



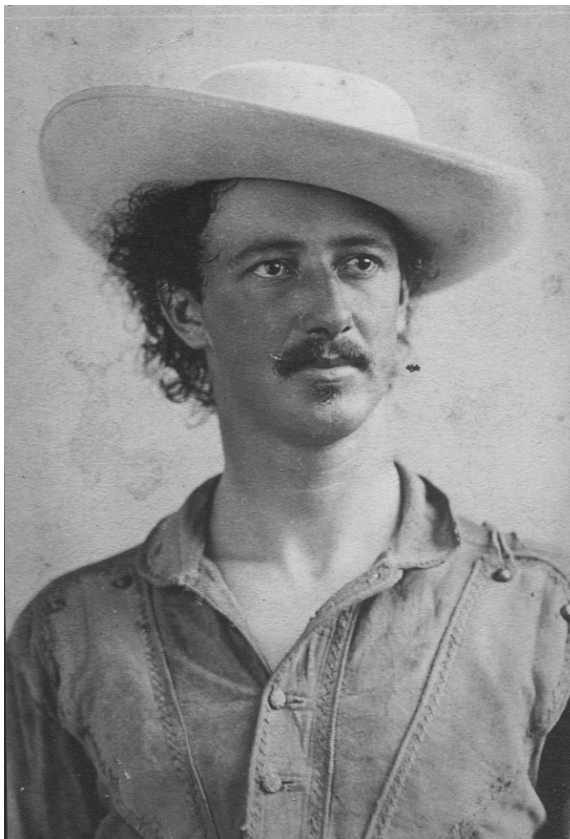
Volume XXIII No. 3

www.texasjack.org

November 2008

NEW PHOTO OF TEXAS JACK

by Larry Tyree



John B. Omohundro

Photo owned by Robert G. McCubbin

This summer I became acquainted with the Wild West History Association (WWHA) when I received a copy of their June 2008 issue of the Wild West History Journal. On the cover was a photo of John B. Omohundro that I had never seen before! I of course was very excited to see this and became intrigued by this organization that chose to grace its cover with his photo. The image itself is owned by Robert G. McCubbin, who has graciously lent it to us to use in *The Scout*. Mr. McCubbin is also president of their Executive Board. Perhaps a bit of background about this organization would be helpful.

In January 2008, WWHA organized with the uniting of two great longtime organizations, the National Outlaw-Lawman History Association (NOLA) and the Western Outlaw-Lawman Association (WOLA).

Continued on page 3

from the Editor's Desk...



If this issue of the Scout had a theme, it would be "Texas Jack Joins the Digital Revolution." To reach a broader audience and to ensure that we appeal to all generations, moving the Texas Jack Association even further into the Internet is a must. We've had a great website for several years. But as technology progresses, we've been given some incredible tools to get the story of Jack and his times in front of the world. Our tools include, just to name a few, blogs, social networks, photo portals, and, of course, texasjack.org.

Social networks have become "all the rave" among the young and a growing number of the not-so-young. Ask any college student if they are on Facebook or MySpace. Trust me. They will be on one or the other or both. The election team of the winning presidential candidate understood this well, and many would argue that it sparked a grassroots movement that won over the young generation and eventually the election, in part because the Obama message was passed "virally" by a generation who stays in touch on social networks like Facebook. If they like something, they tell their friends by "voting" for it, or posting a link to it right on their Facebook page. My nephew, who is twenty-something, has over 600 friends on Facebook, and they all see what he comments on and becomes a fan of. So if he becomes a "fan" of a cause, product, or group, all 600 friends see the choice he's made. That's the magic of "viral" marketing, where the public passes around your message on its own. And the best part is that much of this kind of marketing can be done for free. In this issue of *The Scout*, we'll tell you how we're expanding the association's presence by taking advantage of these technologies and digital social phenomena and how you too can help spread the word about the life and times of Texas Jack Omohundro. We also explore how others are spreading the word about Texas Jack on the Web without our even asking. It's a beautiful thing!

Rene Tyree

Guest Editor, *The Texas Jack Scout*

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The Texas Jack Association
Stephanie Greene, Secretary
18329 Loxahatchee River Road
Jupiter, FL 33458

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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Author of *Buckskin and Satin*
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THE TEXAS JACK SCOUT


Continued from page 1

A love of the history and lore of the Wild West allows members of WWHA the opportunity to learn, share, and enjoy the camaraderie of others with similar interests. Their members are historians, researchers and authors from around the world as well as university presses, archives, and libraries. WWHA's core focus includes the following Old West subjects - lawmen, outlaws, gunfighters, rustlers, vigilantes, frontier scouts, buffalo hunters, feuds, shady ladies, saloons, cowtowns, and mining camps.

The Association, with its annual awards program "recognizes and honors those individuals and institutions that make significant contributions to the knowledge and preservation of Wild West history and lore."

WWHA also awards scholarships to its members to "provide financial assistance to Western History enthusiasts toward pursuing New Research and Subsequent Writings concerning characters and events in keeping with the WWHA's statement of focus and goals."

WWHA also has Roundups similar to the Texas Jack Association, although theirs are held annually. In 2009 the WWHA's Annual Roundup will be held at the Historic Menger Hotel in San Antonio, Texas, July 15-19.

For more detailed information about the Wild West History Association, go online to their website:
www.wildwesthistory.org. 



Our 2010 Roundup destination--The Beautiful City of Golden, Colorado



panorama of Golden, CO

http://en.wikipedia.org/wiki/Golden,_Colorado

NEXT SCOUT ISSUE INFORMATION

The deadline for the March 2009 issue of The Scout is February 15, 2009. Please send ideas and materials to our next Guest Editor: **K B Chapman** karunachapman@comcast.net

7167 Viewpoint Rd.

Aptos, CA 95003

INTRODUCING OUR NEW OFFICERS

Larry Tyree
President



Larry joined the Texas Jack Association in 2002 after finding it in a search on the Internet. “What a great idea!” he said, because since his youth his mother (Gladys Omohundro Tyree) told him about his famous relative. He began to look forward to issues of *The Scout* from that point onward and has also been able to participate in the last three roundups. In 2003, he accepted the role as Managing Editor of the *The Scout*, which still continues. At the 2006 Roundup, he was voted vice-president of the TJA.

In 1979 Larry began work with the Boy Scouts of America, ending in 1985 as a Senior District Executive. Since 1985, Larry has worked for the Community of Christ in a variety of administrative

capacities and in 2002 was asked to develop its department of International Resources. He leads a global team of translators and publishers who produce books and other resources in approximately 18 languages. Larry is fluent in five languages: English, French, Creole, Spanish, and Tahitian, and is learning Swahili, Russian, and Chinese when he has time.

Larry’s interests include model shipbuilding, gourmet cooking, and massage therapy. He has been a licensed massage therapist since 2007 and provides that service on a part-time basis. He maintains his massage blog site to share information about his business and results of treatment of various modalities of therapy at <http://ltyree.wordpress.com> with colleagues.

Larry holds a Bachelor of Science in Biology from UMKC and a Master of Arts in Religion from Park University.

Linda Omohundro
Vice President



Linda and her husband Dick first joined the TJA in 1985, then rejoined in 2001. They went to their first Roundup in 2004 in Charlottesville, where they met so many wonderful people and learned so much about Texas Jack’s homeplace. This is also where she was asked to do the layout for *The Scout*, which had turned out to be a very rewarding job.

Linda is from Syracuse, NY, but moved to Lynchburg, VA, in high school. While there she attended Randolph-Macon Woman’s College and ran the soundboard for Jerry Falwell’s TV and radio. She has since lived in Greenville, SC; Neu-Ulm, Germany; Barberville, FL; and Columbus, OH. Linda holds a Bachelor of Arts from Bob Jones

University and an MEd from Stetson University. She also attended UVA, OSU, Bliss College, and Columbus State. She has taught 1st and 6th grades, sold real estate, and been a substitute teacher. She is very involved in her church, where she has taught several groups, including Sunday School and Vacation Bible School, and also been a member and chair of many ministries there. Presently she is the leader of the Senior Adults. She has been a member and president of several civic clubs.

Dick and Linda’s favorite hobbies are camping and travel. Linda also enjoys gardening, sewing, art, and rockhounding, and has about 250 purple cows. She has two stepchildren, and three stepgrandkids, and she and Dick have a son, Eric, who is a metallurgical engineer in VA. Most of their time now is spent downsizing, preparing for a much anticipated move in July to a retirement community.

Stephanie Greene
Secretary



Stephanie Greene has been a member of the TJA for twenty years – since she was born. As the daughter of Mark and Peggy Greene, she has attended many of the Roundups with her sisters, Laura (21) and Lindsay (15). It was while attending the Roundups that she discovered, in her words, “that she is interested in history, especially in the development of the western United States”.

Stephanie currently attends the University of Miami, and is pursuing a double major in

History and International Finance and Marketing, with a minor in Modern Languages. It was the TJA that she attributes to her initial fascination with history and subsequent choice of History as a major. She is a member of the Business Ambassador Student Scholars Board of Directors, Alpha Lambda Delta Academic honor society, and Zeta Tau Alpha sorority. She is currently conducting research in Marketing under the auspices of a University of Miami professor.

However, her true passion is piloting small planes, and she currently holds her private pilot license and instrument rating. Stephanie aspires to attend law school, and to pursue a career in international business law.

Rene Tyree
Treasurer




Rene Tyree watched with fascination as her husband Larry immersed himself in the Texas Jack Association several years ago. She has seen him become an adept historiographer and got the Texas Jack history bug while attending the 2004 round up in Virginia. She very much enjoyed meeting the membership and visiting the homestead of the Omohundro family. Rene agreed to take on a more active role in the association during the 2006 Cody, Wyoming round up. She has been treasurer since then and has taken on additional responsibilities as webmaster and blogmaster in 2008.

Rene holds two bachelor’s degrees, one in liberal studies from Graceland University and a Bachelors of Science in Electrical

Engineering from the University of Central Florida in Orlando. Rene is a graduate student at the American Military University and is completing a Master of Arts in American Military History with a focus the Civil War. She is also an avid blogger and shares her insights about history, good books, and her degree on her blog WigWags, which has open access at <http://wigwags.wordpress.com>.

Rene and Larry live on two wooded acres in the middle of Lee’s Summit, Missouri, an eastern suburb of Kansas City. Rene and Larry have two children, Katy and Matthew. Katy and her husband Aaron live in Lee’s Summit, Missouri, as does son Matthew.

Rene works as a Sr. Manager of marketing for Sprint – Nextel in Overland Park, Kansas. In her spare time, she enjoys writing, art, reading, gardening and company of good friends and family. 

Texas Jack History Extends Reach in the Digital Age

By Rene Tyree

Digitalization of information about the past is helping to make history accessible to millions of people across the globe because of the Internet. And Texas Jack history on the Web has made some astonishing leaps in recent months. A quick search on Google.com (or your favorite search engine) will reveal a wealth of information. Here are just a few examples to which some of our members have contributed:

“The Handbook of Texas Online”

Article written by Edgar P. Sneed

<http://www.tshaonline.org/handbook/online/articles/OO/fom1.html>

An article on Texas Jack on Spartacus Educational:

<http://www.spartacus.schoolnet.co.uk/WWomohundro.htm>

The Cowboy Encyclopedia includes an article on Texas Jack by Richard W. Slatta http://books.google.com/books?id=08YPVPGE_MC&pg=PA266&dq=John+Burwell+Omohundro

The Smithsonian Institute is featuring an online exhibit entitled, “Drawing the Western Frontier: The James E. Taylor Album,” which includes a wonderful montage of photos of the participants of the Wild West shows. The exhibit is available in its entirety at

<http://www.nmnh.si.edu/naa/taylor/taylor2.htm>.



<http://www.nmnh.si.edu/naa/taylor/taylor3.htm>

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PBS *History Detectives* “Wild West Scrapbook” Web Investigation
http://www.pbs.org/opb/historydetectives/investigations/web/wild_west_scrapbook/

Texas Jack Omohundro on Wikipedia
http://en.wikipedia.org/wiki/Texas_Jack_Omohundro

Giuseppina Morlacchi on Wikipedia
http://en.wikipedia.org/wiki/Giuseppina_Morlacchi

Giuseppina Morlacchi (1836-1886) on PictureHistory.com
<http://www.picturehistory.com/product/id/22802>

This site features her Carte de Visite.

There are also numerous references to Texas Jack and the important people in his life throughout books on Google Books. This exceptional project by Google to digitize all printed works is a researcher’s dream. Many books are not presented in their entirety, but you can see pages and text of topics of interest. An example is the reference to Giuseppina Morlacchi in the book by Chris Enns, *Buffalo Gals: Women of Buffalo Bill’s Wild West Show*.
http://books.google.com/books?id=GvCmhg1WY4C&pg=PA1&lpg=PA1&dq=Giuseppina+Morlacchi&source=bl&ots=d3nHAAeCi8&sig=994Tex9Jzv0NDm12c-pLtZ6jfEY&hl=en&sa=X&oi=book_result&resnum=5&ct=result#PP1,M1



Our new homepage on our new revamped website, a must-see for all:
<http://www.texasjack.org>

Simply click on the “hand” to go to our new BLOG, seen below.

<http://texasjack.wordpress.com/> our new BLOG—please visit, contribute, enjoy!



THE TEXAS JACK SCOUT

Since our charter as an association is to educate the public about the life and times of John B. "Texas Jack" Omohundro, we have some great opportunities to accomplish this in the digital age. First and foremost, we have the opportunity to publish to the web, the stories and information we have access to. We also have the chance to help set that record straight. As with all things on the web, not all information is correct. We can proactively contact folks who have, most likely unintentionally, posted incorrect

information and ask that it be corrected. In recent months, the Texas Jack Association has re-launched its flagship website at www.texasjack.org as well as a new blog at <http://texasjack.wordpress.com>. We also have launched a page and a group on Facebook (see below) and on Flickr and will soon be adding a presence to MySpace and other social networks. Use of these sites will allow us to not only make information available to our membership, but to web users all over the world. Amazing! 🍻

facebook Home Profile Friends Inbox Rene Tyree Settings Logout Sea

Texas Jack Association
Global

Basic Info
Type: Organizations – Non-Profit Organizations
Description: The Texas Jack Association is a non-profit organization that commemorates John B. "Texas Jack" Omohundro, cowboy, prairie scout, western hunting guide, Wild West showman, and partner of W. F. "Buffalo Bill" Cody and James B. "Wild Bill" Hickok. In his day, Texas Jack was a nationally known figure, however he is largely unknown today because he died at the young age of 33. The Texas Jack Association exists to rectify this situation, perpetuate the memory of the "forgotten scout," and see that he gets his deserved place in history. We are also passionate about the history of America's West. We hope you'll join us!

Contact Info
Email: info@texasjack.org
Website: http://www.texasjack.org

Recent News
The Texas Jack Association has launched its new website and blog.
Website: <http://texasjack.org>
Blog: <http://texasjack.wordpress.com>

Members
Displaying 8 of 11 members See All

Message All Members
Edit Group
Edit Members
Edit Group Officers
Invite People to Join
Create Related Event
Leave Group
Share +

Officers
Rene Tyree
Treasurer, Webmaster,
Blogmaster [remove]

Access our Facebook page by typing in:

<http://www.facebook.com/pages/Texas-Jack-Association/47338795551?ref=mf>

The following page shows another accomplishment of the digital age—the ability to store and bring up on computers worldwide historical documents and archived articles. In this case, the marriage announcement of John B. Omohundro and Mlle. Morlacchi.

**MARRIAGE OF Mlle. MORLACCHI AND
"TEXAS JACK."**


The Rochester *Express* of Monday furnishes the following: "John B. Omohendro, better known as 'Texas Jack,' was united in the bonds of matrimony, last evening, to Mlle. Morlacchi, the celebrated danseuse, who has just concluded an engagement at the Opera-house in this city. They were, it appears, first brought together as members of 'Ned Buntline's' blood-and-thunder sensation company, which visited this city last Winter, and at once 'fell in love.' The affection thus engendered has grown until at last a consummation has been reached in what we hope will be a happy marriage. The ceremony was performed by Father Stewart, in St. Mary's Church, yesterday morning, immediately after the 8 o'clock mass, Mr. and Mrs. Wm. McCarthy acting as groomsman and bridesmaid, and they, with a few personal friends of the happy couple, were the only witnesses present. 'Texas Jack's' appearance is well known to most people. He is a fine specimen of physical manhood. His exploits are too well known to mention here. The lady's appearance is also well known. She is a native of Italy, a brunette, graceful, and said to be highly educated. She has not what might be called a beautiful face, but she is interesting. She has ranked for some time as one of the best interpreters of Terpsichorean art on the American stage, and it is said that she owns a farm near New-York, which she bought with the earnings of her profession. She is under engagement to play in Buffalo this week, after which, we believe, she is to retire from public life, at least for a time."

The New York Times

Published: September 3, 1873
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WELCOME ABOUT TJA JOIN TJA TEXAS JACK HISTORY TJA ROUND UPS 2010 ROUND UP
THE TEXAS JACK SCOUT A TRIBUTE BY BUFFALO BILL WEAPONS COWBOY HALL OF FAME
TJA PHOTO ALBUMS REFERENCES ★ PODCASTS

SPIRIT OF TEXAS JACK



SPIRIT OF TEXAS JACK, A TRUE FRONTIER WESTERN HERO

NOV 10, 2008

A Cowboy Poem

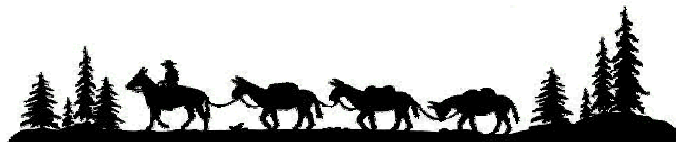
By: Driftin' AaronG (Copyright, March 2008)

He was born and raised in the hills of old Virginny in 1846
A strong young man a buildin' his legacy from about the time he turned six

John Baker Omohundro was his true given name
An' he arose as Texas Jack an' earned the greatest of fame

http://www.texasjack.org/TJ/Podcasts/Entries/2008/11/10_Spirit_of_Texas_Jack_an_Audio_Cowboy_Poem.html

Podcast page on which Aaron Poff's poem "The Spirit of Texas Jack, a True Western Hero" is found. This poem, a photo, and a short biography of Poff are found in the July 2008 Scout. On the following page is another of Aaron's cowboy poems.



SPIRIT COWBOY AN' HIS OLD HORSE...April 2006

By: Driftin' AaronG



My Old Horse, I raised him from a foal
He grew up my friend and to serve me seemed to be his only
goal

He's just a simple bay but he's always been my friend
Ever' where we ride, o'er the hills or 'round the next bend

We've chased some steers an' ran many a race
Marched in parades an' been to rodeos watchin' our favorite
cowboys place

I remember back when I saw Roy Rogers an' Gene Autry at
their best
O'course My Old Horse whinnied with humor when Trigger an'
Champ out did the rest

My Old Horse an' me we been ever' where
Across this great land we've rode seein' deer an' elk, an'
even bear

We're buddies him an' me, lookin' after each other as we
ride

Lookin' to the sunset an' ridin' with a happy pride

We crossed some rivers an' rode along the banks
Watched some fish jump an' turtles swimmin' in the ranks

We've sat on a hilltop an' watched many a small town
Seein' em have their fun, an' sometimes even seein' a happy
rodeo clown

We wander this old land helpin' all in need
My Old Horse an' me, it's what I asked for an' God agreed

Well...this is the way it is, an'll always be
I'm the Spirit Cowboy an' his Old Horse, wanderin' around
enjoyin' what's to see.

PBS *History Detectives* Does Web Investigation on Scrapbook Filled with Articles, Broadsides, and Letters about Texas Jack, Buffalo Bill, and Giuseppina Morlacchi

By Rene Tyree

PBS *History Detectives* is a fascinating television show where a group of professional sleuths will investigate historical questions brought to them from the public. In May of 2008, they launched a new *History Detectives* feature called “Web Investigations,” and their very first project was to determine the origins of a “Wild West Scrapbook” filled with clippings and other memorabilia about Texas Jack, Buffalo Bill, and Giuseppina Morlacchi. The following describes how the investigation unfolded and the expert opinions about the scrapbook’s origins. It also provides a fascinating look at the power of the Internet to bring to life America’s history in an interactive way.

Week 1:

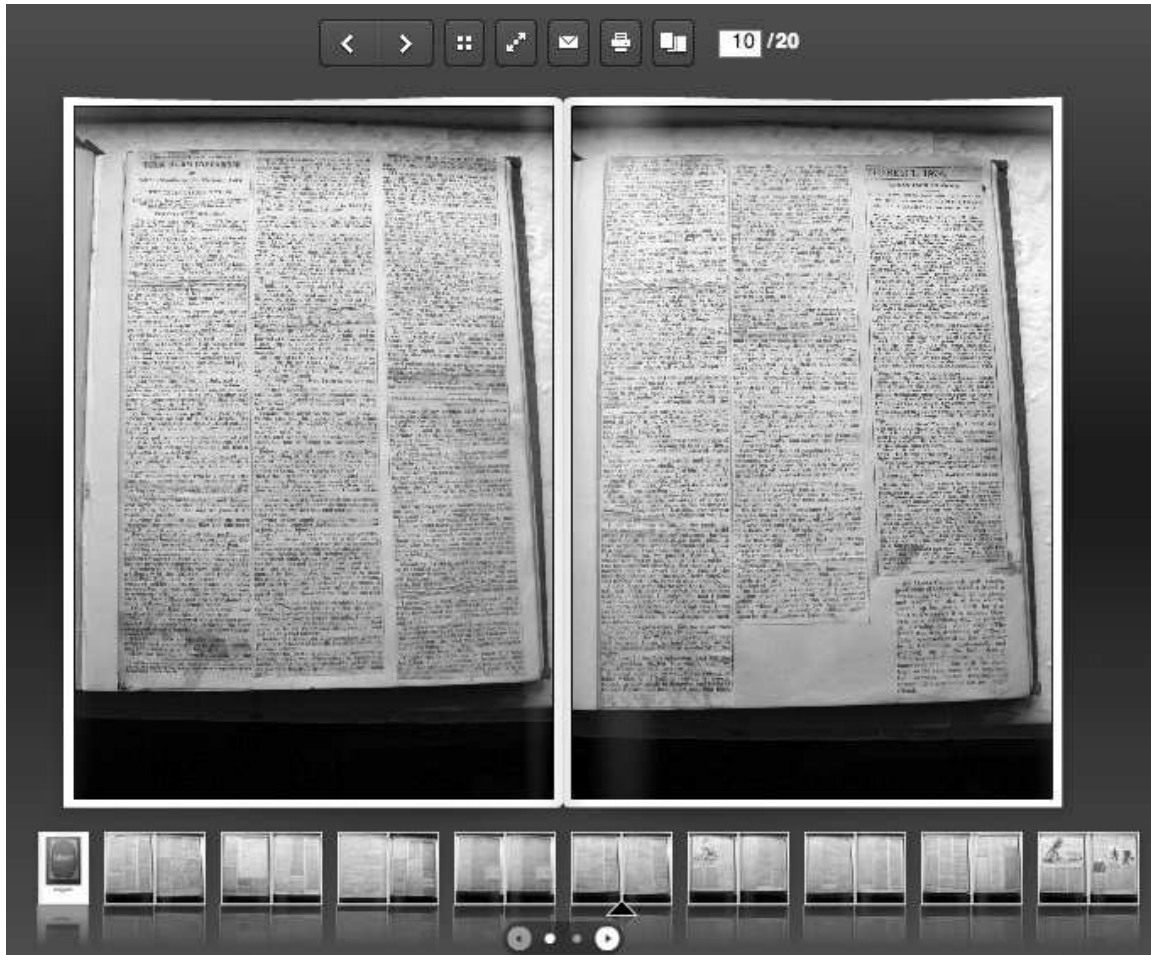
http://www.pbs.org/opb/historydetectives/investigations/web/2008/05/week_1_first_look_at_the_scrap_1.html

David Gindy, of Coral Gables, Florida, submitted “an old scrapbook that seems to date back to the 1800s with ties to the Wild West and an Italian dancer who, legend says, brought the Can-Can to America.” Sound familiar! The PBS History Detectives team invited the public to assist with researching the authenticity of the scrapbook and whom it might have belonged to. Even better, they digitized the first 20 pages of the book and put it on their web site in a format that allowed readers to zoom in and turn pages just as if they were looking at it on their coffee table. Additional pages were made available for inspection by the public each week.

The following image depicts the kick off of a seven-week investigation that PBS challenged the public to join as well as an image of the scrapbook which readers can still read online.

The screenshot shows the PBS History Detectives website interface. At the top, there is a banner for 'HISTORY DETECTIVES' with a photo of the show's hosts. Below the banner is a navigation menu with links: Home, About, Investigations, Investigative Techniques, Do It Yourself, Video Library, Games, For Educators, and Support. The main content area is titled 'Web Investigations' and features a search bar. The primary focus is on the 'WILD WEST SCRAPBOOK' section, which includes a large image of the scrapbook cover with the word 'SCRAPS' on it. To the right of the image is a text box that reads: 'This season you can get involved in an exciting new History Detectives feature. Step inside the gumshoes of a History Detective and help solve a mystery -- and it will all take place right here, live, on the History Detectives website. Our first investigation was submitted by David Gindy from Coral Gables, Florida. David has an old scrapbook that seems to date back to the 1800s with ties to the Wild West and an Italian dancer who, legend says, brought the Can Can to America. Join us today to start sleuthing!' To the right of this text is another text box that asks: 'Did an Italian Can Can dancer keep a scrapbook of letters from Wild West characters like Buffalo Bill and other western ephemera?' Below these sections are two more boxes: 'ABOUT WEB INVESTIGATIONS' and 'HOW TO PARTICIPATE TIPS AND RESOURCES SUBMISSION GUIDELINES'.

<http://www.pbs.org/opb/historydetectives/investigations/web/>



http://www.pbs.org/opb/historydetectives/investigations/web/2008/05/week_1_first_look_at_the_scrap_1.html

Week 2:

<http://www.pbs.org/opb/historydetectives/investigations/web/2008/07/week-2-new-information-about-t.html> and http://www.pbs.org/opb/historydetectives/investigations/web/2008/07/week_2_morlacchi_and_the_can_c.html

The focus of the investigation in week two was on Giuseppina Morlacchi. The question raised was whether she had, in fact, introduced the Can-Can to America. Herschel C. Logan's reference to this in *Buckskin and Satin* was discussed. Most impressive was a post made by Barbara Cohen-Stratynner, who is the Judy R. and Alfred A. Rosenberg Curator for Exhibitions The New York Public Library for the Performing Arts and was a personal friend

of Barbara Barker, author of *Ballet or Ballyhoo*, which profiles Morlacchi. For full details, see the article titled "**Did Giuseppina Morlacchi Bring the Can-Can to America?**" on page 20.

Week 3:

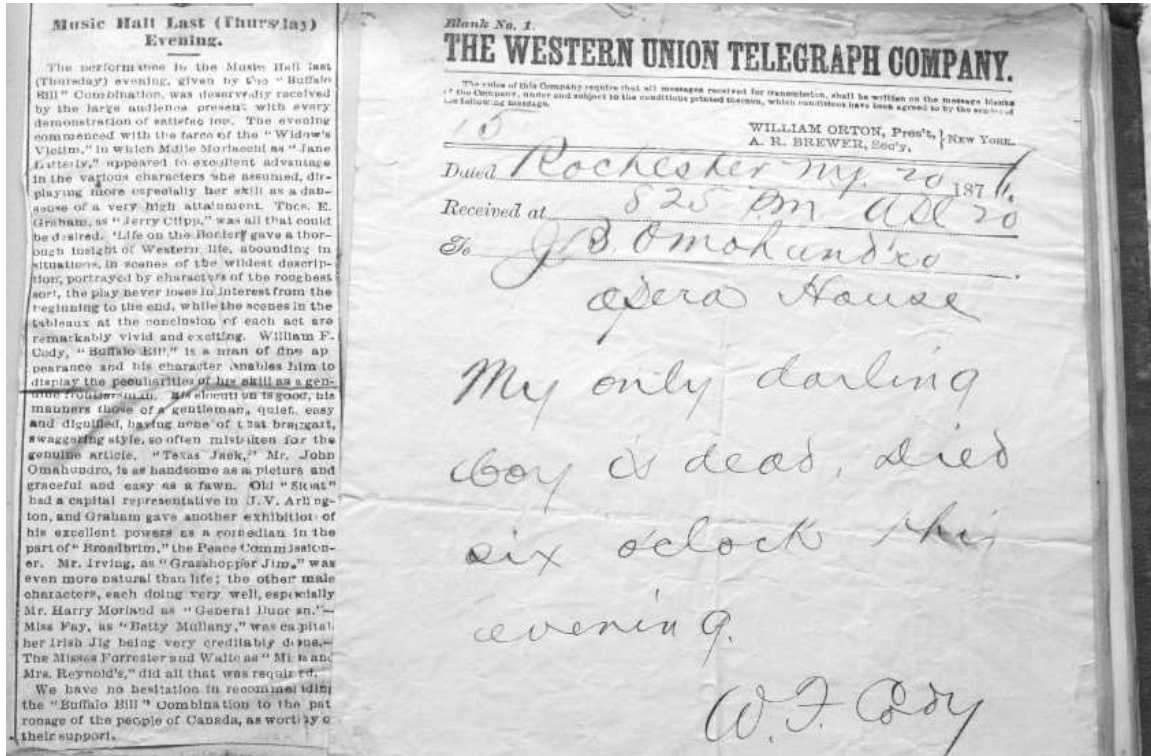
http://www.pbs.org/opb/historydetectives/investigations/web/2008/07/week_3_new_scrapbook.html

The focus in the third week was squarely on Texas Jack. The PBS *History Detective* team published 20 additional pages of the scrapbook online. They ask those amateur detectives participating in the investigation to review the pages for insights into Jack and to compile a biography and timeline of

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Texas Jack's life, using books and archives. One of the scrapbook pages included a copy of a telegram that appears to have been sent

by William F. Cody to J.B. Omohundro with the following message: "My only darling boy is dead. Died six o'clock this evening."



W.F.Cody's letter to Texas Jack about his son's death

http://www.pbs.org/opb/historydetectives/investigations/web/2008/07/week_3_new_scrapbook.html

It also revealed a poem likely written by John Wallace Crawford to Texas Jack.

Week 4:

http://www.pbs.org/opb/historydetectives/investigations/web/2008/07/week_4_texas_jack_and_buffalo.html
http://www.pbs.org/opb/historydetectives/investigations/web/2008/07/week_4_update_is_john_burke_th.html

The relationship between Texas Jack and Buffalo Bill was explored in Week 4. Juti Winchester, former curator of the Buffalo Bill Museum at the Buffalo Bill Historical Center in Cody, Wyoming, provided some interesting insights including the following:

"One of the things I think it's important to remember is that Texas

Jack 'made it' in the post-Civil War world, as a former Confederate. In some places, you could be denied elective office or business opportunities if you had fought for the South in the war — you were considered 'sessesh' and therefore a lower member of society. But, Omohundro overcame this perception and moved freely in American society."

Winchester also provided the opinion that the telegram in the scrapbook was authentic.

"It couldn't have been in Cody's handwriting, because it would have been received by a telegrapher and written down in an office far from its

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sending point in Rochester, New York, then delivered by hand to Omohundro at the theater. The dates are correct, and the tenor of the telegram is right on the money for Cody and the profoundly sad event he was going through at that moment. Around the same time he wrote the telegram, he also wrote a letter to his sister, which goes into great detail; it's a real heartbreaker. The death of his son affected him deeply for the rest of his life, though he did not speak of it often."

At the end of Week 4, another 20 pages of the notebook were published. Included was what appeared to be an original letter from Phil Henry Sheridan of Civil War fame.

Weeks 5 - 7:

http://www.pbs.org/opb/historydetectives/investigations/web/2008/07/week_5_we_review_the_evidence.html

http://www.pbs.org/opb/historydetectives/investigations/web/2008/08/week_6_wraping_up_the_research.html

http://www.pbs.org/opb/historydetectives/investigations/web/2008/08/week_7_conclusion_to_the_inves.html

The investigation continued with a number of theories conjectured and argued as to the creator of the scrapbook.

Finally, in week 7, the PBS *History Detectives* team asked several professional historians to give their expert opinions on both the authenticity of the scrapbook and who its compiler was. Overwhelmingly, the experts agreed to its authenticity. But they disagreed about who might have compiled it. Here are the arguments in full as quoted from the PBS site, accessed on November 23, 2008.

From the PBS *History Detectives* Team:

Since we weren't able to uncover any definitive evidence to answer this question, we tracked down a Wild West expert. Dr. Paul Fees is a historian, author and former senior curator at the

Buffalo Bill Historical Center, Cody, Wyoming. We showed him the scrapbook. These are his thoughts:

From Dr. Paul Fees:

"It was exciting for me to see the scrapbook for the first time. My initial surmise was that it had been kept by Jack and Giuseppina (whom I will call Josephine from here on). I believe still that it is authentic and quite personal. The letters and documents signed by luminaries such as Gen. Philip Sheridan and Interior Secretary Carl Schurz are obvious keepsakes. Jack would have held onto them or given them only to someone very close to him. The book is divided very clearly in two parts, one section devoted mostly to Jack's career up to the time of his death in 1880, and the other mostly devoted to Josephine's career and mostly post-dating Jack's death.

"After looking at the scrapbook more closely I believe the scrapbook was kept either by Josephine or by her sister. It was not kept systematically (hence, we can be sure that John Burke had nothing to do with it though he may have been the source of some of the clippings), and in fact some of the clippings are out of order, nor has it any claim to completeness. Omohundro and Morlacchi garnered a lot of press attention in the 1870s, yet only a few stories are saved. The Buffalo Bill clipping books at the Buffalo Bill Historical Center in Cody have more clippings about Jack and Josephine than this book does.

"My conclusion is that this was put together from a collection of scraps and mementoes kept in something like a shoebox. The pencil notes may not have been intended for this particular scrapbook effort, but if they were, they may have been Josephine's suggestions to her sister. If the book were kept by

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the sister, then some of the anomalies might be explained: the lack of strict chronological order in the reviews of the Buffalo Bill and the Texas Jack Combinations, the juxtaposition of stories of personal rather than professional interest (such as the Beecher piece), and the illogical grouping of the documents which range from 1872 to 1878.

“The ragtag nature of the collection might well be explained by the uncertain last years of Jack and Josephine. Burke laments in an interview saved in the book that Jack’s death was caused, at least indirectly, by his drinking. That Jack was given to extravagant and even gaudy personal display is evidenced by numerous references in the press to his flashing diamond pins and rings and being draped with gold chains. He must have thought the money spigot would never dry up. By 1880, his Combination had either fallen on very hard times, or he had spent recklessly. Otherwise he and Morlacchi would not have placed themselves in a rough and ready mining boomtown such as Leadville, presumably to try to recoup their fortunes, when they had a home in Massachusetts.

“The poverty of his end at Leadville, and the custom of auctioning personal effects to pay for funeral and burial expenses, has meant that relatively few artifacts and documents related to Jack have survived or, at least, have come to light. That makes this scrapbook even more interesting and more exciting. Most of the information in it is not new to historians, but there are nuggets for interpretation. For example, why was Jack quoted at length telling an erroneous story of the Grand Duke Alexis hunt of 1872 when he was not an intimate part of it? Did he think near the end that he had to make up adventures? And there are some wonderful historical footnotes. For example, there is a

newspaper account of Jack’s guiding “Otto Frank” into the Big Horn Basin of Wyoming, where Cody is located (Jack was here before Buffalo Bill was). Though the story is undated, it can be placed in the late summer of 1878 because of its references to the Bannock Indian War. Otto Frank was actually a royal younger son — Otto Franc von Lichtenstein — who was looking for a place to make his mark. He established the famous Pitchfork Ranch on the Greybull River near what is now Meeteetse, Wyoming, and wound up murdered there after the turn of the century. The most picturesque mountain in the southern Absaroka Range is named for him, Franc’s Peak. The great thing is, up to now we have not known who guided him to Wyoming. We also learn that Jack’s familiarity with the Yellowstone Park region was wider than we thought. As the book’s contents are studied we might find more revelations.”

From the PBS *History Detectives* Team:

“Thank you, Dr. Fees, those are some really fascinating insights.

“We also wanted to thank our other experts involved in the investigation. We contacted them as well to see what they made of the scrapbook and whom they think the author was.”

Juti Winchester, former curator of the Buffalo Bill Museum at the Buffalo Bill Historical Center, was able to see the scrapbook in person.

From the Juti Winchester:

“I’ve seen a lot of historical or ‘vintage’ scrapbooks, and this one struck me as very masculine in feel. It seemed more like a glued-down filing system than what one might think of a Victorian-era scrapbook.

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“The person who made this closely clipped articles from a lot of different newspapers and glued them down individually in a book specifically designed for that purpose. They also added things they didn’t want to lose, like the little photo of Giuseppina Morlacchi and the letters, which is basically the purpose of scrapbooks, isn’t it?”

“The inclusion of the seemingly out of place articles like ‘Beecher on Evolution’ and ‘Only a Ballet Girl’ reflect the interests of the ‘clipper’ at some time or other. In the context of scrapbooks generally, these articles aren’t really so out of place. Other books I’ve seen have clipped poetry, quotes, and recipes right alongside colored pictures (some made especially for scrapbooks), contemporary news articles, and photographs of famous people, and they seem pretty random unless you understand the person who put it together.

“So, if you understand that Beecher and his writings were of great interest in the 19th century, and that it was possible that Omohundro might have met Beecher, and that Omohundro married a ballerina (in what some Old West historians consider one of the most poignant romances of the period), it makes perfect sense that Texas Jack could have been the creator.

“In my personal opinion, the scrapbook is authentic. When I first saw the book I thought immediately that it probably belonged to John B. Omohundro, but then the online participants raised so many interesting questions that it made me stop and think some more, especially about John M. Burke. However, the juxtaposition of the articles, what little we really know about Texas Jack, and the personal letters and memorabilia make me return to my initial opinion that it belonged to him. I

don’t believe that it was Logan’s, although the case was nicely presented by the online audience; if you could see the book in person you would be better able to gauge its age and see that it was created much earlier than Logan’s era.

“If we really knew that it was Texas Jack’s beyond a shadow of a doubt, it would be a real find. Omohundro left so little behind when he died that to have something like this scrapbook to help us understand him would be a coup and priceless for another biographer to use to fill in where Herschel Logan could not. All by itself, the book is interesting and of some historical value, but if a historian or biographer was able to study it and do some analysis of it, its significance would be increased.”

From the PBS *History Detectives* Team:

Steve Friesen is Director of the Buffalo Bill Museum. He is currently writing a book on Buffalo Bill.

From the Steve Friesen:

“I have spent some time looking at the scans of the scrapbook pages as well as the input from the variety of history detectives who have visited the site. I must say that I am impressed with the depth and quality of information provided by them. As a historian who is obsessed primarily with Buffalo Bill, I don’t have much to add to what has already been shared about Texas Jack. As a museum professional who has worked with artifacts for the past thirty plus years, I do have some thoughts.

“First I should provide one caveat, it is very difficult to evaluate an artifact without actually looking at it firsthand and handling it (of course carefully and with gloves). If I did that I could look at the manner in which the various clippings are adhered to the pages, discolorations from adhesives, etc. In

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the past I have thought items were authentic based upon their digital images and, upon looking at the items in person, found reasons to believe they were not. With that caveat, based upon the digital images I would say the scrapbook is authentic, as are the documents within it. The scrapbook itself is very similar to scrapbooks that date to the latter 1800 or early 1900s. I don't believe it would have been compiled by Herschel Logan, since he himself states that he did not become interested in researching Texas Jack until 1951. The scrapbook is older than that. It probably does not date much later than the 'newest' newspaper article pasted within it, which could place its creation during the 1880s.

"It may be significant that the clippings were kept in a bound book with the title of 'Scraps'. Scraps were usually chromolithographed illustrations, often very colorful pictures of animals, flowers, fashions, etc. These were collected and even printed for the specific purpose of creating scrapbooks. In Victorian times, scrapbooks were most frequently kept by children and women. I don't think you would have found many men engaged in creating scrapbooks. Even today the hobby of scrapbooking is dominated by women. Men, particularly those involved in publicity work, would have kept clipping books rather than scrapbooks. For example, we have a clipping book kept by Buffalo Bill in the 1880s, which has the words 'Newspaper Cuttings' embossed on its front. Would a man have put newspaper clippings in a book entitled 'Scraps'? Perhaps in those times that might have been viewed as too childish or too feminine. If so, that may be evidence that a woman compiled this particular scrapbook.

"Given there is no strong intrinsic evidence as to the person that compiled this scrapbook, about all we can really

do is speculate. I did not see enough handwriting within the scrapbook to conclusively support or dismiss its association with Mlle. Morlacchi, John Burke, or other possible characters. It is certainly something that Mlle. Morlacchi would have been motivated to make. She would have died in 1886 and, if I recall correctly, none of the entries postdate her death. Add the use of what was clearly a more feminine scrapbook and my highly speculative vote would be for her. But, most importantly, it is a wonderful compilation of information about the life and times of Texas Jack and his friends."

From the PBS *History Detectives* Team:

From Barbara Cohen-Stratnyer, the Judy R. and Alfred A. Rosenberg Curator for Exhibitions The New York Public Library for the Performing Arts:

"Since your discussions have focused recently on the scrapbook and its provenance, I took the opportunity to look in both Barbara Barker's research notes and Lillian Moore's notes on 19th century dance in America (both held by the Jerome Robbins Dance Division, The New York Public Library for the Performing Arts). As the discussion had already picked up on Barbara's description of Morlacchi's handwriting, I looked for examples of the sister's writing, but did not find one. Moore's article on Morlacchi is written for a general-interest audience and does not reflect the depth of her research on her, and many other figures in American 17th, 18th and 19th century dance. Both Barker and Moore would have loved access to the scrapbook but did painstaking research on contemporary accounts of performances by Morlacchi and Texas Jack in newspapers across the country. I found, among other things, the full Dock Square article, which is even less believable in complete form.

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“Is the scrapbook authentic? Yes, I believe it is.

“I have been very impressed by the way that the audience has developed, judged, and re-considered many possible candidates for the creator of the scrapbook from within the Morlacchi/Texas Jack ‘family.’ I believe though, the author is one of many kept by a fan of performance in general, or Wild West shows. They were probably a contemporary but may never have met either.

“Why? Because there is no overwhelming evidence linking it to any of the suggested members of their families or professional family. Also, there are so few personal expressions or artifacts in the book.

“Also because keeping clippings and creating a scrapbook was a standard and socially acceptable means of showing appreciation for a performing artist. It was a particularly popular past time in the latter 19th century. Although some scrapbooks are ornately collaged, with detailed borders and extra illustrations, most are like this — well trimmed and mounted for greatest clarity in reading. Depending on finances and access to newspapers, some people spent years maintaining scrapbooks on individuals, theaters, or seasons.

“The possibility of an anonymous fan may seem disappointing after the vivid on-line discussions and considerations, but it should not be thought of as a negative. These scrapbooks are gifts to historians — documentation on the person or production, limited only by the keeper’s access to information.”

From Mary Robinson, Librarian,
McCracken Research Library, Buffalo
Bill Historical Center:

“To my eye the scrapbook has the look and feel of a nineteenth century scrapbook, similar in style to those we have of the period, though perhaps a bit less polished (pages crowded with clippings, no dates, etc.) One of your contributors noted, for example, a piece on the anniversary of Lincoln’s assassination that appears out of place among the Texas Jack materials. We see the same kind of thing in our scrapbooks. The assassination of President Garfield (1881) suddenly jumps off the pages of one of our theatrical season books. These scraps of information, taken together, can reveal a lot about the preoccupations of the times, but at the same time they hint at an identity, a real person behind the scenes, carefully preserving his or her memories.

“I cannot tell who might have put this together. The evidence points to a close associate of Texas Jack’s with a strong attachment to the Combination actors. As I mentioned before, we don’t know the identities of many of the creators of the later Buffalo Bill’s Wild West show scrapbooks. I think your detectives have done some great work and made very intelligent guesses. If it hasn’t been cited already, a good source of information about the Combination plays is Sandra Sagala’s *Buffalo Bill On Stage* (University of New Mexico Press, 2008). Sagala offers an overview of the theatrical seasons, and a complete chronology with cities and dates of performances.”

This is interactive history at its best. Involving the public in this sleuthing was a brilliant way to draw people in and use of the Internet allowed a number of people to participate. The participants also made good use of the Internet to aid their investigations. Needless to say, this was a terrific boon to

the Texas Jack Association in getting the word out about Texas Jack and his times. Links to each week's discussion and the digital scrapbook will be made available on

the Texas Jack Association's blog at <http://texasjack.wordpress.com>

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Did Giuseppina Morlacchi Bring the Can-Can to America?

By Rene Tyree

PBS *History Detectives*, in their online Web Investigation of a "Wild West Notebook," interviewed Barbara Cohen-Stratynner to determine whether Giuseppina Morlacchi, wife of "Texas Jack" Omohundro, brought the Can-Can to America. Ms. Cohen-Stratynner is the Judy R. and Alfred A. Rosenberg Curator for Exhibitions The New York Public Library for the Performing Arts. The following are questions posed by PBS and answered by Ms. Cohen-Stratynner.

Can you give us a brief history of the Can-Can?

As a theatricalization of social dance, the Can-Can is a specific piece of music and a group of dance moves. It has stuck to the same music since 1858, a "Grand Gallop" composed by Jacques Offenbach for his comic opera "Orphee aux Enfers" (Orpheus in the Underworld). The Gallop, a fast dance that gets progressively faster, was introduced in Act IV, in which Eurydice is enjoying herself in Hades, dancing with the Bacchantes, and was reprised in the Finale. The opera was a major success and was presented around Europe. It reached New York in 1861 (performed in German), 1869 (in French), and 1874 (in English). The Gallop and overture had undoubtedly been performed in transcription by pianists and dance orchestras within months of its premiere. As well as theatrical performances, it became a staple of social dance events, at which accompanying musicians used ballroom dances of different speeds to enliven the evening. The dance steps in the opera were not photographed and, unlike the music, were not notated.

However, the whole idea of the Can-Can underwent a seismic shift at the Moulin Rouge, and it is this version that the general public is more familiar with today. In the 1880s, the Can-Can became associated with popular entertainment in Paris cabarets. Artists, most notably Henri du Toulouse-Lautrec, put Can-Can stars on posters to publicize the clubs, among them the infamous Moulin Rouge. Now, when we find ourselves humming the music, we think of sex, absinthe, and La Goulue and Nini Patten-l'aire with their grotesquely exaggerated versions of the movements.

Did Morlacchi, in your opinion, bring the Can-Can to America?

Giuseppina Morlacchi had come to the United States with other European dancers to appear in extravaganzas, shows that combined complicated plots, physical comedy, ballet, and elaborate scenery. British pantomimes are the closest equivalents. Her troupe was based in Boston after a New York production closed. The quality of the company and its resident orchestra can be judged by the December 1869 presentation of "A Midsummer Night's Dream" with the Mendelssohn score. These shows stopped their plots for ballet divertissements and interludes, which could include solo variations and pas de deux, alternating with national dances, and a conclusion featuring the entire corps. After a Bee Dance, Comic Polka, Hungarian Polka, and Carnival of Venice, the Can-Can was included in one such program, December 26, 1867, at Boston's Theatre Comique. She retained the Can-Can in this mix of dances

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through the next two Boston seasons. In November 1868, the production of "Lurline," the "Fairy Queen of the Lurleberg" ended with a Tarantella, Polka Comique, Pas Andaluso, Grecian Bend Polka, and Can-Can. There are contemporary references to Morlacchi's inclusion of the dance, but it was, to use a non-historical term, no big deal. We can assume that her seasons were aimed at women and families, based on the plots of the presentations, which based on well-known, light entertainment, such as "A Midsummer Night's Dream," "Lurline," and harlequinades, including "Seven Dwarfs."

The Dock Square quote is interesting. No theatre manager or resident ballet troupe with any common sense would base its seasons around family entertainment, but end each evening with a dance that would make ladies boycott. Where did the pseudonymous "Dock Square" get this information? And what makes him/her an expert on ticket sales from 50 years ago. Knowing that a great dance historian like Barbara M. Barker had investigated this claim and rejected it, I started to go backwards through other Boston newspapers for any references to shocked ladies. I found none in Boston, but did discover a Can-Can-related scandal in New York City. In April 1874, "Orpheus aux Enfers" was presented in English in New York. In December, 1874, reports emerged (in the Boston Globe, via a "Special Correspondence," of the grand jury hearing testimony on indecency). According to the writer, "Outside of Paris, it would be impossible to find such a public exhibition of indecent salutory and posturing performances, and the leg business is only a small part of the unwholesome show with by words and acts of the grossest suggestiveness exercises a most demoralizing influence upon the crowd who flock to it."

By February 15, 1875, the Globe was reporting that the trial has been given to the jury who stood 11 for conviction and one for acquittal. I could not find an article about


the New York case that referenced Morlacchi as a source of such indecency and have to assume that her "Can-Can" was not associated with the performance that was found to be so shocking. These are the articles Craig referenced as well.

Looking at the available evidence of Morlacchi's Can-Can, it would seem to be that she is dancing the earlier version where many positions are derived from national dances, such as the Tarantella. The dancers, in female pairs, face the audience along the proscenium/footlights line. The circle dance is performed with the dancers facing out. An often-photographed pose shows one dancer kneeling while the other places her foot on his knee. Dancers hold tambourines or triangles at waist level, which they shake and (on the 4th beat) kick; dancers kick with alternate legs; dancers pair rond du jambs (circle lower leg) with kicks. Morlacchi's "high" kicks were waist high, 90 degrees out from the hip. The Moulin Rouge Can-Can featured legs lifted or kicked up to the ear. The costumes were also completely different. Morlacchi's troupe wore tutus, with waist length tarlatan net skirts. The late 19th century Can-Can was performed in corset bodices or full-length white petticoats with frills sewn on the inside of the skirts to add froth and bounce.

In conclusion, it is possible Morlacchi brought the early version of the Can-Can to America, but I am almost certain it is not the risqué version described in some of the sources that are used to credit her to this claim. Despite this, Morlacchi made a significant contribution to American History because she represented and then taught the Italian school of ballet in America. Her teacher at the academy of the Teatro alla Scala ("La Scala," in Milan), Carlo Blasis, emphasized elegance of movement, purity of line, and eloquence in emotional movement. Although we now think of great ballet as Russian, French (or American), in the mid-19th century, the Italian-trained dancers starred in theaters and opera companies

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around the world. Contemporary sources describe her dancing as expansive, luminous, and expressive. Morlacchi was also known for her acting, playing three different roles in the melodramatic thriller "The French Spy." As we can see in the scrapbook, she performed as widely as one

could in mid-19th century America. Even before joining the "Scouts of the Prairie," she was touring to California and the mining communities of what are now Nevada and Colorado." 

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I have always felt a certain sense of anticipation for the State of the Union speech by the President of the United States. At those occasions, I want to know if this is the time that a new glimpse of the future will be revealed. I also want to know "the scoop" about our nation's report card. So, in a similar vein to the State of the Union, I am happy to say that the state of the Texas Jack Association is sound!

For one thing, we have been blessed by a group of leaders who have brought excellence to the task. Since joining the Association in 2002 I have known persons such as John Omohundro, Julie Omohundro, Rand McKinney, and Peggy Greene. Many have come before them as well. Each one has left their mark and given us a boost. From quality in research and creating high quality issues of the Scout, to the daunting task of re-writing bylaws, putting the Association into firm standing as a non-profit organization by registering in Wyoming, moving the membership and financial reporting to a single online database with greater accessibility by officers—each of our leaders in recent memory has made significant contribution.

The latest improvement to the Texas Jack Association is our new status in obtaining 501 (c) (3) tax exemption with the IRS. Members can now claim contributions to the Association on their tax return. We are continuing our visibility in True West magazine through the remainder of 2008 and into 2009 by the placement of some

professional ads. We are also continuing to develop our new blogsite, support our website, and provide a place on Facebook.com as well. Visibility of the Association is increasing daily by these new technologies.

Our best work still remains the face-to-face contact. People join organizations because of people. **You** are our most important element. Each member of the Texas Jack Association is the "eyes and ears", the sales force, the contributing writer to the Scout, the volunteer who helps care for a graveyard, or who researches into the past to dig up or find more information about John B. Omohundro. The Association exists because of YOU. We need more persons who are willing to step forward and help. We need to expand to new generations as well. I encourage each member to find a way to help that fits with their needs and abilities, time, and talent. In fact, it would be wonderful if each member helped to attract a new member to join the Texas Jack Association!

I look forward to the next two years with a great team of leaders such as Peggy Greene, Linda Omohundro, Edna Nees, Stephanie Greene, and Rene Tyree. And I look forward to expanding our horizons, and sharing the exciting legacy and life history of Texas Jack to more and more eager new members.

Larry Tyree, President

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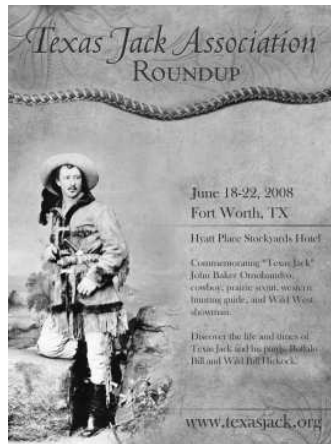
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The Texas Jack Scout

Stephanie Greene
18329 Loxahatchee River Road
Jupiter, FL 33458

TO: