regarded by Will Rogers as one of the most important periods of his life. He thoroughly admired the skill and experience of he showman from Texas, and in turn Texas Jack took a genuine liking to the kid from Oklahoma. He gave him much attention and help in perfecting new tricks and in polishing up the old ones.

Judging from Will's letters home, Texas Jack was a man who never drank, smoked or gambled and preferred that his showmen follow his example. Late in life Will Rogers paid this tribute to his employer and tutor:

> Texas Jack was one of the smartest showmen I ever met. It was he who gave me an idea for my original stage act with my pony. I learned a lot about the show business from him. He could do a bum act with a rope that an ordinary man couldn't get away with, and make the audience think it was great. So, I used to study him by the hour and from him I learned the great secret of the show business - learned when to get off. It's the fellow that knows when to quit that an audience wants more of.

Thus does history record how the boy Jack Omohundro [*our Texas Jack - eds*] befriended later became the noted showman from whom the matchless Will Rogers said he learned so much.

Editor's note: Logan reports that our John B. "Texas Jack" Omohundro recovered a toddler from a massacre of a pioneer settlement on the Texas plains and delivered him to be raised in Fort Worth, assisting with his support. The growing boy took Texas Jack's name. He was approximately 38 years old when Will Rogers met him.

* * *

Portrait of Texas Jack, Jr. in a 19th century English publication entitled *Prominent People* and reproduced in Logan's *Buckskin and Satin.*

The title of the page is "Texas Jack, a noted American Scout." The text reads:

> Born in Texas, he imbued at an early age a love for the wild, roving life of the cowboy, and before he was out of his teens had become so proficient in the tricks of the trade that his name became a household word amongst American scouts. Jack has given his remarkable exhibition of expert shooting and rough riding in nearly every city in the world, including San Francisco, Honolulu (Sandwich Islands), Auckland (N.Z.), Sydney (Australia), Java, India, Egypt, Paris, London, and New York.

TEXAS JACK.—Born in Texas, he imbued at an early age a love for the wi

Annie Oakley, Sharpshooter and Wild West Show Star

Annie Oakley was born in 1860 in Darke County, Ohio, the fifth daughter of Jacob and Susan Moses, a Quaker family who had migrated to Ohio after the family tavern in Hollidaysburg, Pennsylvania burned. Jacob Moses died of pneumonia in 1866. For the next several years, Annie helped her family by trapping and performing chores on the family farm. She taught herself to use a rifle.

Between the age of eight and fourteen, Annie was raised by the superintendent's family at the county poor farm. When she returned to her family, she found that the family was on the verge of losing their farm. She used her father's old Kentucky rifle to hunt small game for resale in Greenville and hotels and restaurants in northern Ohio. Annie was so successful at hunting that she was able to pay the entire mortgage on the family farm with the money she had earned from the sale of her game. At the time, she was fifteen.

As a result of her accurate shooting and prolific production, Annie gained a reputation in the region. She was particularly noted for her ability to place the shot in the head of the animal so as to leave the meat unspoiled by the shotgun pellets or bullets.

One consequence of her ability was an invitation from one customer, the owner of a hotel in Cincinnati, to participate in a shooting contest near that city against a well-known marksman, Frank E. Butler. Butler was in Cincinnati on a tour with several other marksmen. While on tour, Butler always offered a challenge to local shooters, claiming that he could outshoot "anything then living, save Carver or Bogardus." She agreed to the competition and, along with a brother, put up $50.00 as an entry fee. Butler is reported to have laughed when he learned that the young woman was to be his local competition. However, she won the match with twenty-five shots out of twenty-five attempts. Mr. Butler missed one of his shots. The two shooters began a relationship that resulted in marriage in 1876.

Annie Oakley and Frank Butler first appeared in a show together on 1 May 1882. Butler's usual partner was taken ill and Annie filled in by holding objects for Frank to shoot at and also doing some of her own shooting. It was at this time that Annie adopted the stage name of Oakley. In private, she was always Mrs. Frank Butler. For the next couple of years, the Butlers traveled across the country giving shooting exhibitions with their dog, George, as an integral part of the act.

It was at a performance in March 1884 in St. Paul, Minnesota, that Annie befriended Sitting Bull. Sitting Bull, the victor over George Custer at the Battle of Little Big Horn in 1876, was impressed with Annie's shooting and with her appearance and manner. She was only five feet tall and always appeared on stage and in public in modest clothes and was always sure of herself and her position. Sitting Bull arranged to meet Annie Oakley, and after many long conversations, Sitting Bull adopted her. In his mind, Sitting Bull was replacing a daughter lost after Little Big Horn with Annie, whom he called "Little Sure Shot."

Later in life, Annie Oakley would use this name, "little Sure Shot," as part of the advertising for her shooting skills, particularly when she was with the wild west shows. This was the first step in the close identification of Annie Oakley with the wild west of fact and fiction. In fact, Annie was an Ohio girl and had never been part of the settlement of the west. Butler used the relationship with Sitting Bull in some advertising material after their meeting but the relationship did not continue for long at that time. Later, it would become an important part of Annie Oakley's life and the lore that developed around her in later life and after her death.

In 1885, Butler and Oakley joined "Buffalo Bill's Wild West." They had been rejected on their first attempt to join the "Wild West" because the show already had an impressive collection of champion shooters, Captain Adam H. Bogardus and his sons. However, Bogardus left the show in 1885 and Oakley and Butler were signed to replace him.

This was a significant turning point in Annie Oakley's life and in her relationship with Butler. Until this time either Butler had received

top billing or they had shared the limelight. However, with the "Wild West," Oakley was the star. It was her name that was on the advertising posters as "Champion Markswoman." From this time forward, Butler was her manager and assistant; Annie Oakley was the star. However, in private and off the stage, she was always Mrs. Frank Butler. Oakley and Butler prospered with the "Wild West" and stayed with it until 1901.

The second year that Oakley and Butler were with the show, Buffalo Bill took the entire production on a tour of Europe. It was during this tour that Oakley and Butler learned a great deal about showmanship and that Oakley's reputation as a sharpshooter and as a lady was highlighted. The production went to England to participate in the Golden Jubilee of Queen Victoria's reign as Queen of the British Empire. When the show opened in May 1887, Oakley was the subject of a considerable press following because of her shooting skills. At the same time, the English newspapers began to embellish Oakley's western background. She also received a great number of invitations to social events and to hunting and shooting events. She received large numbers of presents and tokens, especially on her birthday. This tour also helped Oakley increase her growing collection of shooting medals, awards, and trophies.

Through the 1890's, Oakley was a featured performer, usually second on the program. She was especially popular with women and was used by Buffalo Bill to demonstrate that shooting was not harmful and that the extensive gunfights and other shooting exhibitions were not too intense for women and children.

Oakley and Butler left Buffalo Bill's Wild West Show after a 1901 train accident that injured her back. She required five operations on her spine to correct the injuries. Finally, in 1913, the couple retired from the arena and settled down in Cambridge. Butler liked the rural location and the hunting potential and had suggested that they retire to the community. Butler described Cambridge as a town with "four banks, several fine churches, but no saloons." They bought several properties in Cambridge, the first in 1912, and the second in 1913. The latter purchase consisted of two lots and would include the lot on which they built their retirement home.

Although life was pleasant for the Butlers in Cambridge, Annie found it difficult to settle down. She was quoted as saying "I went all to pieces under the care of a home." Her husband is said to have made the statement that "She was a rotten housekeeper. Her record in this department

was seven cooks in five days." After about a year of retirement, Annie became somewhat restless. As a cure, Butler took her and her niece, Fern, for a motor trip across the country. While on the tour in 1915, they came upon Buffalo Bill, who had sold his production in 1913 and was performing in others' shows.

During their retirement, the Butlers began to travel south, particularly to Pinehurst, North Carolina for shooting and hunting. There they found an active social life at the resort and found that they were in demand for shooting and hunting exhibitions and that there was a large demand, especially among the women, for shooting lessons.

Finally, in 1917, the Butlers sold their home in Cambridge and moved to Pinehurst. That same year, Buffalo Bill Cody died. Annie Oakley wrote a long eulogy for him and for the passing of the wild west era.

With Buffalo Bill gone, Annie Oakley continued to press on with her own career. Although she did not return to the traveling arena, she continued to give performances and to remind people how she had fought for her right as a woman to compete with men and to be a performer. She also took great care to remind her fans that she had always been careful to be a lady and to act and dress as such. She and Butler were often unhappy about the costumes and manners of performers in other shows and would never associate with them.

In 1922, Annie began to make plans for a comeback. She performed before 100,000 people

in Brockton, Massachusetts. She also attracted crowds in New York and other major cities. In addition, she had plans to star in a motion picture. Unfortunately, at the end of the year, she and Butler were severely injured in an automobile accident.

Annie took almost one and a half years to recover from her injuries. By 1924, she was performing and setting new records. Unfortunately, her recovery did not last long. By 1925, she was frail and in poor health. She and Butler moved to her hometown in Ohio so that they could be near to her family. They attended shooting matches in the local area and Oakley began to write out some of her memoirs. These were published by newspapers across the country. Annie died on November 3, 1926, and Frank died on November 21.

Annie Oakley, a champion shooter and star of Buffalo Bill's Wild West, is remembered as a western folk hero and American legend. She has been the subject of numerous books. Television shows, movies, and stage plays have been written about her life and her exploits with a gun. Some of those are fictionalized accounts. Others are more accurate. However, the myths and legends that have developed around Annie Oakley have become somewhat more important that the actual facts, which are considerable in their own right. Among the most famous are the various movie and stage productions of "Annie Get Your Gun." Also, well known is the 1950's television show Annie Oakley and Tagg.

Annie Oakley memorabilia and artifacts are very much sought after in the western collectors markets. Her guns, medals, and trophies rarely come on the market but when they are available, they sell for large sums of money. There are also several museums that contain artifacts from Annie Oakley. The Garst Museum in Greenville, Ohio has a considerable collection of Annie Oakley materials that she left with various relatives in the area. The Nutley Historical Society in Nutley, New Jersey has additional material. Also, the Dorchester County Public Library and the Dorchester County Historical Society in Cambridge, Maryland have Annie Oakley collections. There is also a great deal of material on Annie Oakley and on the Wild West Shows at the Buffalo Bill Historical Center in Cody, Wyoming.

The Annie Oakley house in Cambridge, Maryland was listed on the National Register of Historic Places in 1995.

Contributed by Rick Cech and abridged, with thanks, from the website of the Dorchester County Public Library, www.dorchesterlibrary.org/library/aoakley.html

* * *

Annie Oakley shoots an apple off the head of her dog, Dave

PRECURSORS OF THE WILD WEST SHOW
part one: George Catlin

John T. Omohundro

George Catlin's lecture on native Americans evolved into a stage show with real natives in costume, complete with peace pipes and war whoops. Audiences in the eastern U.S. and in Europe flocked to the shows to see the authentic American.

sketch in a contemporary London newspaper, c. 1840, reproduced in Paul Reddin's *Wild West Shows*

"Scouts of the Plains," Texas Jack's debut, was innovative theater, but the wild west stage show didn't appear out of nowhere. The year of its premiere, in Chicago, 1872, was also the year that the artist and showman George Catlin died.

Wild West show business evolved rapidly in Catlin's era. Catlin began on the lecture circuit in the late 1820s discussing his paintings and showing artifacts he had collected on the plains just the year before. By end of his career in 1848, he was touring Europe at large outdoor venues with animals, Indian acts and himself in full costume as a medicine man.

Being an anthropologist, I had seen Catlin's marvelous paintings of Native Americans But I had no idea that he promoted his own work with a lecture/demonstration that evolved ever closer to the wild west show of Texas Jack and Buffalo Bill.

We'll begin with a sketch of Catlin's adventurous life. Then we'll look at the formation of the wild west show during his career and compare that to the shows of John B. "Texas Jack" Omohundro and his pards.

. . .

George Catlin was born in Wilkes Barre, Pennsylvania, in 1796, exactly half a century before Texas Jack. As a boy, Catlin developed a close relationship with an Oneida from central New York named On-o-gong-way and experienced something of an epiphany that Indians were not just frightful kidnappers but individuals with a rich culture, one that was now endangered by the expansion of the U.S. Throughout his adult life, though his delivery evolved, this message remained constant.

Catlin began his career brightly but conventionally as an Academy painter in Philadelphia, where he again encountered a group of Indians. His lifestyle then took a sharp turn. "Nothing short of the loss of my life, shall prevent me from visiting their country and of becoming their historian," he wrote. By 1826 he was traveling in western New York, where he painted portraits of native leaders, such as Red Jacket, a Seneca.

Between 1830 and 1836 Catlin traveled the plains (then known as the "TransMississippi West") with William Clark, of Lewis and Clark fame. Clark was Superintendent of Indian Affairs and was negotiating treaties with the Iowa,

George Catlin's painting of Buffalo Bull's Back Fat, head chief, Blood tribe, Blackfoot Nation, c. 1830s.

Catlin strove to render accurately the costume and artifacts of the people he portrayed.

Missouri, Sioux, Omaha, Sauk, and Fox. During that period Catlin visited the upper Missouri as a guest of a fur trading company and began painting landscapes and scenes which are some of the earliest depictions of the area. He also wrote lengthy descriptions for eastern newspapers.

He alternated his western travels with exhibiting paintings (his "Gallerie Unique") and lecturing in the midwest and Pittsburgh on the "lyceum" circuit of public education. His lectures were well attended because audiences were intensely curious about the west.

His message was clearly influenced by the Romantic Movement in American arts and letters, which included Thoreau, Emerson and the Hudson Valley school of painters. Romantics presented the "savage" as an admirable Natural Man and wild country as God's Country. Catlin saw himself as a spokesman for the Indians, the buffalo, and the western environment, which he sensed were in imminent danger of extinction as Jacksonian America reached its most intense period of Manifest Destiny.

In 1838 Catlin stopped traveling west and ratcheted up the show qualities of his presentations. He began touring the big cities in the east. He lectured in native costume, emitting war whoops and demonstrating artifacts. He added Indians to his act, complete with tepee and pipe smoking.

The next year—forty years before Buffalo Bill—Catlin took his show to England. He lectured and displayed his gallery of paintings and artifacts-- costumes, musical instruments, and a full-sized Crow Indian tepee. He added two grizzly bears. More showmanship kept creeping

in. He even borrowed P. T. Barnum's General Tom Thumb for a short while. Catlin joined up with a visiting party of Ojibways, then a group of Iowas. On stage with him were full-dress Indians dancing, singing, making yells and signals and playacting domestic life. They played lacrosse, erected a wigwam, and exhibited real scalps. The British audiences loved the dramatized action, bloodshed, and scalping on stage.

His fourth year in England Catlin moved his show outdoors to a cricket grounds and added horses, guns, buffalo, hunting, and riding for his "Catlin's North American Indian Portfolio of Hunting Scenes and Amusements."

During this popular English tour he found time to publish his two most famous works, *Letters and Notes on the Manners, Customs, and Conditions of North American Indians* (1841) and *Catlin's North American Indian Portfolio*, featuring lithographs of his best-known paintings.

His tour in Paris in 1845 was received with acclaim, but his Indian contingent began to sicken and die. The violence of the 1848 revolution was the final blow. He ended his tour and partnerships and fell into bankrupcy.

For the remainder of his life, the impoverished Catlin returned to painting and began campaigning for the US government to purchase his "Gallerie Unique" of paintings and artifacts. He relied on benefactors such as art collector Joseph Harrison even for his room and board. He died, apparently a failure, in 1872 in New Jersey. Happily for American history, Sara Harrison, his benefactor's widow, sold Catlin's collection of 445 paintings and artifacts to the Smithsonian Institution in 1879, and since then they've become rare and priceless documents of the Great Plains frontier. This year the Smithsonian's National Museum of American Art will mount a new show of his works in the Renwick Gallery, publish a book, and create a website about Catlin's accomplishments.

The more we learn of the life and times of Texas Jack Omohundro, the more we see that the wild west show evolved, from Catlin's educational lectures in the early 19th century to Tom Mix's movies in the early twentieth.

As the show was changing so was America's vision of the West, the frontiersman, and the Indian. Catlin's career, for example, bridges the period between the 18th century, when Americans told themselves terrifying stories of savages capturing and changing settler women and children, and the latter 19th century, when massive popular spectacles presented Indians as exciting and worthy adversaries to robust American heroes venturing to tame the west.

Like Texas Jack and Buffalo Bill, the artist Catlin appealed to the insatiable curiosity of easterners about the frontier, at first because it was exotic, then because it was our promised land, then because it was vanishing. Like the pards, Catlin entertained from a solid base of authenticity—he'd just arrived from the Plains, his portraits and landscapes were painted from real life, here was a real tepee, this is a real Fox warrior, and so on.

"His fourth year in England Catlin moved his show outdoors to a cricket grounds and added horses, guns, buffalo, hunting, and riding. . ."

Catlin's plea for the Natural Man and his environment was rejected as hopelessly romantic. Also, his audiences wanted heroes in the story but found the Indian too alien. This is scoundrel playwright Ned Buntline's brilliant innovation on the tradition: he introduced the scouts Cody and Omohundro as the true hero and a more sympathetic "natural man." And like Catlin, Omohundro and Cody continually rejuvenated their shows with more action, exoticism, and moral message. Mlle Morlacchi's dancers, stagecoach chases, and Teddy's Rough Riders are just a few such "upgrades." As with today's audiences, more impressive special effects are always needed.

Reflecting on this grand tradition of the wild west show, I've decided that it's not the Marlboro Man or even Matt Dillon's "Gunsmoke" who are the heirs to Catlin, Texas Jack, and their frontier show, but the space program, especially as it is presented to the public: a dramatic yet authentic report on exotic frontiers, complete with heroes like Neil Armstrong and even the little Mars buggy.

(This article relies heavily on *Wild West Shows*, by Dr. Paul Reddin, University of Illinois Press (Urbana/Chicago 1999) and on "Research focuses on George Catlin's documentation of Indian Culture" by Brenda Kean Tabor, in *Smithsonian Institution's Research Reports* no 99, Winter 2000 p 3 and 6).

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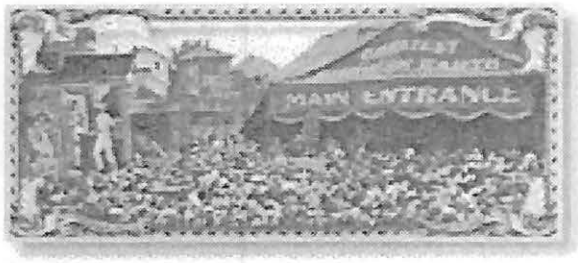
PRECURSORS OF THE WILD WEST SHOW

part two: P. T. Barnum

Susan S. Omohundro

The famous impresario of the "bigtop" show also experimented with "wild west" extravaganzas in the years before Texas Jack and Buffalo Bill trod the boards.



Everyone knows P. T. Barnum for his famous line, "There's a sucker born every minute," though it's not certain he ever said that. What is certain is his talent for self-promotion and hucksterism. Born in 1810 in Connecticut, he was selling lottery tickets by the time he was 12. Married and living in New York City by the age of 19, he soon gave up his position as sales clerk in a general store for more exciting endeavors in show business. When he was 25 he paid $1,000 to obtain Joice Heath, a woman who claimed to be 161 years old and the nurse of George Washington. He took in about $1500 a week exhibiting her. A few years later, in 1841, he purhcased Scudder's American Museum in New York, where he exibited "500,000 natural and artificial curiosities from every corner of the globe." The next year, he exhibited the "Feejee Mermaid" profitably, despite doubts about her authenticity. Later that year, Barnum began a long and profitable association with the midget known as General Tom Thumb.

Ever restless and seeking novel acts, Barnum at about the same time realized the untapped show business potential of the American West. Michael Wallis, in *The Real Wild West*, (St. Martin's Press, New York, 1999) in a chapter headed "P. T. Barnum Invents the Wild West," traces this back to June, 1843, when Barnum discovered a herd of 15 buffalo brought to Bunker Hill for an anniversary celebration. He bought the buffalo, shipped them to Hoboken, New Jersey, and hired the former owner, C. D. French, to care for them. Barnum arranged a "Grand Buffalo Hunt" for August. Barnum's publicity claimed that "Every man, woman, and child can here witness the wild sports of the Western Prairies, as the exhibition is to be free to all. . ."

Though there was no admission charge, the canny Barnum pocketed the receipts from the ferry between Hoboken and New York. He also had the food and drink concessions. Some 24,000 people went to see the buffalo. Wallis reports (p. 21):

> Finally, the 'wild' buffalo appeared, looking timid and thin despite the extra rations of oats they had been fed for the previous several days. C. D. French also showed up, costumed and painted like an Indian. 'Mounted on a Prairie Horse and Mexican saddle,' French poked and goaded the huge creatures but could persuade them to do nothing more than trot around the arena floor. The resulting laughter and shouting so terrified the buffalo that they fled for the refuge of a nearby swamp. During the commotion, one spectator was killed when he fell out of a tree. French finally roped one of the buffalo and entertained the crowd for the rest of the day and into the evening with an exhibition of lassoing from horseback. The last of the weary but satisfied fans got home from Hoboken well past midnight, and Barnum pocketed a hefty thirty-five hundred dollars in ferry revenue.

Buffalo must be hard to control and to keep in captivity. It sounds as though these buffalo behaved in about the same way as the

buffalo Wild Bill Hickok tried to exhibit in Niagara Falls in 1871. However, Wild Bill lost his shirt, while Barnum managed to make money on the concessions if not the animals.

A few years later, in 1848, Barnum presented the "first Wild West show in New York," says Wallis (p. 21), featuring a band of Indians from Iowa. Wallis gives no further details.

Barnum did not persist with the Wild West theme, however. In the 1850's he presented the "Swedish Nightingale," Jenny Lind, in 95 concerts. He went on to achieve his greatest fame with his circus, which he founded in 1870 and advertised as the "Greatest Show on Earth." In his old age he joined his circus with that of James Bailey. He also entered politics in his home state of Connecticut. He died in 1891.

In sum, it seems that P. T. Barnum did play a small role in the development of the Wild West show, chiefly because he was willing to try his showman's hand at almost anything that would grab the attention of the crowd and that he could manipulate to his financial advantage.

* * *

Got something for the *Scout* ?

Deadline for materials for the Fall issue of Volume XVI is

September 1, 2001.

send to:

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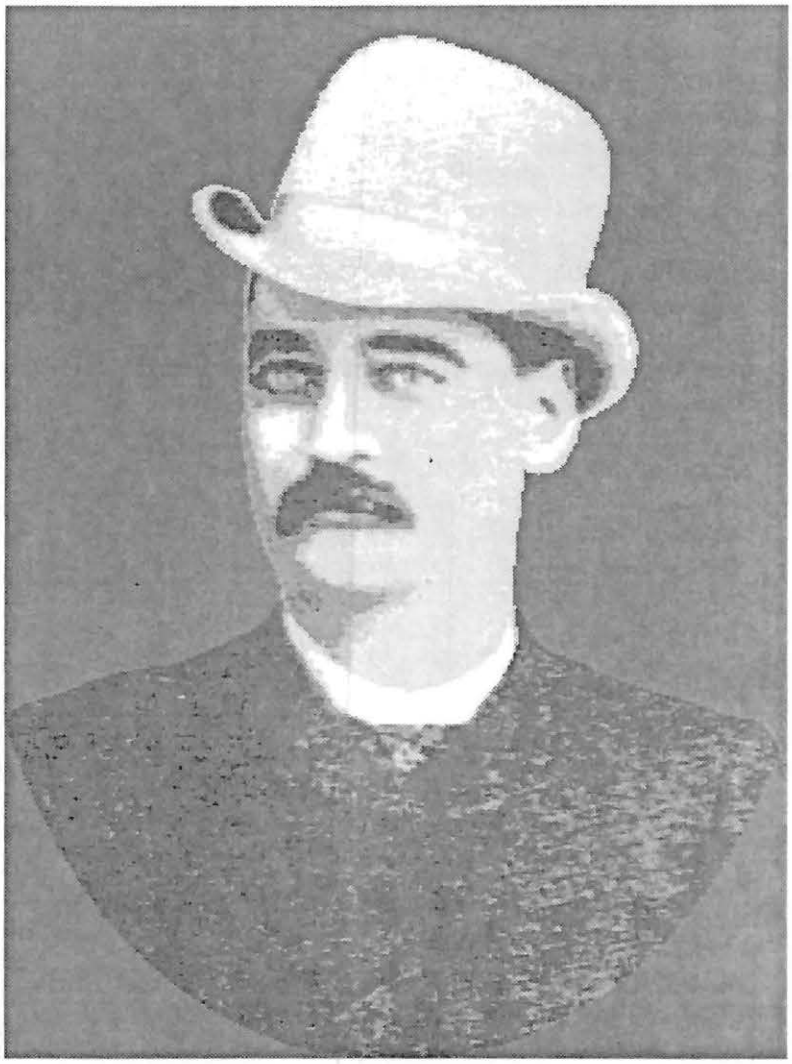
The Scout publishes articles that provide information about John B. "Texas Jack" Omohundro, the times and places in which he lived, or individuals who have contributed substantially to maintaining his memory. This includes articles about members of his family if a connection is made to Texas Jack.

Submissions may be in any form but digitized files save much work for your editors. If requested, editors will return materials to senders.

Sheriff Bat Masterson



William Barclay "Bat" Masterson was born in Quebec, Canada on November 24, 1856.

Twenty years later, Bat had moved to the American West. He was dancing in Dodge City, Kansas, with a saloon girl when a local army sergeant named King took offense at the amount of time she spent with him. King left the saloon, only to return and open fire on the two, hitting both. As Bat was falling to the floor, he pulled his pistol and returned fire. Bat's aim was good and King fell to the floor with two bullets in him, dying a minute later. Bat had a bullet lodged in his hip, which caused him to limp thereafter.

When he recovered he returned to Dodge City to open a saloon.

In 1878 he became Sheriff of Ford County, Kansas, and worked under Wyatt Earp. In early 1878, Bat Masterson, Wyatt Earp, Charlie Bassett, and Bill Tilghman formed one of the most heralded posses the west has ever seen. The posse chased James W. "Spike" Kennedy into Meade City, where a gunfight broke out. Bat Masterson lifted his rifle and fired a single shot that hit Kennedy in the shoulder. Kennedy was taken back to Dodge City were he stood trial for murder.

In about the year 1880, Bat went to Tombstone, Arizona at the request of Wyatt Earp. Then he left in 1881 and went to Trinidad, Colorado. In 1883 Bat became a Peace Commissioner of Dodge City.

Masterson lived more quietly in his later years. He died at the age of 65 on October 25, 1921.

Borrowed, by Rick Cech, with thanks, from
www.geoci-ties.com/gator2856/batmasterson.html

TJ on eBay

Susan S. Omohundro

It all started for us when Association Vice President Julie Omohundro told us about a photograph of Texas Jack up for auction on eBay. She had learned about it more or less by chance through a co-worker. We don't ordinarily pay much attention to eBay, but we looked it up as item 1143564334 and found this description:

"Title of item: TEXAS JACK. SCOUT/HUNTER. VINTAGE GURNEY
Seller: ka59
Starts: May-09-01 15:53:40 PDT
Ends: May-19-01 15:53:40 PDT

Item Description:
A VERY RARE CABINET PHOTOGRAPH OF "TEXAS JACK" (JOHN B. ONOHUNDRO) [*sic*], 1846-1880. ARMY SCOUT AND HUNTER. ASSOCIATED WITH BUFFALO BILL IN THE 1870'S. HE SERVED UNDER GENERAL J.E.B..STUART IN THE CIVIL WAR; LATER A RANCHER AND COMANCHEE FIGHTER IN TEXAS.

THERE ARE NUMEROUS BIOGRAPHICAL SKETCHES OF TEXAS JACK'S COLORFUL LIFE.

PHOTOGRAPH C. 1872, BY J. GURNEY AND SON, N.Y. IN SUPERB CONDITION WITH RICH TONES."

When we first learned about it, the auction period was about half over and the bid stood at $760. We didn't at first intend to bid, but changed our minds after a couple of days. As I told Julie, "I just couldn't resist bidding on the picture even though John raised his eyebrows . . . " However, I was well aware that I had no experience with eBay and no particular knowledge about 19th century photographs, so I added: "I'm sure a person should not get involved in this if they don't know the subject. Can this photograph really be worth $800 or more? Looking at the bidding history [chronicled on the webpage], I don't think any of our Omohundros/collectors are bidding."

In spite of my reservations, I did enter the bidding. On Thursday, two days before the end of the auction period, we had met the reserve price and held the high bid at $800. Thus matters stood for the next two days. It began to look as if we had a chance.

Meanwhile, Julie did a little investigation. She reported: "I sent email to one of the other bidders, who turned out to be a collector of antique photos. He thought that the photo was in exceptionally good condition and 'should do well.'"

Julie added, "What do you think you'll do with it if you don't get outbid?" We were giving that a little thought. I replied, "Frankly, I'm surprised we're still in the running. If we actually get it, what will we do? Put it up on the wall and enjoy it for a while, perhaps eventually donate it to the TJA?" Julie and Kitty Pelkan both floated the idea of donating or loaning it to one of the Western museums with the stipulation that they display it; this idea had occurred to me also.

Well, as it turned out, we didn't get the photograph. In the very last minutes of the auction, while we were busy over dinner, a new group of bidders entered the action. At the end, someone nicknamed "buggerbean" paid $1835 for the photograph, narrowly defeating "gindy789@aol.com."

At Julie's suggestion we contacted the buyer "buggerbean," explaining a little about the Association and the reason for our interest in the fate of the portrait. The new owner is named Jack Ringwalt, and he lives near San Francisco (so we have dubbed him "San Francisco Jack"). He explained that he didn't know much about Texas Jack or his fate, but added,

> I did know enough about Texas Jack to be interested in the photo, but what made me have to have it was the fact that it was such a beautiful portrait of him and in such superb condition. I like anything pertaining to the Old West, but the actual items are fast disappearing. Ebay has become a vehicle to find photographs

and so that is where I do a lot of my collecting. There is a certain purity to photographs which makes them particularly rewarding.

Jack generously offered to send us a copy negative, so we will be able to print a better copy of the picture in the *Scout*. Meanwhile, we present this imperfect copy of it as downloaded from eBay.

San Francisco Jack adds that "I am totally ignorant about the photographer, but I will explore the possibility that he also took the more famous (and common) photos of Texas Jack, Buffalo Bill, and Wild Bill Hickock when they were publicizing their 1872 stage show in New York."

We think we have seen this photograph before, but we don't know where. It is not in Herschel Logan's *Buckskin and Satin*. Can any of our readers tell us more about it? Has it been published?

This story has a couple of morals. One, many TJA members possess Texas Jack memorabilia which may well bear cash value as well as historic or sentimental interest. Second, if you really want to make a good buy in the world of antiques, you need either a less savvy seller or a smaller group of potential buyers. Just yesterday I bought a whole pile of 19th century barn door hinges for $50; now *that* was a deal! And besides, I happen to need the hinges.

Visit eBay, "the world's largest Personal Trading Community," at www.ebay.com

* * *

A poor quality download of the fine cabinet photograph of Texas Jack displayed on eBay in May 2001. The new owner, Jack Ringwalt, has offered to lend us a good print for reproduction in a future issue.

THE COWBOY'S WESTERN SADDLE

by Laura Greene

Laura lives with her parents, Mark and Peggy Greene, in Jupiter, Florida. She just graduated from eighth grade. She writes about everything but her passion is horses and designing websites(she writes them in notepad using HTML). She volunteers at a local stable as a camp counselor during the summer and as a stablehand, doing the regular work . She rides 3 days a week. She also plays the french horn and has just been accepted into a prestigious performing arts high school next year. --eds.

Many of us have ridden a horse at some point in our lives. It might have been wonderful or embarrassing, but often a very memorable event. However, it is rare for anyone to really remember anything our guide or host told us while we were aboard these huge creatures. If we had been listening and not so busy trying not to fall off, most likely you would have heard someone ask," I'm going to fall off! What do I do?" This question is always followed by the tired and slightly annoyed answer of the guide. "There is a horn at the front of your saddle; hold onto that and keep your heels down." Everyone who is listening does exactly as the guide says, and the ignorant, rather on-the-slow-side rider will ask, "Where's the horn?" The guide will sigh, turn around in the saddle and point to where everyone else has grasped the saddle. The ride is long and, after a trot, painful, and as the guide rambles on, you tune him out and look at the scenery. Because of your failure to pay attention, you have missed the chance to soak up valuable horse-wise information. If you're like me (the person who never listens), you get most of your information from reading articles like the one you are reading now.

So, what exactly, is a western saddle, and how does it apply to Texas Jack?

Western saddles are the saddles used by our beloved cowboys, those long stirrup, deep-seated ropers that gave our cow folks an advantage over nature that helped them complete vital daily tasks. The western saddle was developed by earlier settlers in an attempt to modernize their riding needs. Long stirrups and a deep seat in the saddle helped cowboys keep a security in the saddle and make the ride more comfortable. The horn in front of the saddle (no, it wasn't made for you to hold onto, though it did serve well as a holding device for most cowboys) had the responsibility of helping cowboys "cut" cattle. After roping a target, the rope end would be tied to the saddle horn, where the cattle would struggle against the rope, and the horse would throw his weight into hindquarters and pull back, until the cow was singled out from the rest of the herd.

All cowboys rode in western saddles, including our own Texas Jack. Here is a brief history on the development of the western saddle, and how it became a part of everyday cowboy life.

The history of the western saddle traces back to the very beginning of the art of riding itself. A good half century before the Western beef-cattle industry blossomed in Texas, a singular breed of professional horseman calling themselves *vaqueros* had already set the style, evolved the equipment and techniques, and had even

developed much of the vocabulary that would become the stamp of the cowboys of the Old West. The original range of the vaquero was Spanish California. Here, roughly from the time George Washington crossed the Delaware until the United States annexed Upper California in 1848, a unique pastoral society evolved, founded on Christ and the Bible, but ultimately flourishing on the cow.

When Franciscan missionaries first arrived in California around 1769 they brought with them a few modest herds of domestic cattle for dairy and brood stock. In the warm, grassy valleys of California the cows thrived and became an unexpected source of profit to the fathers. At San Diego and other California ports they had begun trading with Yankee ships like the *Pilgrim*..

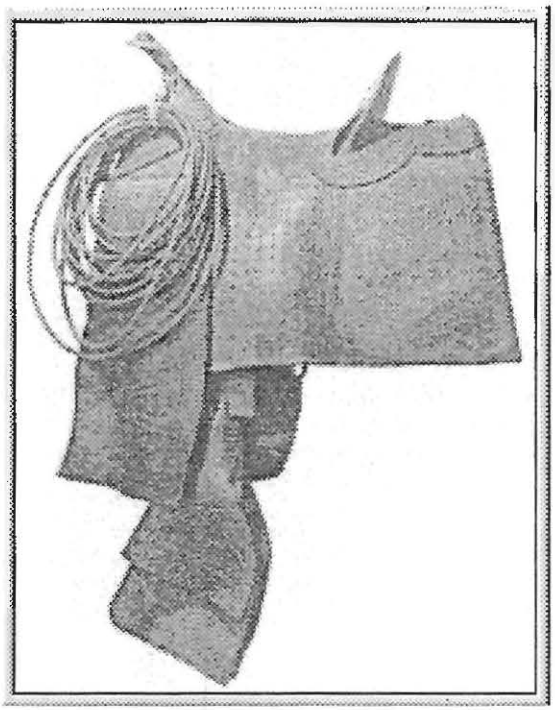
On a more modest scale the same thing was happening at missions along the lower Rio Grande. There was, however, a major difference between this undeveloped California-centered cattle industry and the one that later grew on the prairies of the U.S. To the padres, beef was actually a by-product. Profits came from hides and tallow, the raw materials used by New England factories to manufacture leather goods, candles and soap. And from the very first, profits were very good.

In consequence, the mission fathers were soon saving as many pesos as souls and local Indians found themselves learning as much about cattle as about religion. As the business and herds increased, the priests, many of them sons of Spanish nobility trained from birth as superb horseman, needed help handling the cows. The only laborers available were their Indian converts, who were known as neophytes- a religious expression meaning trained slaves. Those selected by the padres became skilled horseman themselves, as they had to be to handle big herds of cattle on an open range.

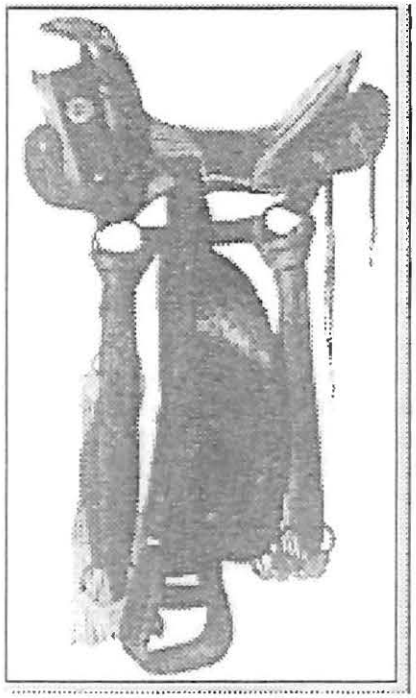
The need to teach the Indians to ride created a dilemma, for ancient Spanish colonial law, dating back to the time of the Conquistadors, forbade the Indians' use of horses, which were then considered primarily tools of war. But the padres, laws unto themselves on the early frontier, decided to ignore the old edict in the interests of expediency and profit. They also set about teaching the Indians how to snare a steer on the run by throwing a loop of braided rawhide rope, known for centuries in Spain as *la reata* and later Americanized to "lariat."

These horsemen used a horn-equipped modification of the old Spanish war saddle from the 16th century. The conquistadors rode these war saddles into Mexico when they first landed from Spain. This war saddle was a descendent of a similar saddle used by the Moors a few hundred years earlier. It weighed up to 40 pounds, had a wooden frame or tree, was well padded and was covered with brocaded silk velvet. The pommel or swells at the front of the saddle were designed mostly to protect the rider in war.

The cantle at the back of the saddle was sharply curved to prevent the rider from sliding off. Many war saddles were made of ornately chased silver, as were the leg covers descending from the pommels on each side. The plates served two purposes: they shielded the rider's thighs and prevented any enemy's lance from getting under



California Mission saddle. The first true American cowboy saddle was developed by the *vaqueros*. The saddle's slim horn, or pommel, held the rawhide lariat. The stirrups were made of carved wood, which the early cowboys covered with leather casings, called *tapaderas*, which shielded the riders' feet from cactus thorns.



Texas saddle. When the cattle business moved to Texas the elaborate skirt disappeared, and the leather-bound wooden horn became thicker and sturdier for heavy-duty roping. The stirrups were made of wide steam-bent wood, which was stronger and more durable than carved wood. The fenders protected the riders' legs from the animals' sweat.

the rider's legs and unseating him and the saddle stirrups, hung low. The rider sat with legs hanging almost straight down.

When the war saddle moved into cattle country in the early decades of the 19th century, the cowhands kept the tough wooded tree that was its foundation, and they retained the general notion of the high swells and cantle. But from there on they made many changes. The curved cantle was tilted well backward for the rider's comfort and lowered for easier mounting and dismounting. Ornate velvet gave way to long-wearing and readily available leather. The high metal pommel was modified in size, tilt and material until it became the horn needed to secure the lariat. The metal thigh guards disappeared altogether.

To protect their legs while riding through chaparral thickets, the mission hands wore heavy leather trousers called *chaparreras* - subsequently abbreviated to 'chaps.' As for themselves, the cowhands came to be called vaqueros (an extension of the Spanish *vaca*, meaning cow), and their American heirs changed it to 'buckaroo.'

Mexico broke away from Spain in 1821 and 12 years later the new republic took the mission range away from the Spanish padres. They were then snatched up by private rancheros, the first real cattle barons of the West. The vaquero threw off his peonage and then went to work for the ranchero, becoming in the process a proud and independent range hand, who boasted the princely salary of up to $14 a month. His clothing became tight fitting and decorative, while his saddle and bridle flashed with silver trimmings and of course his horsemanship was superb. At the annual *rodeo* (roundup) he drove his pony through the milling seas of cows, cutting out his ranchero's stock from that of neighboring herds and then branding them. Sometimes he would ride up behind a running steer and rather than rope it he would grab its tail and flip the beast hind over horn, stunning it.

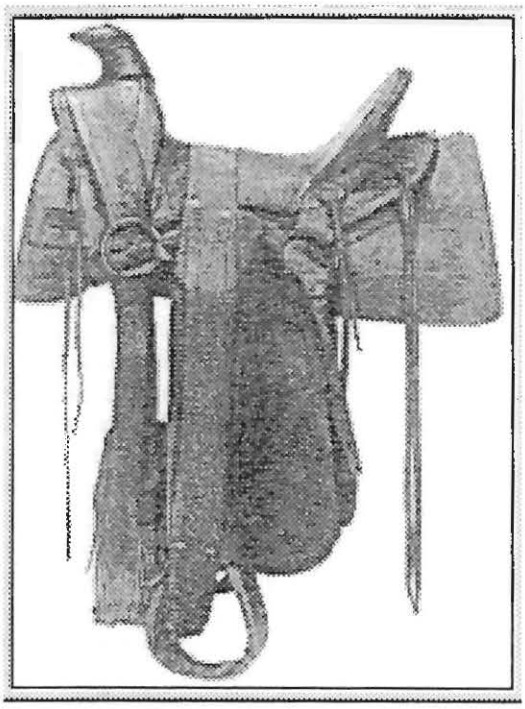
After the roundup, at the mass cattle slaughters known as *matanzas*, he would ride down upon a steer after another, killing each beast with a single flashing thrust of the long knife carried in a boot scabbard. One favorite stunt of the vaqueros was to lean out of the saddle at full gallop and pluck from the ground a rooster buried up to his neck.

His day, however, was short lived. In 1846, when Mexico and the United States went to war, Mexican troops retreated below the Rio Grande, leaving the ranchero at the mercy of marauders, both Indian and white. Cattle were driven off by the thousands. Drought killed many more and those that survived were herded north to feed hungry miners in the newly opened gold fields around San Francisco. Ranges that once swarmed with cows were emptied even of breeding stock. In the eastern parts of the U.S. the emphasis of the cattle business had changed from hides and tallow to beef and the center of the industry had moved to Texas, nearer the railheads leading to Eastern markets. It was estimated that at this time there were close to 300,000 wild cattle running loose and unclaimed in the Texas thickets and hills. The men who worked beef cattle spoke English and called themselves 'cowboys.' Cattle herds were being gathered and herded north. By 1860 the population of Texas cattle had grown to approximately 3.5 million. The U.S. was to be at war for the next five years

and it is estimated that Texas was crammed with upwards of 5 million cattle by the end of the war. In the late 1800's the land west of the 98th meridian was wild, unsettled land starting from the Dakota territories to the California coast. The prairies rippled with grass for thousands of miles, then rose toward the cool slopes of the high Rockies.

Beyond the Rockies the land dropped off to the red-brown wash of the inter-mountain basin, then climbed again to the Sierra foothills of California. Few places had seemed more inviting to the cattleman of the early west. It may have looked like a paradise to the cattle investors and ranch owners but it was a hard land for the cowboys who worked there.

The cattle boom that followed demanded a large supply of cowboys and almost any man in the cattle industry. The elements from extreme cold to blistering heat helped to carve the shape of the land and the character of the cowboys who rode it. In the Old Frontier, the cowboy was actually a dirty, overworked laborer who fried his brains under the hot prairie sun, rode endless miles in the rain, wind and snow to mend fences and look after calves.



The Denver saddle. By the 1870's the saddle had become longer and all of its framework was covered with leather. These big saddles were a boon to the cowboys, who found that they provided a steadier, smoother seat. But they weighed about 40 pounds, and this bulk combined with the length tended to rub sores on the horse's back.

Cowboying became a way of life and an attitude, more than just making a living. The cowboy rode tall in the saddle with fierce pride and independence and had a heroic image of himself as a hard-riding, fast-shooting hombre and that is how he appears in books, paintings and movies of the Old West. This image did grow from a seed of reality. Some cowboys actually shot it out with Indians, rode wild horses, roped bears and almost anything else that moved. They had a hard life in a tough country with very little to show for it. Cowboys were always associated with the horse for otherwise he was just a little bowlegged man on foot.

To most cowboys, the horse was simply a tool that complemented his strengths and gave him mobility to cover vast areas of country. Distances were great and without the horse it would have been impossible to round up, brand, and drive millions of longhorn cattle over those plains. The ranch they rode for usually supplied their mounts. If a cowboy did happen to own his horse, he put it into the ranch's *remuda* as a gesture of his commitment to ride for the brand or the ranch that he worked for.

In the early years of the western frontier the one single piece of equipment that was the cowboy's personal pride and joy was his saddle—and rightly so, for he would spend months at a time, day and night on top of it. When he finally got to rest many times it was his pillow for the night. So indispensable to the life of a cowboy was his saddle that a cowboy was always a cowboy until he sold his saddle. which usually came to mean that he was either dead or was finished in the profession.

Unlike the horses that he rode the saddle was his own personal property and his prized possession. A good working saddle, custom made, was a large investment for a working cowboy and a fancy rig was out of reach for most hands. Carefully crafted and lovingly maintained, a fine saddle was at least as important to the cowboy as a horse. A good rider with gentle hand and a good rig could travel 70 miles in one day and still have a healthy horse. A thoughtless rider with a poor saddle could make a horse sore in an hour's time.

The saddles, like the cowboys who rode them, differed in style and shape. Many times the different saddles were designed for specific areas and uses. Saddles for cowboys on the southern ranges often were single-rigged saddles with smaller skirts. Northern hands many times had heavier saddles with larger skirts, double rigged, for heavy roping, tied hard and fast.

Pictured here are four examples of the different styles of western saddles throughout cowboy history.

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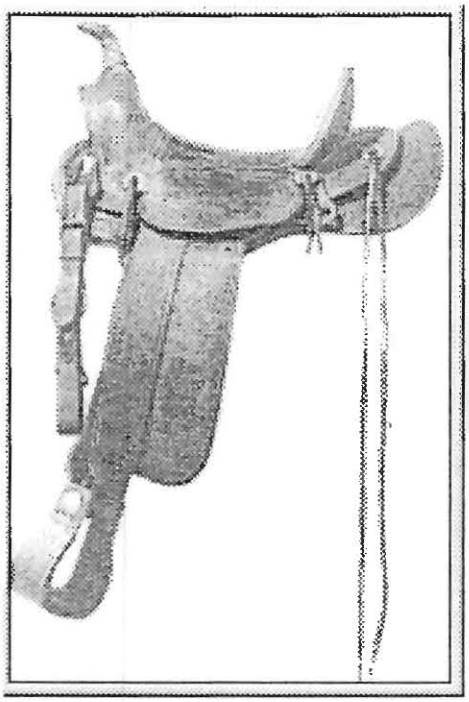


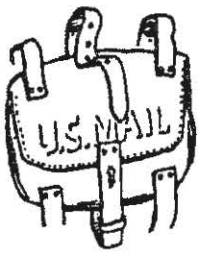
California Saddle. The classic cowboy saddle evolved on the west coast. Shorter and lighter by 10 pounds than the Denver, it was easier on the horse. The slim horn, made of either wood or metal, had returned, and the saddle frequently had fancy leather tooling—an innovation intended less for decoration than to hold the rider in place.

Have you paid your membership this year?
You wouldn't want to miss the next issue of *the Scout*!

Send $15 to
Edna Nees, 213 Coles Rolling Rd., Scottsville, VA 24590-3916

From the Mail Pouch . . .

Edna, our Association treasurer, sent this good news of her grandson Joshua Golladay, also of Scottsville, who regularly attends our Roundups. - eds.



7 Apr 2001

Josh just won third place in the finals of the Virginia Cowboy Association for the year 2000. He was selected Reserve Champion for the 2000 year, for which he received a belt buckle.

At the Middle Eastern Team Ropers Association, which covers eight states, Josh won "Champion #1 Header" for the year 2000. For this he received a belt buckle and a cash prize.

Edna Nees,
Scottsville, VA

* * *

Thadd, an actor, author and model who recreates Texas Jack, is helping Martha Sullivan organize the 2002 Roundup in Deadwood, South Dakota. - eds.

28 Apr 2001

Hello everyone. I just received confirmation from *Wild West* Magazine that they will run my Texas Jack feature in their October edition. The story will appear under their "Westerners" section. The same feature will also appear in the November issue of *Shoot!* Magazine. The story was originally scheduled for release by *Shoot!* Magazine early this year, but because of distribution rights by Wild West, had to wait for that publication to print the story first. That's o.k.- Texas Jack will come out in back to back months!

If you are not a subsriber to *True West* Magazine, I urge you to check them out at their web site: www.truewestmagazine.com, or contact them at 480-575-1881. Next week they begin layout of their special Wild Bill Hickok issue scheduled for August. Joseph Rosa and I are co-editing this collectors edition. The magazine is very well organized and with quality material comparable to *Wild West.* Give them a look! Editor Bob Boze Bell wants to do a feature with Texas Jack next year- so I need to get busy with a new story!

My new book is out in soft cover publication, *Wild Bill Hickok: Deadwood City- End of Trail.* We have a new hard cover edition in the works, due off the presses by early June. You can visit my website for more information about the book at: www.oldwestalive.com, or call us at 1-800-707-5003, ext. 8133.

I will be in Deadwood and the northern regions through out the summer providing weekly book signings. I have already scheduled signings at the Buffalo Bill Historical Center, Cody, WY.; Adams Memorial Museum, Deadwood, SD; and High Plains Heritage Center, Spearfish, SD.

I had the opportunity to work on a new western feature film last month in California, titled "The Long Ride Home". I provided most of the riding double and stunt work for some of the primary characters, including Randy Travis, Eric Roberts, Steve Nace, and Jeff McGrail. My personal Quarter horse gelding, Big Sky, was Ernest Borgnine's primary mount during the production. Yeah, Ernie is still kickin' at age 84! The film is scheduled for release in October.

I look forward to a great 2002 Roundup in Deadwood next summer- I'll let the town know you're comin'! Keep in touch, and I hope all is well for everyone.

Regards,
Thadd Turner

* * *

26 Apr 2001

Norma Goodman wrote to request information about ordering Texas Jack T-shirts, then replied to my answer. As for her question about Texas Jack's middle name, Malvern Omohundro, author of the big Omohundro genealogy, refers to him as John Burwell Omohundro. Edna Nees reports in her John Burwell Omohundro's Descendents, *available from the association, that the family bible begun by his father and mother show him named Baker -eds.*

Thanks, John, for replying to my e-mail. Don't you love it? I am fairly new at it. I retired 3 years ago and used a computer at work but this one is new and I decided to get on line recently.

We are not new members of the TJA: have belonged several years in fact and I have bought T-shirts before, but my son-in-law has worn his out. He has a birthday in May so thought I would replace it. I, too, have a TJA mug. We just love this kind of thing; it is so interesting for my daughters to be related to Texas Jack. What's this about his middle name being "Baker?" We had learned it was "Burwell."

We have talked about going to one of the Round-ups, but so far have not been able to make one. We are related to other Virginia Goodmans who are members of TJA: Richard N. (my late husband's brother); and Richard's son, W. Scott. Richard (Dick) actually has a copy of the Malvern Hill Omohundro genealogy tome.

The reason I don't have any back issues of the *Scout* is because I give them to Donna and she doesn't keep them (I just found out). I keep EVERYTHING and it really leads to clutter.

I especially like to save articles, etc., about World War Two, and buy books about it all the time. I was a teenager during the war and married in 1944. My husband was in the Navy. It was an exciting time in spite of the horrors of war. He and his two brothers were all in the Navy and came through unscathed. Thank God.

One of my sons-in-law is into the history of that war as well as the Civil War, so I always know what to buy him. My grandsons have studied World War Two in school and had to interview me about my memories. I loaned them my ration book and some old pictures, etc. to "show and tell."

I enjoy the *Scout* and thank you and Susan for your work with it.

Norma

* * *

And this just in , as we go to press. . .

29 June 2001

I just learned that "Pleasure Hill," Texas Jack's birthplace and the place where his mother, brothers and sisters such as Arabella are buried, will be auctioned off this Saturday.

I am trying to work with the auctioneer and owner to see if I can reserve the cemetery. I was wondering if I could get them to allow this and if we could get the association to take this on as a project. We would put a nice fence around it so we could take members to see.

It is way back off the road and hard to get to, now. However, if the land is developed, there will be roads into it so it would be accessible at any time of the year.

Edna Nees
Scottsville, VA

The land is owned by Bear Island Paper Company. They are not actually selling the parcel containing the cemetery but a nearby parcel, to the power transmission company for a right of way. We will still pursue an agreement for a small patch around the cemetery to be reserved and put a fence around it with an interpretive marker. We'll keep you posted. -John T. Omohundro

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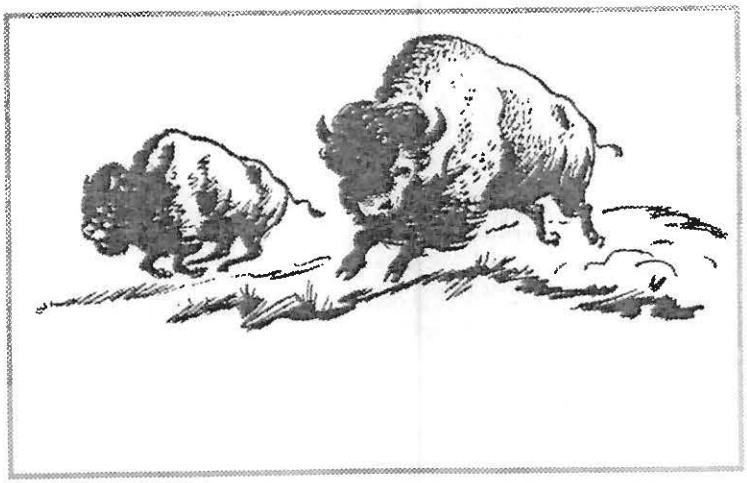


What you need this summer is. . .

An Official Texas Jack Sweatshirt or Polo Shirt

Above left - By popular demand, the poster displayed on our t-shirt is now on a medium-weight, long-sleeve crewneck blended-cotton sweat by Fruit of the Loom, in cream with brown ink. Sizes: L, XL, XXL. $20

Above right - Smart-looking pique short-sleeve blended-cotton polo with knit collar and cuffs, in beige with brown logo of revolver, bust and autograph, as portrayed below. Without pockets. Sizes: M, L. Some smooth white versions by Jerzee in XL. $20

for orders and further details, contact Association Secretary Edna Nees: andeseen@aol.com.

Also available: T-shirts, mugs, playing cards, posters, bandanas.

TEXAS JACK

J. B. Omohundro.

from the Editor's Desk...

Howdy Scouts!

I'm Rick Cech (pronounced "Check"). I'm a new member of the Texas Jack dynasty, as I became a proud relative to the Omohundro family. How is this possible? you ask. Well, I married the beautiful vivacious daughter of Dennis and Julie Greene!

I never knew during our courtship over five years ago that I would become a part of the Western heritage of our country. Needless to say, I'm very proud to be a part of such a large family.

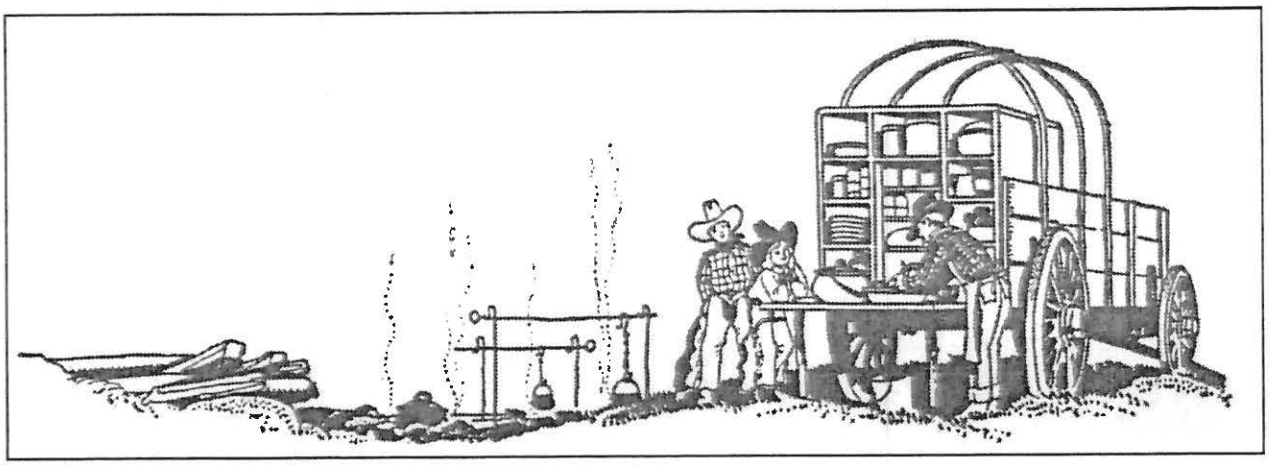
As a young child growing up, I loved the stories of "Wild Bill, Bat Masterson, Annie Oakley, "Billy the Kid," and the other Western heroes. It wasn't until I married Linda, however, that I became aware of 'Texas Jack."

Thanks to Linda, Julie, and Dennis, every issue of the Texas Jack Scout was given to me for "bedtime" reading. (Dennis said, "This is a mandatory reading assignment or you shall be hanged at the Gallows at sunset on your third anniversary.")

I've been to two Roundups and I'm looking forward to the next in 2002. Given the size of the Omohundro family, I think it will take me at least another 20 years before I meet you'all.

You'all come back. . . you hear?

Rick "Omohundro" Cech



Mark your calendars now for the

TEXAS JACK ASSOCIATION ROUNDUP 2002

June 26-29
Deadwood City, South Dakota
Wild Bill Hickok's last town

The Texas Jack Scout
Edna Nees
213 Coles Rolling Road
Scottsville, VA 24590

To: