



Volume XXX no. 3

[www.texasjack.org](http://www.texasjack.org)

November 2015



## THE HORSE

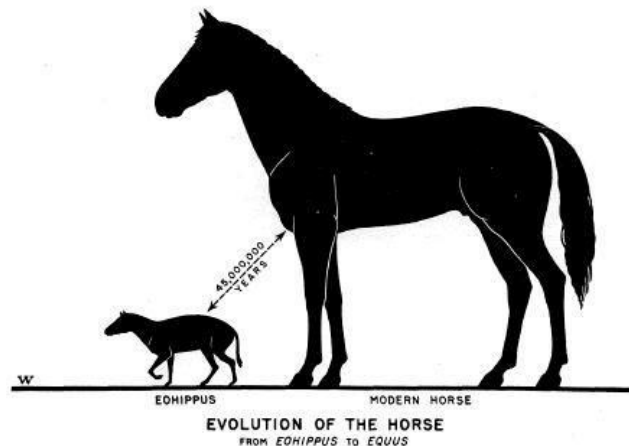
*Companion and Combatant*

By Mike & Jean King



**P**aleontologists tell us that the first horse in the Western Hemisphere was Eohippus (dawn horse), a little guy, probably no bigger than a fox. It evolved into the size of a large dog, but came and went in the blink of a “cosmic” eye. This horse skedaddled about 12,000 years ago, at the end of the Pleistocene period.

Enter the Spaniards to the western world in the 1500’s with their Iberian stately steed. Explorer Ponce de Leon landed in today’s Florida in 1521 with 50 horses. An ungracious welcome prompted a hasty retreat leaving the Spanish horse on the shores of America. In 1526 colonizer Lucas de Ayllon stepped ashore at what is now North Carolina, bringing with him 89 horses. While the colony failed and folks returned to Hispaniola, the horse remained. It was here to stay.



*Continued on page 3*

**from the Editor's Desk...**



As a young lad I spent some time at my grandfather's knee, but I don't recall that he told me anything about the Omohundro name. It wasn't until we were married, and my new wife asked me what was with this strange Omohundro name, that I began to take an interest in my roots. My mother was Sara, daughter of Thomas Etter Omohundro, and Thomas was from the Whitesboro, Texas, branch of the family. My great-great grandfather, John Baxter Omohundro, moved his family from Lynchburg, VA, in 1886.

I discovered that my grandfather's brother, Paul, had a copy of the genealogy book, but it was too big and fragile to be shipped around. The thought of a book that listed relatives was amazing to me as I had been a military kid bounced from A/F base to A/F base with not much in the way of family ties. While Jean and I were interested in pursuing this history, our daily lives in southern California consumed us, and the family history in Virginia seemed so far away.

Fifty years later, in 2010, we found ourselves unbelievably living in Michigan near our son and family. With a 4 year old granddaughter and a grandson on the horizon, family ties were now very important to us. We realized that Virginia was just a hop, skip and jump away and the www now at our fingertips. By early 2012 we had done our homework and were initiated into the family by attending the July TJA Roundup in Scottsville, VA. This was a great place to begin our association since this is where Texas Jack got his start. It was an amazing feeling for me to meet kin and know that I shared a family history with all these strangers. Immediately I felt welcomed and knew that I belonged. At this reunion I finally had my hands on the "book" and much to my surprise I discovered that my grandfather's younger brother, my great Uncle Thaddeus H. Omohundro, wrote the "foreword."

*(Continued on page 3)*

*The Texas Jack Scout*

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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.

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*Guest Editor continued from page 2*

July 2014 took us to our 2<sup>nd</sup> Roundup, this time in Virginia City, NV. During the TJA business meeting, somehow Jean and I raised hands and volunteered to be guest editors for the November 2015 newsletter. Wow, never have we seen the months fly by so fast. Every few months we'd ask each other "what shall we write about" and "we'd better get started." So much has been researched and beautifully written about our Texas Jack that we wanted to find something that would take us on another path in relating to him. So here goes. Thanks for your indulgence.

*Mike and Jean King* Guest Editors



**"The Horse"** continued from page 1

With the help of "horse-power" the Spaniards were able to defeat the mighty Aztec. Looking for the Seven Cities of Cibola in 1540, conquistador Francisco de Coronado led his troops, with 1200 horses and pack mules, from Mexico through what is now New Mexico and onward to the Arkansas River. The horse was back and a new way of life in America had begun for man and beast.

The Colonial Spanish horse seemed like a beast to the native people. It was like nothing they had seen. They made the horse a god and were fearful of it. Know that this was not the little prehistoric horse revisited. This was a giant on four legs. This giant could run like the wind. However, the native people soon discovered that they could catch and tame "the beast." The horse became their companion and work force, part of everyday life in early America.



*Conquistador Francisco de Coronado*  
[www.mixbook.com](http://www.mixbook.com)

The horse made its way through history and America. While the Colonists and the Redcoats were challenging each other, the horse was busy assisting the farmer. In

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1775, did Paul Revere think the light in the Old North Church was not warning enough? He borrowed a friend's horse to spread the word. The enemy had arrived. Horses were not much in use during this American Revolutionary War as there was little use of cavalry and limited use of heavy artillery. But their turn was coming along with the turn of the 19<sup>th</sup> century.

The early 1800's saw the advent of the Iron Horse. It ran on rails and often could not outrun a horse with a bandit on its back. The Iron Horse did put the Pony Express Mail out of business in just 19 months. Nevertheless the horse was still the travel mode of choice and always a trusted friend.



*John and Orville Omohundro*  
[www.texasjack.org](http://www.texasjack.org)

In the state of Virginia a boy named John Baker Omohundro wanted to tag along after his big brother Orville and go off to fight in the War Between the States. The son of a

southern family, Orville joined the Confederate Army under the command of Col. J.E.B Stuart. At the age of 14, John, known as Jack to his family and friends, was too young to serve. Finally at the age of 16 Jack was accepted and served as a courier and scout in his brother's cavalry regiment. No doubt Jack performed many of his duties from the back of a horse. And now the horse too would go off to war.

Historians refer to this conflict as the American Civil War, 1861-1865. This would be a mobile war. The armies could move their troops, move their artillery, and move their supplies almost anywhere because of the horse. The horse would be the backbone of the army and worth its weight in gold.

The number of horses needed in this war were staggering. While the Union Army had about 3.4 million horses, the Confederate Army came up short with only 1.7 million horses. We know that Horse did not volunteer for this duty. And many a horse owner had no choice but to surrender his horses to whatever army wanted it. Keep in mind that though the average price for a horse was \$150, not all owners were compensated.

Each horse had to fill certain requirements in size, weight and ability. Horses from the south were superior for racing, while in the north they were draught horses and could work long hours. Horses had a big appetite whether at work or at rest. A general was heard to say that he needed 800,000 pounds of feed per day for his stable of horses and mules. Water of course was a daily

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necessity and finding water for a string of horses at the end of each day could be a logistics nightmare.

This war was devastating to man and beast. In the beginning more horses were killed than men. If the horses could be stopped then the artillery, supplies and the cavalry were stopped. It was difficult to stop a horse. Horses could take a great deal of punishment, but in the end the horse lost its war in both armies. Over one million horses and mules were killed in the American Civil War.

The war ended in 1865. From both armies, with broken hearts and broken bodies, the cavalry and infantry alike found their way home or to a new life. For Jack Omohundro, it was the call of the West that drew him. Alone, with only his horse as companion, he headed to Texas where he would be drawn into the cattle business. Because of the war, food was in short supply. The country was hungry, and they wanted beef.

The beef was roaming the great plains of the west and it was the cowboy's job to bring these cattle to markets in the east. From Texas, in 1866, Jack Omohundro and his horse joined a cattle drive to Tennessee. When asked where he hailed from, he replied Texas and was thereafter known as Texas Jack. By 1886 twenty million cattle were moved from Texas to Kansas. It took Horse with the cowboys' help to get the job done. Each cowboy required three horses for each 24-hour shift. It was a slow, hard task and Horse was up for it. The cowboy and his horse were constant companions

from sunup to sundown. The call of "head 'em up, move 'em out" could be heard across the fruited plains. The cowboy would sit in the saddle all day and rest his head against the saddle at night while gazing at the heavens above. Many a night he would seek the warmth of this large animal to ward off the cold or a storm.

Horse was a farmer. Horse was a soldier. Horse was a cowboy. Horse would now enter show business and take center stage. Horse would team up with Texas Jack, Buffalo Bill, Wild Bill and a cast of a thousand, and take America and Europe by storm. Horse would now be a passenger on the Iron Horse as the train took the wondrous Wild West shows to cities near and far. Horse would board ships and return to its homeland to entertain royalty at the courts of kings and queens. The story of the American Old West was begging to be told and yearning to be heard.



*Texas Jack, Jr.'s Wild West show toured South Africa with Will Rogers. wikipedia.com*

Tales of cowboys and Indians, treasure finds of gold and silver could be enjoyed for just a few pennies or farthings. Folks from the fields and factories could put on their best bib and tucker and join the upper crust to see these vaudeville extravaganzas. Horse had a featured spot in Wild West shows. Sharpshooting from horseback, riding

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bucking broncos and horse racing showed the close relationship between this wondrous animal and its rider.

The end of an era, along with the end of century was coming to a close. Texas Jack rode beyond the horizon in his 33<sup>rd</sup> year. He hung up his boots and saddle and rests in peace in Leadville, CO.

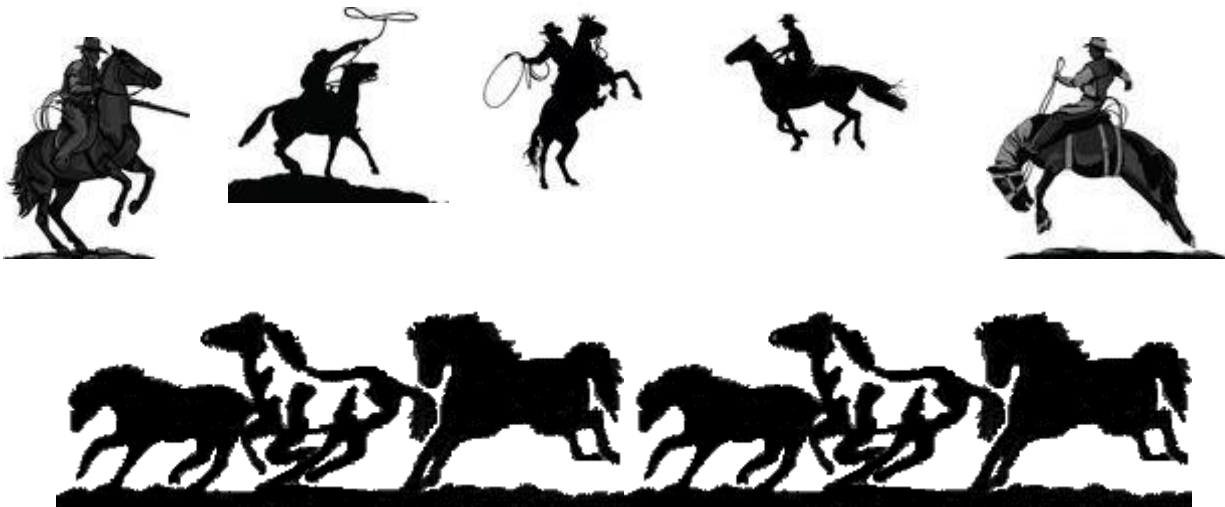
Horse has had colorful history in America, a true companion to everyone it serves. From taking the family to Sunday meetings, to leading the doctor to his patient in the darkness of night, from being a part of ceremonial events, to plowing the field, Horse filled its duty with pride and honor. Horses come in different sizes, Big Jake at 82.75 inches, 2600 pounds and Little Thumbelina at 17 inches, 56 pounds. They both stand proud, ready to perform.

The Spanish American War and World War I saw the draw-down of the cavalry. The

horse did not stand a chance against the new modern weapons. Conflicts were now all about men and machines. "Horse power" would now be transferred to machines that would become bigger and stronger with each passing year.

In the blink of another "cosmic" eye it was over. There came a rumbling sound into towns and villages. The big, 4-legged gentle beast had morphed into a 4-wheel piece of shiny metal. This wonderful working animal would become almost a household pet. Horses would remain on the ranches, dude or otherwise, and combined with the skills of their riders, they continue to amaze us. They are beautiful to watch, kicking up their heels as they flee across the green pastures. Horse has been in service to mankind for millennia. Horse did what it had to do for its place in history.

Thank you, Horse. 🦮



## Frontier Plays After “Scouts of the Prairie”

by John T. Omohundro

When Texas Jack Omohundro and Buffalo Bill Cody launched their “Scouts of the Prairie” in Chicago in 1872, they did not offer the first Western shoot-em-up, but they were early entrants in a century-long era of frontier-themed entertainment that touched some primal national need. Also, they were innovators: instead of trained actors, the plainsmen played themselves. Their acting left much to be desired, but the audience thrilled at their authenticity, their good looks, and their talent with pistols and lariat.

Their success with “Scouts” led both men to take up show business as a career. Buffalo Bill’s and Texas Jack’s next efforts were sketched in part one of this essay, “Scouts of the Prairie as Frontier Play,” (*Scout* Vol. 20 no. 2, July 2015). I also described the predecessors and some of the contemporaries of “Scouts.” My source was primarily the fine history, *Performing the American Frontier*, by Roger A. Hall. Additional details came from Gerald Bordman’s *American Theatre: A Chronicle of Comedy and Drama 1869-1914*. In this second part of the essay, I continue with these sources to take a look at what kinds of frontier plays followed “Scouts.”

### Contemporaries of “Scout”

Three of the biggest hits of the 1870s, as our parads were growing successful, mostly in their separate careers, were the “Danites,” “M’liss,” and “My Partner.” All three featured mining camp settings rich in local color. All three were romantic and sentimental rather than chases and ambushes

like “Scouts of the Prairie.”

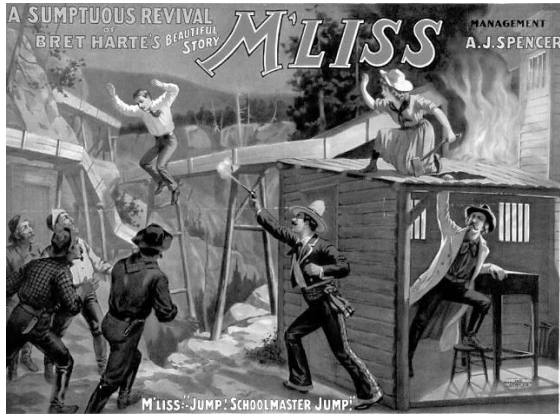


Joaquin Miller [www.myweb.wvnet.edu](http://www.myweb.wvnet.edu)

“The Danites” by Joaquin Miller, a prolific and successful playwright of the era, premiered in 1877 in New York at the Broadway Theatre. Its plot resembles a Bret Harte story, with a Mormon revenge theme thrown in. The Danites are portrayed as a Mormon secret society, thus capitalizing on the era’s disdain for Latter Day Saints. The play idealizes California, which was a destination for ambitious Americans at that time. “Danites” was a popular and critical success, playing also in England in 1880. It deserves credit for opening up “serious” stages to Western plays.

Incidentally, “Danites” playwright Joaquin Miller also wrote “Tally-Ho!,” opening in New York in 1885, about the stage driver Hank Monk, previously described in this publication (*Scout* Vol. 28, no. 2, July 2013). Unfortunately, this play did not catch on, so more Americans know Davy Crockett than they do Hank Monk.

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1900 version of *M'liss*  
elizabethfoxwell.blogspot.com

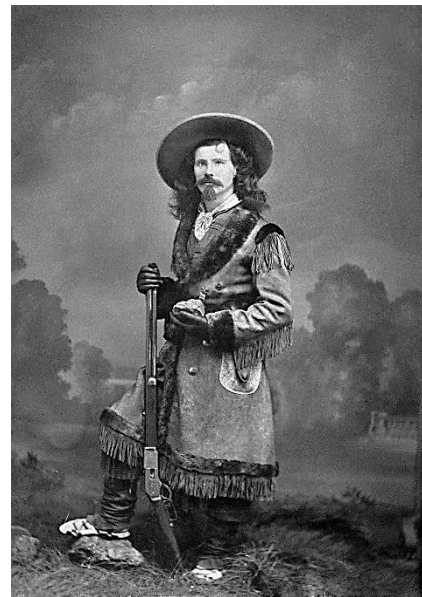


Annie Pixley [www.vernacularphotography.com](http://www.vernacularphotography.com)

“*M'liss*” by Richard H. Cox, Clay M. Greene, and A. S. Thompson, opened at the New York Grand Opera House in 1878. It focused on a romance between a mountain waif (*M'liss*) and an educated schoolmaster. The theme is the innocence of the wilderness meets the wisdom of civilization, and the relationship is a roller coaster, but concludes happily. This play was also a critical and popular success, not only due to the strong writing but to the talented female leads. Annie Pixley and Kate Mayhew fronted two rival troupes touring this show through the 1880s. Unfortunately, the talented Pixley died young. Mayhew had a

successful stage career for over 75 years, appearing in twentieth-century films with many well-known actors, including Lillian Gish and a young Henry Fonda. Mary Pickford starred in a film version of *M'liss* in 1918.

“*My Partner*,” the third big play during the '70s, was a love triangle: two California gold miners in love with the same woman. For spice, there is a villain, appropriately named Scraggs, and a Chinese man, Wing Lee, who is more than a buffoon. The scenery features Mount Shasta. The script is sophisticated: a “fallen” woman gains happiness and social acceptance through the love of a good man. There is a dramatic trial scene, indicating that civilization is coming to California. The playwright, Bartley Campbell (author of “*Watch and Wait*,” mentioned in part one), built on this triumph to become the most popular and wealthy of all playwrights in the nineteenth century.



John Wallace “Captain Jack” Crawford  
Wikipedia

Another successful author of frontier plays, but with Western credentials, was John Wallace “Captain Jack” Crawford, once a plains scout with Cody. Crawford

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joined Buffalo Bill's entourage in 1876, wrote for him, and even played the part of Cody while Cody himself took a supporting role. By 1880 they fell out, and Crawford moved to New Mexico, where he continued to write and perform plays until 1917.

Buffalo Bill commissioned J. V. Arlington to write "Life on the Border," a five-act melodrama, in 1875. Cody played the lead in the early productions. "Life" features a vigilante as villain, who wants the young woman Emma, whom our hero (in the early years, Buffalo Bill) is courting. The villain and some cowboy cronies disguised as Indians burn down Emma's cabin in an attempt to kidnap her, but are foiled by Buffalo Bill. Eventually they make off with Emma. In a scene set in a cavalry fort, Buffalo Bill is framed for counterfeiting, but he vows to catch the real criminals. In later acts, he puts out the rumor that he's dead, then trails the villain, catches the counterfeiters, and rescues Emma.

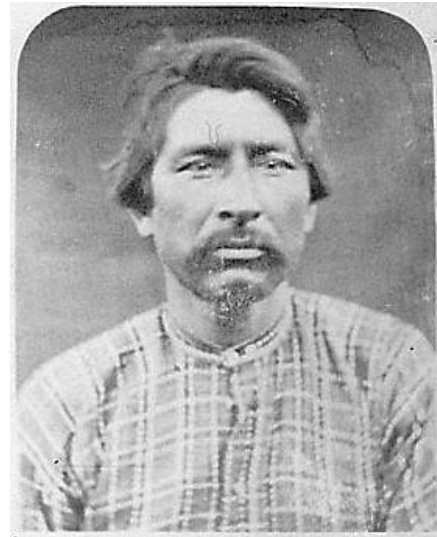
Later Texas Jack and his cronies played the same script under the title "The Trapper's Daughter" in 1878 and 1879. The play continued to be popular, with other leading men, through the 1880s.

### Importing Current Events (Modoc and Sitting Bull)

Texas Jack and Buffalo Bill banked for their early successes on their personal authenticity. There was nothing in their scripts but dime novel material. Because so much was happening in the Indian Wars in the Plains, Oregon, and California in the 1870s and 1880s, and thanks to the telegraph, inevitably the headline news joined the plainsmen in the frontier plays.

While U. S. cavalry was actively engaged in the Modoc War in Oregon, "Captain Jack of the Modocs" opened at Wood's Theatre, New York, in May 1873. Two others premiered in 1874—one, titled

"Donald McKay, the Hero of the Modoc War," starred McKay himself, a scout from those wars. The scenery of the lava beds in the climactic moments drew audience and critical acclaim. The semi-fictional show, one critic wrote, was "... a perfectly astonishing quantity of bowie knife and pistol eloquence." McKay also brought Modoc warriors to Niblo's Gardens in "Wild Cat Ned," in 1873 for his version of the capture of Captain Jack, the Modoc chief. McKay would later co-star with Texas Jack in productions of "The Trapper's Daughter."



Donald McKay [www.ohs.org](http://www.ohs.org)



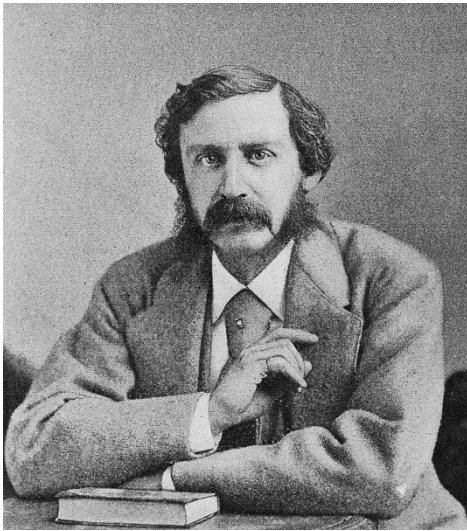
A colored cigarette card (free with a pack of smokes) of Niblo's Gardens, New York City.

[wikipedia.com](http://wikipedia.com)

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The massacre of Custer's troops at Little Big Horn occurred in June of 1876. By August "Sitting Bull; or, Custer's Last Charge," by Harry Seymour, opened at Wood's Theater in New York. The attempted abduction of the heroine is foiled by Sitting Bull. In spite, the villain seizes Indian land and precipitates the rebellion. A reporter from the *New York Herald* (a paper highly favorable toward Western adventures) is one of the heroes. This play and other Custer plays were popular until 1891. However, being craftily chosen rather than well-crafted, most plays based on current events in the West evaporated as the news became old.

### The Famous Authors Flop



Bret Harte wikipedia.com

Playwrights in the '70s and '80s frequently borrowed plot lines and titles from the leading western authors of the time. Popular sources were Bret Harte, who wrote about life in the California mining camps (for example, "The Luck of Roaring Camp,") and Mark Twain, who had traveled in and written about territorial Nevada and environs (*Roughing It*— a delightful read). Not surprisingly, Harte and Twain thought

they might profit from entering show biz themselves. In 1876 Harte made a play of his story "Mr. Thompson's Prodigal," entitled "Two Men of Sandy Bar," opening at Hooley's in Chicago. Harte had no idea how to write a play, was difficult to collaborate with, and critics trashed his show. Undaunted, Harte teamed up with Twain to write "Ah Sin," based on a comic Chinese man in one of Harte's poems, which opened in Washington D. C. in 1877. A popular play because of the fine actor, Charles T. Parsloe, playing Ah Sin drew revilement from the critics, who considered the work beneath the men's abilities. It didn't bring them fame or riches.

### Spectacle in the 1880s

In the 1880s, 20 to 30 touring companies were performing frontier drama each season. Yellowstone scenery, claim jumping, maiden kidnapping, and pistol stunts were featured in "Nobody's Claim" in New York in 1883. "On The Frontier" in 1887 was set in the Black Hills and touches on Custer's massacre; there is also a maiden kidnapping (natch) and an Indian princess who is an excellent shot and who rescues our hero a few times (ditto). In these 1880s plays Western heroes with mining concerns often travel to eastern U. S. cities or even Europe, providing a contrast between stuffy urban elites and our Western heroes. Eastern audiences, because they weren't the elites, enjoyed the put-downs.

Although Texas Jack's career was cut short by pneumonia in 1880, Cody continued to perform frontier melodramas. Observing the successful competition, he too toned down the focus on evil natives and gunfire while cranking up the sentimental romance. He achieved critical success with "A Prairie Waif" in 1881, by John A. Stevens. One critic was pleased that "Waif" was "shorn of much of the blood and

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thunder that characterized Cody's former plays," making it more acceptable to "the refined ear." (Joy Kasson, *Buffalo Bill's Wild West*, p 26)



Go-Won-Go Mohawk  
[www.amertribes.proboards.com](http://www.amertribes.proboards.com)

A unique play in the 1880s was "Wep-Ton-No-Mah" because it featured a real native female, Go-Won-Go Mohawk, as the star and playwright. Mohawk played a male in the play, which celebrates the native culture the way Davy Crockett celebrated the frontier. She enjoyed a successful career writing, acting, and producing frontier theater until 1910.

In 1888 our old co-conspirator Ned Buntline is still active and (occasionally) successful. One success was his play about Calamity Jane, "Queen of the Plains," starring Kate Pурсsell. Buntline punched up his story with horse and dog tricks. The play toured through 1894.

American-themed stage entertainment, among which these frontier plays stand out, comes into its own in this decade. It becomes popular, profitable, and widespread. In the next decade, the 1890s, it

also wins critical acclaim—but it has to change to do so.

### Action Dramas Return, Profitably

In general, gun smoke and chaos were receding as features in the frontier plays of the 1880s. The Indian Wars on the plains were slowing down and less often in the headlines. But shoot-em-ups came back profitably for a while after 1882 when Jesse James was shot. There were three plays in production in 1883 in New York. Each prominently displayed horses and firearms, and celebrated the gang.

"Jesse James, the Bandit King," one of the three, ran profitably for a decade. Critics hated it, but the audiences kept coming. It was revived briefly in 1902. The early productions created excitement by putting on stage some people, horses, and guns that had actually been connected with the gang. The theme of the play is that the boys had been treated evilly by Union supporters and took up banditry as one of their few options (and to get even). They are presented in the play, as their apologists were doing in the newspapers, as "Robin Hoods," chivalrous to the downtrodden. In this play, contrary to most, the government lawmen and the railroad men are the bad guys.

### Respectability in the 1890s

Frontier plays grew in production values at the end of the century and were presented more often in "respectable" theaters. They had finally achieved critical acceptance. Ironically, respectability meant they were increasingly disconnected from the stories and characters of the real West. The scripts were romance, not spectacle. The themes in this decade's plays often treated the assimilation rather than the extermination of Indians, the tensions in Cuba, and the villainy of Spain. Most of the plays were

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performed by professional actors and written by highly talented playwrights, but with no Western connections.



*Pawnee Bill and May Lillie*  
[www.legendsofamerica.com](http://www.legendsofamerica.com)

There were a few exceptions to the loss of Western authenticity. Pawnee Bill and May Lillie, successful Wild West show stars, trod the boards in 1897 in “Madeline of Fort Reno,” a romantic military drama. Bret Harte tried show biz again, this time moderately successfully, collaborating on “Sue,” based on his story “The Judgement of Bolinas Plain,” which was presented at Hoyt’s Theater in New York in 1896.

Another genuine Westerner, “Doc” Carver, once a partner with Cody in the early Wild West show, starred in “The Scout” in 1891, premiering in Australia before moving to New York at Niblo’s Gardens in 1892. Spectacle returned briefly in this play: a bridge collapses and Carver’s horse jumps 25 feet into a large water tank representing the Rio Grande River while Doc dangles from the broken bridge.

Historian Frederick Jackson Turner presented his thesis in 1893, during the Columbian Exposition, that American character had been formed by the frontier

but that the frontier had closed. Even if the frontier itself shrank, the plays continued to emphasize values associated with life on the frontier— as would the films and television shows to follow.

The stage productions at the end of the century overlap with early film Westerns. Scott Marble’s “The Great Train Robbery” of 1896 inspired Edison’s studio, where Edwin S. Porter made his famous eight-minute movie in 1903. Some of the frontier theatre actors made the transition to film, such as William S. Hart.

### A Century of Popularity

The “Scouts of the Plains” rode the first wave of a long and vigorous run of Western-themed entertainment in various media. In the last decade of the 19th century, of the 200 touring theatrical companies in U. S., 10% were border (frontier) plays. 1200 frontier plays were written between 1849 and 1917, mostly melodramas. The last “M’liss” was produced on stage in 1976! In the 1950s and 1960s, the television air waves were awash in Westerns. “Horse operas” (Western films) were released with regularity from Edison’s early efforts until the 1970s. Doc Carver’s famous horse leap in “The Scout” was re-enacted by director Sam Peckinpah in “The Wild Bunch,” a film in 1969.

In today’s media blizzard you can still see Westerns. You might buy a pulp paperback Western, watch re-runs on TV, or stream any old horse opera with Netflix. But looking at contemporary productions, it’s clear the Western century is over. For a short time it looked like the astronaut might take the cowboy’s place. Or James Bond? Or Batman? I don’t know where the action is now, or whether there is a replacement. Perhaps the Western will return, with a new twist, for a new century. 🦮

**THE LEGENDARY MARSHAL BO**...February 2013

By: Driftin' AaronG



If you happen to be out in the Arizona desert or anywhere  
else you might go  
And if you're an outlaw gunfighter you should always shy  
away, 'cause you just might run into Marshal Bo

Now young Marshal Bo, he came out of the West  
Wanting only to be a lawman and fill his dream in a lifelong quest

Young he was when he first pinned on the shiny new star  
To do his duty and protect his town and never stray away very far

He organized the Marshal Bo gunslingers who became his posse when in need  
To serve justice to the outlaws of ever' brand when he swore the oath that  
became his creed

As the years went by his lawful fame grew  
Across the desert sand the enemies he slew

From all the law-abidin' folks over the years he stood as a man at their side  
The lawman that took the oath with great honor and pride

So when folks sit around on their porch on a warm sunny day  
You can hear the stories of the legendary Marshal Bo, as he mounts his steed  
and rides away.



**DUES REMINDER!!!**

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

Dues are due and paid by the calendar year. New Year's Resolution: Pay my TJA dues early so I won't miss out on three *Scouts* and the Roundup!



Happy Fall Texas Jack family and friends!

Here in Virginia we are enjoying beautiful fall foliage! Temperatures are still a little above average but, we are not complaining! Cold weather will come soon enough!

I hope you are making your plans for Kansas City 2016 Roundup! It will be here in the blink of an eye. Please read updates and information contained in this edition of *The Scout* so you can start planning your trip!

As our thoughts turn to the holiday season ahead, I pray that each of you enjoys the blessings of friends, family and the magic of memories made!

Fondly,

*Mary Golladay*

President  
Texas Jack Association



**NEXT SCOUT ISSUE INFORMATION**

The deadline for the March 2016 issue of *The Scout* is **February 15, 2016**, preferably sooner. Please send ideas and materials to our Guest Editors:

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Jupiter FL 33477  
(561) 676-3936  
Mgreene39@hotmail.com**



***IT'S ALMOST HERE!***  
***What you've been waiting for!***  
**THE 2016 TEXAS JACK**  
**ROUNDUP!!!**  
**JUNE 22 TO 25**

**Hilton Garden Inn, Independence, Missouri**



## Roundup Accommodations

**W**e have rooms reserved at the Hilton Garden Inn, Independence, Missouri. The price is very good—\$127 a night, including free full breakfast!! In the past we have been spending \$200+ a night for rooms. These rooms will be held for us until May 20, 2016. If they have not been reserved with a valid credit card by that date, the rooms will go back into the hotel inventory. At these prices we hope members will reserve quickly, which would also make the rest of the planning easier. The newly remodeled Hilton Garden Inn Independence has everything you need to be productive and have fun. Enjoy a restful night's sleep in their signature Garden Sleep System® adjustable bed, easy-to-use clock radio with an MP3 connector and peaceful blackout curtains. Stay connected with complimentary WiFi, secure remote printing through PrinterOn®, premium television, movie channels and a daily newspaper.

“Start your day at our hotel in Independence, MO, with a delicious cooked-to-order breakfast at the Great American Grill® or grab a quick snack from our 24-hour Pavilion Pantry® convenience mart. Conduct successful and memorable meetings with our flexible, full-service meeting space for up to 1,400 guests, on-site catering specialist, 24-hour business center, free

## ***The Texas Jack Scout***

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WiFi and more. Enjoy relaxing extras like our heated indoor pool, whirlpool, fitness center, and Stay Fit Kit®.

“End your day at our on-site, award-winning Hereford House Steakhouse. A Kansas City classic popular with locals since 1957, Hereford House specializes in flavorful prime Kansas City steaks grilled over hardwood charcoal, and is open daily for lunch and dinner. If you prefer, relax with the convenience of room service. No matter your reason for staying, our Hilton Garden Inn Independence, Missouri, hotel offers top-notch amenities and helpful, friendly service that keeps our guests coming back.

“Our rooms are warm and inviting, yet equipped for convenience while on the road. There's a microwave, refrigerator and coffee maker to help you feel at home, along with a king size bed or two double beds, comfortable sitting area, and ottoman. For conducting business, the rooms ensure your productivity thanks to the spacious work desk with a comfortable, ergonomic chair, two telephones, with data port and voicemail. Electrical outlets and complimentary high-speed internet access are all at desk-height, and task lighting allows you to get the job done.”

<http://hiltongardeninn3.hilton.com/en/hotels/missouri/hilton-garden-inn-independence-MCIINGI/about/index.html>

**You MUST reserve your room yourself before May 20, 2016.  
Refer to the Texas Jack Association when reserving.**

**Hilton Garden Inn, 19677 East Jackson Drive, Independence, Missouri 64057  
816-350-3000, FAX: 816-897-0655**



## Airlines flying to Kansas City International Airport (MCI):

MCI is 38 miles to the Hilton Garden Inn, in Independence, MO.

www.flykci.com (816) 243-5237

**American Airlines** 

American Airlines, AA  
800-433-7300



United Airlines, UA  
800-241-6522, 800-864-8331

**FRONTIER**  
AIRLINES

Frontier Airlines, F9  
800-432-1359



Delta Airlines, DL  
800-221-1212

**spirit**  
LESS MONEY. MORE GO.

Spirit Airlines, NK  
801-401-2222



**SOUTHWEST**  
Southwest Airlines, WN  
800-435-4322

## CAR RENTALS

**ACE Rent A Car:** 877-822-3872  
**ALAMO:** 888-826-6893  
**AVIS:** 800-230-4898  
**BUDGET:** 816-243-5757 (local), 800-218-7992  
**DOLLAR:** 816-464-5670 (local), 866-434-2226  
**ENTERPRISE:** 800-261-7331  
**HERTZ:** 800-654-3131



## *The Texas Jack Scout*

<b>TEXAS JACK ROUNDUP 2016 SCHEDULE</b>					
<b>Wednesday 6/22/16</b>			<b>Friday 6/24/16</b>		
<b>NAME</b>			<b>NAME</b>		
8:00			8:00		
9:00			9:00	Leave for St. Joseph	1 hour 15 min transit
10:00			10:15	Visit <b>Pony Express Museum</b>	45 min
11:00			11:00	Visit <b>Patee House</b>	1 hour 15 min
12:00			12:15	Lunch at <b>Gothic House Tea/Eatery</b>	
12:00			1:45	Visit <b>Jesse James Home</b>	45 min
1:00	Arrivals	Hilton	2:30	Depart for Independence	1 hour transit
2:00			3:45	Arrive at Hotel	
3-5	Meet and Greet	Hilton	4:00		
6:00	Dinner on own or groups		5:00	Dinner on own or groups	
<b>Thursday 6/23/16</b>			<b>Saturday 6/25/16</b>		
<b>NAME</b>			<b>NAME</b>		
8:00			8:00		
9:00	Leave for Alex. Majors House	30 min transit	9:00	TJA Business Meeting	Hereford House
9:30	Tour House	45 min	10:00	“ “ “	
10:15	Leave for <b>Steamboat Arabia</b>	30 min transit	11:00	Lunch	“ “
10:45	Tour Arabia	1 hr 15 min	12:00	Dep: <b>Nelson Art Gallery/other</b>	(Voluntary)
12:00	Lunch	River Quay Mkt	12:30	Visit Nelson Gallery Plains Indians	
1:00	Leave for Independence	30 min transit	2:30	Return	
1:30	Tour <b>Historic Trails Museum</b>	90 min	3:00	Arrive at Hotel	
3:00	Tour <b>Bingham Mansion</b>	1 hour	5:30	Depart by Trolley to Banquet	
4:00--	WB Hickok Lot/Shops	30 min	6-8:00	BBQ Banquet at <b>Hist.Trails Museum</b>	Theatre

Dinner on own or groups

Shuttle trolley to Square & back

Banquet entertainment: Catering by Andy Groeneman/Ophelias, Pioneer tales of 19<sup>th</sup> century Independence by Ralph Goldsmith, and Pick and Fork-tunes from Pioneer Days.

Restaurants in close proximity:

Hereford House, Joe’s Crab Shack, Saints Pub & Patio, Buffalo Wild Wings, Roadhouse Grill, Smokehouse BBQ, I-Hop, Perkins, Carrabba’s Italian, BD’s Mongolian Grill, Golden Corral Buffet, El Maguey, Thai Spice, Corner Café, Chipotle, Panera Bread, 54<sup>th</sup> St. Grill and Bar, Red Robin, First Watch, Casa Mexicana, Master Wok, Pizza Ranch, Cheddars.



**Texas Jack Association  
2016 ROUNDUP  
REGISTRATION FORM**

**June 22-25, 2016      Kansas City, MO**

(Roundup participants should make their own Hotel reservations by **May 20, 2016**)

\_\_\_\_\_ Adult(s) @ \$150.00/person = \_\_\_\_\_

\_\_\_\_\_ Student(s) (13 yrs to college) @ \$130.00/person = \_\_\_\_\_

\_\_\_\_\_ Children (5 yrs to 12) @ \$85.00/person = \_\_\_\_\_

\_\_\_\_\_ Children (4 and under) free

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Home Phone: (\_\_\_\_\_) \_\_\_\_\_ Cell Phone: (\_\_\_\_\_) \_\_\_\_\_

Email address: \_\_\_\_\_

**\* Please print first and last names of all who will be attending so name tags can be made:**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*The Texas Jack Scout*

**TJA MEMBERSHIP FORM**

**\*NOTE:** All attendees must be current members of the TJA. If you are not a current member, please fill out the following:

\_\_\_\_\_ Individual Adult @ \$25/person = \_\_\_\_\_

\_\_\_\_\_ Family (all persons living at the same address) @ \$40/family = \_\_\_\_\_

\_\_\_\_\_ Senior (65 or over) @ \$20/person = \_\_\_\_\_

\_\_\_\_\_ Junior (under 18) @ \$10/person = \_\_\_\_\_

Names on membership:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Home Phone: (\_\_\_\_\_) \_\_\_\_\_ Cell Phone: (\_\_\_\_\_) \_\_\_\_\_

Email address: \_\_\_\_\_

BLOG or Website URL: \_\_\_\_\_

Social Networks: \_\_\_\_\_ (Facebook, Twitter, etc.)

Enclose a check payable to: **Texas Jack Association** for: TOTAL = \_\_\_\_\_

Please send completed forms and check to:

**Rick Omohundro, Treasurer TJA**

**PO Box 91**

**Salt Lick, KY 40371**

# The Texas Jack Facebook Page is Buzzing!

**YOU CAN HELP!**

[www.facebook.com/texasjackassociation](http://www.facebook.com/texasjackassociation)



One of the best ways to spread the word about the life and times of John B. “Texas Jack” Omohundro is through the power of social media. Statistica notes that, as of August 2015, over 72% of U.S. Internet users were members of Facebook. While we have had a TJA Facebook

## The Texas Jack Scout

page since 2008, we've not taken advantage of its potential.

In August, we stepped up our game and are seeing some impressive results. Volunteers began implementing a "content strategy plan" that included posting new information to the TJA Facebook page every one to two weeks. The goal is to not only keep our members in-the-know, but to increase "impressions" (views) and "Likes" outside of our member ranks. One of the best ways to do this is to regularly share great content with people who care about American history. Ideally they will share that content with their friends and the stories will continue to be propagated.

Fifteen posts (short articles) were made to the TJA Facebook page between August 1st and October 31 (up from four in all of 2014). This fall series drove a total of 510 Post Likes, 772 Post

Clicks, and a Reach of 8,461. That means that 8,461 people read about Texas Jack as a result of our posts during three months. Compare that to only 103 views in all of 2014. What made the difference? Regular weekly posts, new content, folks sharing and two breakthrough posts.

### First Breakthrough Post

The first breakthrough post, made on August 1<sup>st</sup>, discussed the digitization by the Northern Illinois University Libraries of "The House of Beadle and Adams and its Dime Novels," a

**Texas Jack Association**  
Published by Rene Tyree (7) · August 1 · Edited ·

Texas Jack Omohundro is featured in a project of the Northern Illinois University Libraries DeKalb to "digitize of The House of Beadle and Adams and its Dime and Nickel Novels, the landmark bibliography by Albert Johannsen." Albert Johannsen's collection of Beadle & Adams Dime Novels and other popular literature of the late 19th and early 20th Centuries is held by the NIU library and includes Johannsen's notes, papers, dry plates, and memorabilia. The specific link on the site to a bio of Jack is here: [http://www.ulib.niu.edu/badndp/omohundro\\_john.html](http://www.ulib.niu.edu/badndp/omohundro_john.html)  
From this link, you can access the full collection. Also of interest on the site under "Links" are other prominent locations on the web featuring dime novels and their archives.

**JOHN B. OMOHUNDRO ("TEXAS JACK")**  
John B. Omohundro, of Irish descent, †fourth child of J. B. Omohundro and his wife Catharine S. Baker, was born †July 26, 1846 on a farm † near Palmyra in Fluvanna County, Virginia,...

ULIB.NIU.EDU

635 people reached **Boost Post**

Like Comment Share

**Breakthrough Post #1**

11 shares

## The Texas Jack Scout

bibliography by Albert Johannsen. Texas Jack Omohundro is mentioned because he was, of course, the hero of a number of dime novels. This post was “shared” 11 times and reached 635 people!

### Second Breakthrough Post

The second breakthrough post occurred initially on August 29 and referenced the photo of Texas

**Texas Jack Association**  
Sponsored ·

Texas Jack Omohundro in the Smithsonian  
This superb photograph of John "Texas Jack" Baker Omohundro, titled "Portrait of A Non-Native Man, Texas Jack Omohundro, Cavalry Scout and Showman n.d.," is mounted in...

More

**Texas Jack Association**  
Sponsored ·

Texas Jack Omohundro in the Smithsonian  
This superb photograph of John "Texas Jack" Baker Omohundro, titled "Portrait of A Non-Native Man, Texas Jack Omohundro, Cavalry Scout and Showman n.d.," is mounted in the James E. Taylor scrapbook of the American West, 1863-1900, in the Smithsonian Institution, National Anthropological Archives repository. An artist-correspondent, Taylor began his career during the Civil War and eventually became know as the "Indian Artist." The Smithsonian has made this remarkable scrapbook available online digitally (click link below), giving researchers a fantastic view of period photographs and news stories.  
[http://collections.si.edu/search/slideshow\\_embedded...](http://collections.si.edu/search/slideshow_embedded...)

**Promoted Mobile Post**

**Promoted Desktop Post**

**Second Breakout Post**

98 2 19

Jack labeled “Portrait of a Non-Native Man” in the phenomenal scrapbooks of artist-correspondent James E. Taylor, which the Smithsonian has digitized. This post took off on its own, meaning we saw a lot of “Organic” views. “Organic Reach” (see “Key Facebook Terms” table below) refers to people who saw the post on their News Feed because they were “Fans” our page. Organic reach is also driven by Page Fans sharing Posts with their friends.

The results were strong enough that we decided to try an experiment. For the first time ever, we invested \$20.00 to “Promote” the Post in September. This means that it was featured in the News Feeds of people we targeted with keywords rather than only those who had “Liked” (were Fans

of) the TJA Facebook page. A second investment of \$5.00 was made to promote the post again on November 2<sup>nd</sup>.

A “Promoted Post” is automatically formatted for people viewing it on their desktop (see p.23, right) and then those viewing it on a mobile device like a smartphone or a tablet (p.23, left).

**Total Reach** for this one post was 7,469 people.

- 43 were already fans of the TJA Facebook page.
- 7,426 people saw the post that were outside of our existing fan base!

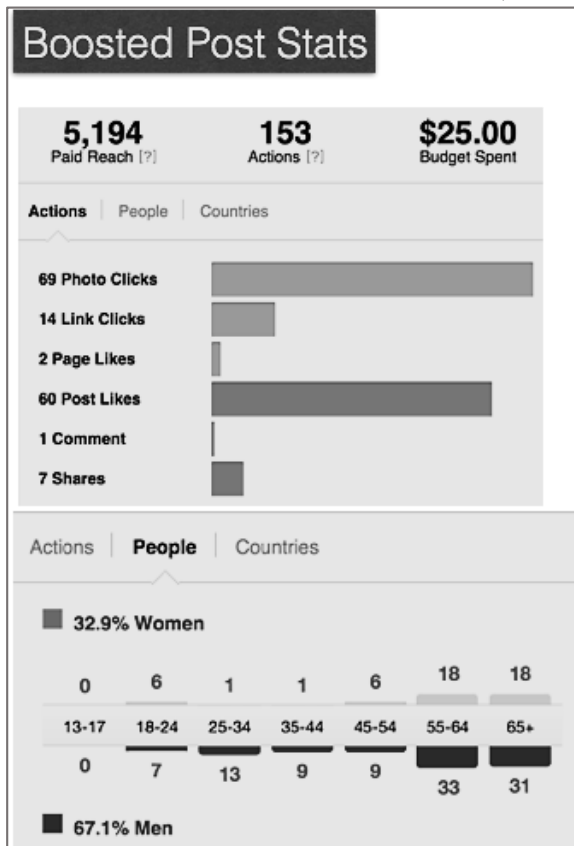
**Keywords for Boosted Post:**

Albemarle County, Virginia  
 American Civil War  
 Buffalo Bill  
 Buffalo Bill Center of the West  
 Cavalry  
 Education  
 Native American Culture in the United States  
 Nonprofit Organization  
 Old Photography  
 Photography  
 Smithsonian Institution  
 Virginia  
 Virginia Historical Society

The Organic Reach was 2,493. This was driven by our 43 Page fans. Organic Reach is the number of unique individuals who saw the post from our Page on their News Feeds or shares by our Fans. **Page Fans are powerful!**

**Paid Reach** resulted in an additional 5,194 individuals seeing the post. This was driven by an

investment of \$25 with \$20 spent on the first Post Boost and \$5 on the second.



“Post Engagement” happens when someone “Clicks” on the post, “Likes” it, “Shares” it and/or “Comments” about it. Overall, this single post drove 519 Post Clicks and 278 Likes, Shares, and/or Comments.

It is interesting to note the demographics of that extended reach. Men (67.1%) outnumbered Women (32.9%). The age range of those who viewed the post spanned from 18 to 65+. The largest number of views were among people in the 18-24 age group (1,553) but 1,774 were 55 years and older. Engagement rates were the highest among those that were 55 and older.

## The Texas Jack Scout

Results for Page Post Engagement Ad					
<b>Post: "Texas Jack Omohundro in the Smithsonian This..."</b>					
Not Delivering, Sep 2, 2015 - Nov 2, 2015					
<b>5,194</b>		<b>151</b>		<b>\$0.17</b>	
People Reached		Page Post Engagement		Cost per Post Engagement	
				<b>\$25.00</b>	
				Total Spent	
Lifetime ▾					
<b>Genders</b>	>	<b>People Reached</b>		<b>Page Post Engagement</b>	
<b>Ages</b>	>			<b>Cost per Post Engagement</b>	
<b>Placements</b>	>				
		Women	1,801	Women	50
		Men	3,342	Men	100
		Unknown	51	Unknown	1
					\$0.19
					\$0.15
					\$0.22

The Paid or Boosted campaign drove 151 actions. An analysis of the cost shows that we spent an average of \$0.17 per "Post Engagement." The best return on

"Engagements" came from those 55 years and older with a per engagement cost of \$0.12. The cost per person reached was one half of a penny (\$0.005).

<b>5,194</b>		<b>151</b>		<b>\$0.17</b>		<b>\$25.00</b>	
People Reached		Page Post Engagement		Cost per Post Engagement		Total Spent	
						Lifetime ▾	
<b>Genders</b>	>	<b>People Reached</b>		<b>Page Post Engagement</b>		<b>Cost per Post Engagement</b>	
<b>Ages</b>	>						
<b>Placements</b>	>						
		18-24	1,553	18-24	13	18-24	\$0.31
		25-34	821	25-34	13	25-34	\$0.25
		35-44	465	35-44	10	35-44	\$0.18
		45-54	611	45-54	15	45-54	\$0.23
		55-64	944	55-64	51	55-64	\$0.12
		65+	800	65+	49	65+	\$0.12

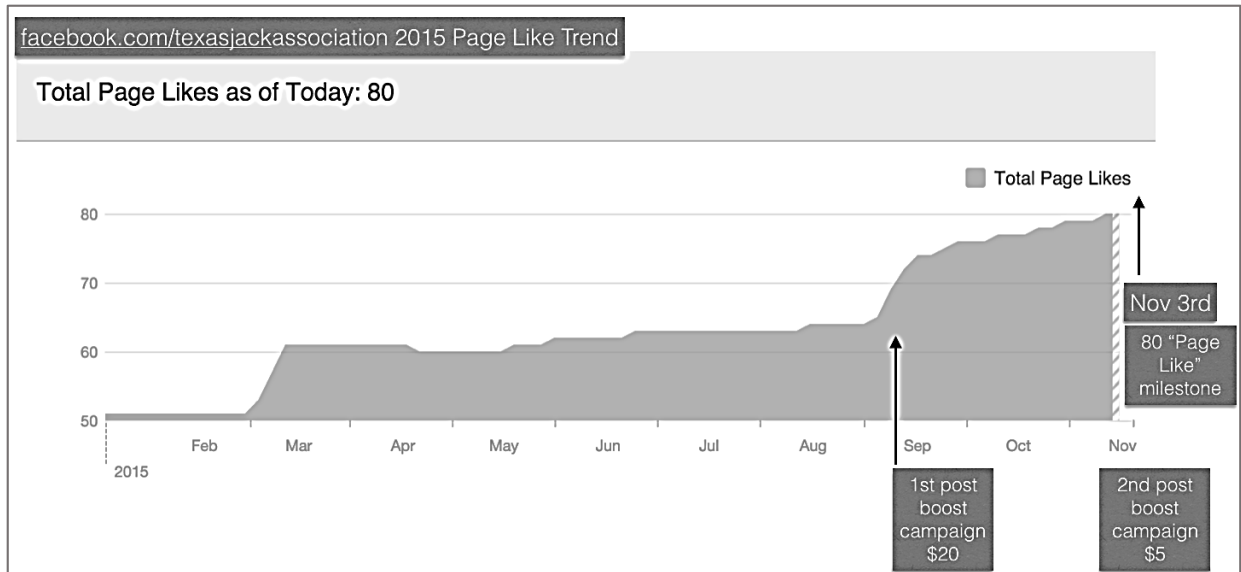
Most people viewed and engaged with the Paid campaign from a mobile device versus a desktop (see image below). Mobile devices include phones and tablets.

<b>5,194</b>		<b>151</b>		<b>\$0.17</b>		<b>\$25.00</b>	
People Reached		Page Post Engagement		Cost per Post Engagement		Total Spent	
						Lifetime ▾	
<b>Genders</b>	>	<b>People Reached</b>		<b>Page Post Engagement</b>		<b>Cost per Post Engagement</b>	
<b>Ages</b>	>						
<b>Placements</b>	>						
		Desktop News Feed	469	Desktop News Feed	25	Desktop News Feed	\$0.13
		Mobile News Feed	4,730	Mobile News Feed	126	Mobile News Feed	\$0.17

# The Texas Jack Scout

## Other Key Stats

There are several other statistics of interest. We increased **Page Likes** from 50 to 80 this year.



Page and Tab Visits were driven primarily by content posts in the August - October timeframe although TJA members liking the TJA Facebook Page earlier in the year also drove interest.



Clearly, we have room to grow! You can help! If you haven't already, "Like" the Texas Jack Association Facebook Page, "Like" and "Share" posts on the page, and volunteer to help create great new content for the TJA Facebook Page. Please contact Rene Tyree if you have content ideas at [renetyree@gmail.com](mailto:renetyree@gmail.com). Let's keep the buzz going! 🦧

### KEY FACEBOOK TERMS

**Like:** Clicking Like is a way to give positive feedback and connect with things you care about. When you Like something, the action appears as an update on your Timeline. Liking a post means you were interested in what a friend was talking about (even if you didn't leave a comment). Liking a Page means you're connecting to that Page, so you'll start to see its stories in your News Feed. The Page will also appear on your Profile, and you'll appear on the Page as a person who Likes that Page.

**Posts to Page:** Any posts made to your Page by someone other than an admin. This way, your Timeline will showcase messages and content for your brand only. Any questions or feedback from customers will be found in the Posts to Page section on the left-hand side of the TJA Page.

**Boost Post:** Boosted posts appear higher in the News Feed so there's a better chance that your audience will see them. You can boost any post you create on your Page, including status updates, photos, videos, and offers. The cost to boost a post depends on how many people you want to reach.

**Impressions:** The number of times a post from our Page is displayed, whether the post is clicked or not. People may see multiple impressions of the same post. For example, someone might see a Page update in News feed once, and then a second time if their friend shares it.

**Organic Reach:** The number of unique individuals who saw a specific post from our Page on their News Feeds, tickers, or directly on their Pages.

**Paid Reach:** The number of unique individuals who saw a specific post from our Page through a paid source like a Facebook Ad or Promoted Post.

**Page Views:** The total number of times our Facebook Page was viewed during a specific time period.

**Post Views:** The number of times a story published on our Facebook Page News Feed was viewed during the time period we select.

**Reach:** The number of people who received impressions of a Page post. Reach might be less than impressions since one person can make multiple impressions).

**Total Likes:** The number of unique individuals who have clicked the button to Like our Facebook Page.

**Total Reach:** The number of unique individuals who have actually seen any content related to our Facebook Page. This includes content published on our Page as well as Facebook ads and Promoted Posts that lead people to our Page.

**Viral Reach:** The number of unique individuals who saw a specific post from our Page through a story published by one of their Facebook friends.

**The Texas Jack Scout**

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

**TO:**