

TUSCO TIMES

OFFICIAL NEWSLETTER OF THE TUSCO LONG RIDERS

"The Shooting Makes It Fun, the People Make It Special"

May 2023

Writer/Editor: Prairie Dawg

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**Next Shoot:
June 3, 2023**



The Tusco Long Riders May, 2023 Monthly Shoot Results

Thanks to the 36 shooters who joined us for our May match!

Congratulations to our "World Champion" Gunfighters, The Cumberland Kid, our Top overall/Men's Shooter and to Angie Oakley our Top ladies shooter on the day!

Thank you to everyone who helped setup and tear down! Appreciate the help!!

1	The Cumberland Kid	Gunfighter	89.59	CLEAN
2	Stone Creek Drifter	FC Gunfighter	129.47	CLEAN
3	Swiss	Gunfighter	131.38	CLEAN
4	John Barleycorn	Gunfighter	148.07	
5	Gray Hare	Wrangler	149.26	
6	Hooligan Howes	Gunfighter	149.75	
7	Split Rail	FC Gunfighter	154.98	CLEAN
8	Buckaroo Bubba	Duelist	157.04	

9	Cheatin Charlie	Frontiersman	163.57	CLEAN
10	Angie Oakley	Lady Gunfighter	164.94	
11	N.A. Custer	Silver Senior Gunfighter	165.41	
12	Turkey Flat's Jack	FC Gunfighter	169.79	CLEAN
13	Rowdy Red Tailor	FC Gunfighter	172.18	CLEAN
14	Life-R	Josey Wales	173.77	
15	Thaddeus Jones	Senior	184.47	CLEAN
16	La Porte Lefty	Duelist	191.44	
17	Thunder Creek Kid	FC Gunfighter	197.82	CLEAN
18	Yippy Yiyo Kiyay	Cattle Baron	203.28	
19	Gray Squirrel	49er	203.35	
20	Moosetracks	Senior Duelist	203.47	CLEAN
21	Bobtown Cooter	Silver Senior	207.77	CLEAN
22	Tug River Kid	Gran Patron	222.30	CLEAN
23	Duke Hunter	Gunfighter	222.69	CLEAN
24	Whiskey T. Foxtrot	Gunfighter	223.09	
25	Cayenne Kay	Classic Cowgirl	225.45	CLEAN
26	Slow Poke Smith	FC Duelist	226.96	
27	Frontier Lone Rider	Cattle Baron	227.20	
28	Laramie Leadslinger	Silver Senior Gunfighter	228.09	
29	Rootin Tootin Dan	Gunfighter	233.95	
30	Flint N. Steele	Silver Senior	236.13	
31	Blue Hare	Lady Duelist	274.74	CLEAN
32	Prairie Dawg	Elder Statesman	320.10	
33	Ricochet Eddy	Silver Senior	338.27	
34	John Lee	Duelist	372.64	
35	Marshal Coal Run Willey	Elder Statesman	438.75	
36	South Paw Sam	Elder Statesman	569.17	



2023 Ohio State Cowboy Action Match Memorial Day Weekend, May 26 - 28

Hosted by The Miami Valley Cowboys

**Hard Times Range
9344 Spiker Road
Piqua, OH**

Schedule of Events

Thursday May 25th

9:00 a.m. - 3:00 p.m. SASS R.O. Course -- Club House
4:00 p.m. - 6:00 p.m. Registration -- Club House
6:00 p.m. - 8:00 p.m. Meet and Greet Potluck Dinner -- Club House

Friday May 26th

7:00 a.m. - 5:00 p.m. Registration -- Club House
*8:00 a.m. Wild Bunch Safety Meeting -- Range
(Mandatory for Wild Bunch)
8:15 a.m. Wild Bunch (3 stages)
*8:20 a.m. Safety Meeting for Mini-Match -- Range
8:30 a.m. Mini-Match (3 stages) -- Range
11:00 a.m. - 4:00 p.m. Side Matches -- Range
*1:00 p.m. Afternoon Mini-Match Safety Meeting -- Range
1:15 p.m. Afternoon Mini-Match (3 stages) -- Range
*4:15 p.m. Posse Marshal Walk-Thru (stage 1) -- Range
*4:30 p.m. Faro Demonstration -- Club House
*5:45 p.m. T.G. Meeting -- Club House
*6:00 p.m. - 7:00 p.m. Steak Dinner -- Club House

Saturday May 27th

7:30 a.m. Registration -- Range
8:30 a.m. Main Match Safety Meeting -- Range
(MANDATORY)
9:00 a.m. MAIN MATCH (6 STAGES) -- RANGE
2:00 (Approx.) Approx. 30 Minutes after Main Match
Blue Eyed Drifter's Fun and Games & Man-on-Man.
All are welcome! -- Range
6:00 p.m. - 7:00 p.m. SOCIAL HOUR -- EAGLES CLUB
7:00 p.m. DINNER, ENTERTAINMENT & PRIZES -- EAGLES CLUB
Side Match & Wild Bunch Awards -- EAGLES CLUB

Sunday May 28th

7:15 a.m. COWBOY CHAPEL -- RANGE SHELTER
9:00 a.m. MAIN MATCH (6 STAGES) -- RANGE
2:30 p.m. (approx.) Main Match Awards -- Club House



High Noon at Tusco 2023 Date Change

2023 High Noon at Tusco – September 29th, 30th, and October 1st

We have made the decision to change the dates of High Noon at Tusco 2023. Previously the dates were set for October 6th, 7th, and 8th, 2023. It was brought to my attention that the SASS National Championships, “Land Run” starts on October 7th with the opening ceremonies on Wednesday October 11th.

About 32% of our recent past attendees at High Noon will be shooting at the National Championships in Oklahoma. In an effort to help with travel plans for Land Run and to make it possible for those shooters to attend High Noon at Tusco, we have decided to move our match up one week to Friday, September 29th, Saturday September 30th, and Sunday October 1st. With there being five weekends in September this move was possible. The Tusco Rifle Club was very accommodating for us to make this move. This change is being made for this year only..right now.

I apologize if this causes any inconvenience with scheduling. We decided this was in the best interest of our shooters and for High Noon at Tusco.

Thank you for understanding.

Buckaroo Bubba

2023 High Noon at Tusco – September 29th, 30th, and October 1st.



Prairie Dawg's Old West Chronicles

A Compendium of Useful Information

May, 2023

Westerns, in Film, Radio, and Television -- Part 2

Silent Westerns:

The Western was among the first film genres, growing in status alongside the development of Hollywood's studio production system. There were only a few great silent Westerns, although the best ones established some of the archetypes that are part of the genre even today. The earliest Westerns are silent films, without the sound of gunfire, horse's hoofbeats, and the cattle trail, but are gems of American history. A few of the earliest Western-like films were two shorts from Thomas Edison's Manufacturing Company:

- the less-than 1-minute-long ***Cripple Creek*** Bar Room Scene (1899), with its prototypical western bar-room scene, and a barmaid played by a man.
- ***Poker at Dawson City*** (1899), which is set during the Alaska Gold Rush, and is about a crooked poker game with flagrant cheating that led to a fight.

But the first "real movie" or commercially narrative film that gave birth to the genre was Edwin S. Porter's pioneering Western, ***The Great Train Robbery*** (1903). Porter, named "the father of the story film", was responsible for the one-reel, 10-minute long film, shot, curiously, on the East Coast, rather than the Western setting of Wyoming. The first Westerns were shot, until 1906, on the East Coast. Porter had also directed and filmed Edison's short publicity Western-themed film ***A Romance of the Rail*** (1903).

Almost all the essential elements or conventions of typical Westerns were included:

- good guys vs. bad guys
- a robbery or wrong-doing
- a chase or pursuit
- and a final showdown
- all in a natural setting

The film ended with a stunning close-up of a gunman (Justus Barnes) firing directly into the camera - and audience.

Barnes points his pistol at the camera and slowly fires all six shots at the viewer.

The *Great Train Robbery* became one of the most successful and best-known commercial films of the early silent era.

Edwin S. Porter's film was a milestone in film-making for its storyboarding of the script, the



first use of title cards, and a panning shot, and for its cross-cutting editing techniques.



One of its stars with multiple roles, Gilbert "Broncho Billy" Anderson, became famous as the first western film hero - the genre's first cowboy.

His Broncho Billy films, starting in 1910 with *Broncho Billy's Redemption*, portrayed the original good-bad man, the outlaw with a bit of humanity who does the right thing when the chips are down.

A search on the internet can bring up more than a dozen Broncho Billy titles.

His only surviving feature film is *The Son of a Gun* (1918).

As in other genres, westerns quickly became character-driven and stars began to be developed.

Porter's other film in the same year was a non-Western, *Life of An American Fireman* (1903) featuring more overlapping action and cross-cut editing, and a last-minute rescue of a mother and child in a burning building.

And Edison's *A Race for Millions* (1907) also featured typical Western plot elements - a high-noon shootout, and claim-jumping.

In fact, a number of major film studios were making Westerns as early as 1907, and by the end of the first decade of the century, about twenty percent of all of Hollywood's films were Westerns.

The American Mutoscope and Biograph Co. claimed to have made the first Western one year before Porter's *The Great Train Robbery* (1903). A few early Westerns copyrighted by

Biograph were the 21-minute-long *Kit Carson* (1903) and the 15-minute *The Pioneers* (1903). The first Western produced in the West was Biograph's *A California Hold Up* (1906). It is interesting to note that the first sagebrush sagas were either shot on soundstages or made on the East Coast, until the wide expanse of the West opened up for on-location shoots.

D. W. Griffith dabbled in silent westerns at Biograph Studios between 1908 and 1913, producing such pictures as:

- *In Old California* (1910), Griffith's first Western-filmed Western, followed by *The Twisted Trail* (1910) with Mary Pickford
- *The Last Drop of Water* (1911), with the Western's first characteristic scenes of a wagon train siege and a cavalry rescue
- the innovatively-filmed *Fighting Blood* (1911) about conflict between white settlers and Sioux Indians in the Dakota territory of 1899
- Griffith's last major Biograph Western filmed in Southern California, titled *The Battle of Elderbush Gulch* (1914), a two-reel pre-cursor to his most (in)famous landmark film, *Birth of a Nation* (1915), with Lillian Gish and Mae Marsh



The first feature-length Western was Lawrence B. McGill's six-reel *Arizona* (1913). The first film to feature an all-Native American cast was *Hiawatha* (1913), made by the Colonial Motion Picture Corporation, and based on Longfellow's poem.

Young Cecil B. De Mille's first motion picture was a Western, *The Squaw Man* (1914), usually credited as the first feature filmed entirely in Hollywood. De Mille remade the film in 1918 and 1931. Even in the early days of the film industry, some real-life cowboys and legendary Western figures appeared in films:

- Wyatt Earp in *The Half-Breed* (1919)
- Buffalo Bill Cody in *The Adventures of Buffalo Bill* (1917)
- Thomas Ince (1882-1924), known for inventing the studio system, was the first studio executive who embraced the Western in the teen years. He arrived in California in 1911, where he produced detailed scripts with new situations and characters for a vast number of classic Westerns. In 1912, his Bison Company production studios (known as Inceville) purchased the Miller Brothers 101 Ranch and the Wild West Show to use their

props and performers for his assembly-line, mass-produced films. In the early 1910s, famed director John Ford's older brother Francis was directing and starring in Westerns in California for producer Ince, before joining Universal and Carl Laemmle in 1913.

Ince was responsible for discovering and bringing Shakespearean actor William S. Hart (1870-1946) to prominent stardom by signing him for his New York Motion Picture Company. Hart served as both actor and director after moving to Hollywood, and was often portrayed as a "good bad man" on the screen. The 1910s also saw the birth of the feature film as we know it, running an hour or more. The Western star that made the most of this longer format was William S. Hart, starting with ***The Bargain*** (1914). It was the first feature film starring Hart, who would go on to become the most popular Western actor of the silent film era. Although an easterner, he was so enamored of the West that he bought a ranch, which is now a Los Angeles County regional park with a museum, located in Newhall, California, the oldest and southernmost community in Santa Clarita. He emerged as one of the greatest Western heroes in the mid-1910s, until the release of his last film in 1925:

Tumbleweeds - 1925

The Disciple (1915)

The Taking of Jim McLane (1915)

Devil's Double (1916)

Hell's Hinges (1916)

The Return of Draw Egan (1916)

Truthful Tulliver (1916)

The Narrow Trail (1917), Hart's first feature production for Paramount

Branding Broadway (1918), set in modern-day New York City!

Riddle Gawne (1918)

Breed of Men (1919)

The Money Corral (1919)

Sand (1920), reportedly President Woodrow Wilson's favorite Hart film

The Testing Block (1920)

The Toll Gate (1920), Hart's first film with his own production company

The Three Word Brand (1921), with Hart playing three roles

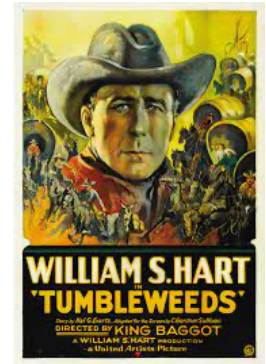
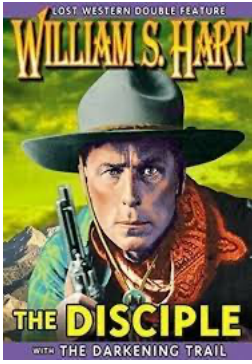
White Oak (1921)

Travelin' On (1922)

Wild Bill Hickok (1923)

Singer Jim McKee (1924)

Tumbleweeds (1925), Hart's best-known and greatest Western, by director King Baggot and from United Artists - about the Cherokee Strip (Oklahoma) Gold Rush; the film's title referred to a breed of roaming cowboys.



The 1920s may be considered the golden age of the silent-film era, but according to David Kiehn, historian of the Niles Essanay Film Museum in Fremont, California, the decade before is when filmmakers established a solid foundation.

“The 1910s was dominated by the one-reeler, films 15 minutes long, that often told an elaborate story in an amazingly short time,” Kiehn says. “This was also the time when movie stars became known by name.”

Western star, Harry Carey Sr., had a ranch nearby to William S. Hart. His ranch is now a community park, in Newhall. He gave a youngster, John Ford, the chance to direct his features. Some of their collaborations include *Straight Shooting* (1917), *Bucking Broadway* (1917), and *Hell Bent* (1918). Harry’s son, Harry Carey Jr., became a prominent actor in his own right, appearing in more than 90 films, including some John Ford Westerns, like *She Wore a Yellow Ribbon* (1949), *The Searchers* (1956), and *Cheyenne Autumn* (1964).

His wife, Olive Carey was an actress as well. She appeared in more than 50 films and television shows from 1913-1966, mostly westerns, including *The Searchers*, and *Gunfight at the O. K. Corral*, often playing tough tomboy parts.

Tom Mix made short films with the Selig Polyscope Company in the 1910s, but he came to the forefront after signing with Fox Films to make features. Fox was particularly bad at preserving their silent films, and only one of Mix’s 1910s features, *Ace High*, survives. A few of his Selig one-reelers can still be found, such as *Sage Brush Tom* (1915), *An Arizona Wooing* (1915), and *Local Color* (1916).

Early westerns provided theater owners with second features and steady work for a countless stable of actors. During the silent-film period of Westerns, the teens and 20s, and into the 30s, the elderly William S. Hart was soon replaced by other more glamorous, swaggering, and action-oriented western stars of the primitive B-films:

Gilbert "Broncho Billy" Anderson, 1880-1971 :

Made over 400 Westerns

Honored 1998 with his image on a U.S. postage stamp

Inducted into the Western Performers Hall of Fame at the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma.

Annual "Broncho Billy Silent Film Festival" in Fremont, California

Has a star on the Hollywood Walk of Fame at 1651 Vine Street in Hollywood, California.

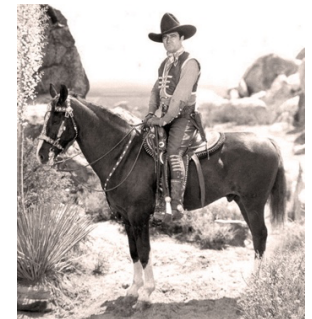
A Chicago Park District park, not far from the site of the Chicago Essanay Studio lot, was named Broncho Billy Park in his honor.



Tom Mix, 1880-1940, was a prototypical Western action hero with a wholesome screen persona, fancy cowboy outfits, and his horse "Tony the Wonder Horse".

He was a prominent star for Fox films, and he often produced and directed his own films.

He was known as the first Western superstar, appearing in almost 300 Westerns, all but 9 of which were silent films.



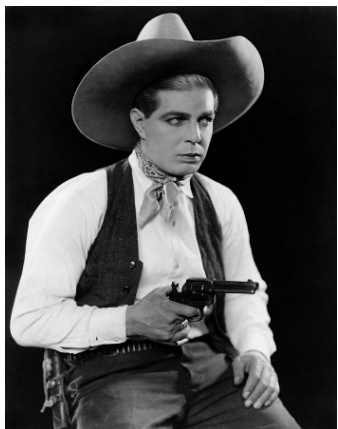
Harry Carey, 1878-1948, was a silent film star, and later, a B-movie cowboy and A-list character actor.

Born in the Bronx, NY, Harry Carey was a self-made Westerner.

Carey was the lead in twenty-four John Ford silent films.

Harry Carey was an early film "superstar", making movies from 1910, until his death in 1947.

He is the father of Harry Carey Jr. -- affectionately known as Dobie. The only film they made together was Red River (1948), although they share no scenes together. The elder Carey died before the film was released.



Hoot Gibson, 1892-1962, was a rodeo champion, film actor, film director, and producer. While acting and stunt work began as a sideline to Gibson's focus on rodeo, he successfully transitioned from silent films to become a leading performer in Hollywood's growing cowboy film industry.

During the period between World War I and World War II, he was second only to cowboy film legend Tom Mix as a box office draw. He has a star on the Hollywood Walk of Fame and was inducted into the Western Performers Hall of Fame at the National Cowboy & Western Heritage Museum.



Buck Jones, 1891-1942, was known for his work in popular Western movies. In his early film appearances, he was credited as Charles Jones.

While working for Fox as a stuntman, William Fox decided to use him as a backup to Tom Mix. This led to his first starring role, *The Last Straw*, released in 1920.

Buck Jones also starred in *Hoofbeats*, a syndicated 15-minute radio program. The 39 episodes could be broadcast daily, weekly, or multiple times a week by individual radio stations. The stories were narrated by "the Old Wrangler" and told the adventures of Buck Jones and his horse Silver.



Bob Steele, 1904-1988, made many movies from 1919 to 1974. In the late 1920s, 1930s and 1940s he starred in B-Westerns for almost every minor film studio, including Monogram, Supreme, Tiffany, Syndicate, Republic, and Producers Releasing Corporation (PRC), including the initial films of their "Billy the Kid" series. In cowboy movies shown on TV in the 1940s he played a dashing, but short cowboy replete with eye-make-up and lipstick. In the 1940s, Steele's career as a cowboy hero was on the decline, although he still had leading roles in Westerns as late as 1946 in films such as *Ambush Trail* (1946). Steele is said to have been the inspiration for the character "Cowboy Bob" in the Dennis The Menace comic strip.



Tim McCoy 1891 – 1978, is most noted for his roles in B-Western films, and as an expert in American Indian Life.

He was a star in Hollywood Western films from 1925 to 1965.

In addition, in 1936, Tim McCoy took a break from Hollywood, to tour with the Ringling Brothers circus, and host his own Wild West Show.

In addition, McCoy hosted a TV show in 1952, co-hosted by actor Iron Eyes Cody, providing authentic history lessons on the Old West and showed his old western movies.

As a popular cowboy film star, he appeared on the front of a Wheaties cereal box.



Ken Maynard, 1895 –1973), was mostly active from the 1920s to the 1940s and considered one of the biggest Western stars in Hollywood. He first appeared in silent motion pictures in 1923 as a stuntman or supporting actor. In 1924, he began working in western features, where his horsemanship and rugged good looks made him a cowboy star. Maynard's silent features showcased his daredevil riding, photographed fairly close so audiences could see that Maynard was doing his own stunts with his white stallion "Tarzan." The action scenes were so spectacular that they were often reused in films of the 1930s.



Tim Holt, 1919 – 1973, was a popular Western star during the 1940s and early 1950s, appearing in forty-six B-Westerns released by RKO Pictures.

Holt usually played a cowboy who had one or two friends, who occasionally sang. From 1940–42 he made 18 Westerns. His career spanned more than four decades, and he played a cowboy, a Treasury agent, a Texas Ranger, or a number of other occupations. Holt had a charming personality on the screen, which made him one of the top western stars from 1940 to 1943.



George O'Brien, 1899 – 1985, was popular during the silent film era and into the sound film era of the 1930s. He spent the 1920s as an extremely popular leading man in films, often starring in action and adventure roles with popular actresses of the era. With the advent of sound, O'Brien displayed a strong, confident voice and remained a leading star of westerns and outdoor adventures. In 1938, he signed with RKO Radio Pictures to headline a western series; O'Brien (often atop his horse Mike) was well received and was ranked consistently among the top 10 cowboy stars. Following WWII, O'Brien took featured parts in films directed by John Ford, including *Fort Apache*, *She Wore a Yellow Ribbon*, and *Cheyenne Autumn*.



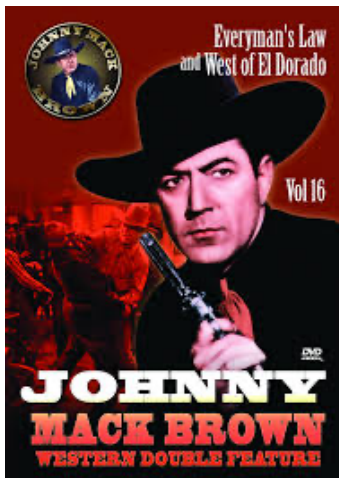
Wild Bill Elliott, 1904 –1965 specialized in playing the rugged heroes of B Westerns, particularly the Red Ryder series of films. He began to be noticed in some minor B Westerns, and in 1938, was offered the title role in a serial, *The Great Adventures of Wild Bill Hickok*. The serial was so successful, and Elliott so personable, that Columbia promoted him to starring in his own series of Western features, replacing Columbia's number-two cowboy star, Robert "Tex" Allen. Within two years, he was among the Motion Picture Herald's top-10 Western stars, where he would remain for the next 15 years. He continued making B Westerns into the early 1950s.



He also had his own radio show during the late 1940s.

Charles Starrett, 1903 – 1986, was best known for his Durango Kid westerns. Starrett still holds the record for starring in the longest series of theatrical features, 131 westerns, all produced by Columbia Pictures. Starrett became Columbia's number-one cowboy star. He cast an appealing figure with his tall stature (6' 2"), strong jawline, confident voice, and air of quiet authority.

Starrett had two prominent sidekicks -- Dub Taylor (until 1946), and Smiley Burnette, who had been a very popular sidekick to Gene Autry. The Durango Kid films combined vigorous action sequences--often with spectacular stunts--and western music.



John Mack Brown, 1904-1974, was a college football player and film actor who starred mainly in Western films.

He appeared in minor roles until 1930 when he was cast as the star in the Western *Billy the Kid*. Brown went on to make several more top-flight movies, and was being groomed by MGM as a leading man until Clark Gable replaced him in 1931's *Laughing Sinners*. Rechristened "Johnny Mack Brown", he made low-budget westerns for independent producers. Eventually he became one of the screen's top B-movie cowboys, with Fuzzy Knight as his comic sidekick. He starred in more than 60 westerns over the next 10 years, including a 20-movie series playing "Nevada Jack McKenzie".

Altogether, Brown appeared in more than 160 movies between 1927 and 1966, as well as a smattering of television shows, in a career spanning almost 40 years.

Westerns were among the slowest of the film genres to mature, although with the coming of sound, they achieved fuller development. From the early 1920s, many westerns were unsophisticated, inexpensively-made, low quality, action-packed B-pictures from Poverty Row studios, predominantly Republic Studios.

In those days, Western films were filled with familiar stock footage, often the bottom half of a double bill, in both feature-length and Saturday-matinee serial formats, although some of the early 40's westerns were A-budget films regarding social issues, such as *The Ox-Bow Incident* (1943). The first feature-length color western was the Zane Grey horse opera from Famous Players-Lasky, *Wanderer of the Wasteland* (1924).

The Covered Wagon (1923), the first big-scale epic film of the silent era was also a Western. James Cruze's landmark and highly successful film was an expensive effort which cost \$800,000, yet brought \$4 million at the box-office. This feature-length Western from Paramount featured the historical drama of a Westward-moving wagon train in the mid-1800s. The wagon train encountered harsh environmental and weather conditions (a river crossing and

prairie fire), and of course, hostile Indians. Hollywood was encouraged to produce many more Westerns in subsequent years.

Its success led to another silent Western tale about the construction of the Union and Central Pacific Railroads -- famed Western director John Ford's silent classic epic ***The Iron Horse*** (1924) for Fox films -- his 50th film. Many of the genre's greatest directors, such as John Ford, developed their craft and scored their first hits with Westerns. ***The Iron Horse*** was shot almost entirely on location in the Nevada desert, and used real-life, original props, such as Wild Bill Hickok's vest-pocket Colt Deringer revolver.

One of Paramount's last silent Westerns was director Victor Schertzinger's tale of culture clash titled ***Redskin*** (1929). This was a well-intentioned follow-up to the earlier epic western, ***The Vanishing American*** (1925), directed George Seitz. It was partially shot in two-strip Technicolor, with white actor Richard Dix, again in the role of college-educated Navajo Indian Wing Foot. Although the casting was such, it was the last Hollywood feature for two decades to take a sympathetic look into Native American culture. After another of Ford's silent epics, ***Three Bad Men*** (1926), it would be another thirteen years before Ford's next western classic, ***Stagecoach*** (1939).

The story continues in next month's newsletter -- Stay Tuned!



News & Notes

Six Stages

We shoot six stages at Tusco. A few people have told us that they drive a good distance to shoot at Tusco and would like to shoot as much as possible.

Obviously we only have room for five shooting bays. So what we do is shoot the first stage you start on twice. Consider it a warm up stage. Only five stages will be scored. You can take your best time on your first stage. If you don't want to shoot it twice you do not have to. This would provide more shooting for our shooters.

New SASS Magazine

With the new release of the SASS Quarterly Cowboy Chronicle, I once again would like to start collecting any unwanted issues of the magazine. We will use these for our promotional events, like our Tusco Long Riders' Day at Kames Sports. Please either black out or cut off your name and address or I will do it before they are passed out. Thank you!

Facebook Page

When you make a post about Tusco or share pictures on Facebook, include #TuscoLongRiders. Let everyone see what we are all about.

News & Notes

New Shooters Shoot for Free at Tusco

The Tusco Long Riders will be offering FREE SHOOTS to ALL FIRST TIME SHOOTERS AT TUSCO. This is ONLY for a shooter's first ever shoot at Tusco. (*this is only for monthly matches, excluding High Noon 3-day Shoot in October, and the Charity Shoot in November.)

Cowboy Swap Meet at Monthly Shoots

As a reminder, feel free to bring your old Cowboy Gear, Guns and Equipment to sell at our monthly shoots. It's a good opportunity to sell some of your unwanted stuff to your fellow shooters. Your items are your responsibility.

Pre-Paid Shoots

Looking for that perfect Gift for your Cowboy Friends and Family? How about a Pre-paid Shoot to a Tusco Monthly Match. They cost \$10.00 each at a shoot or they can be mailed for \$10.50. Contact Buckaroo Bubba at pittfandwr@aol.com or 330-348-5637 if you would like to purchase them.

Help Wanted at Tusco

If you are available to help set up target stands/props before our shoots it would be greatly appreciated.



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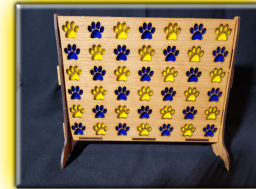
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Looking for a gift for a loved one or maybe a special treat for yourself? Look no further than Designs By Scamper. From sun catchers, to tumblers, to wall art, to games, we have you covered.

We love to personalize as well! If you are needing a special gift not seen on our website, please send us a message and we will work with you to see if we can make your vision come true!



A little bit about us



Jim & I have always wanted a family of our own. Although we love our 5 fur kids, we long for a baby. After learning we were unable to conceive a child, Jim and I decided to pursue the adoption of a newborn. Adoption costs are astronomical (anywhere from 25k to 50k or higher) and although we were able to raise some with our savings, GoFundMe page, and church donations, we are still lacking the funds needed to apply for a match. We decided to take our love of crafting and open a side business to hopefully raise some more funds for our future family. Designs By Scamper is a tribute to our pup Scamper who passed away in 2015 from cancer.

