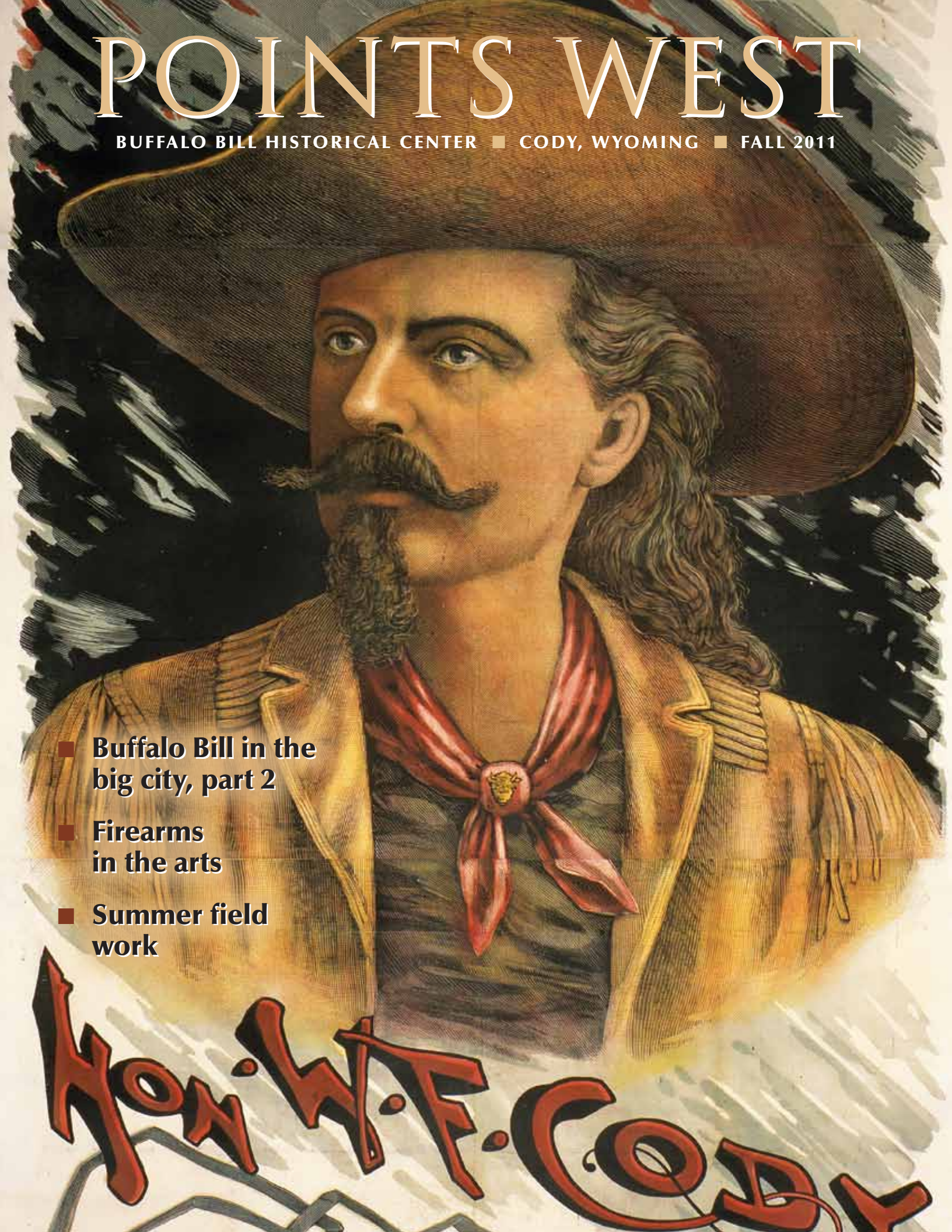


POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ FALL 2011

- 
- Buffalo Bill in the big city, part 2
 - Firearms in the arts
 - Summer field work

HON. W. F. CODY



By Bruce Eldredge
Executive Director

Something extra you will notice throughout this issue of *Points West* is the new gift icon. Our hope is that whenever you see it, you will recognize that a particular story, object, activity, or program came about due to the generosity of a donor.

The icon serves as a kind of visual cue to alert you to just how much of what we do at the Buffalo Bill Historical Center is made possible through gifts. In fact, as I read the magazine, even I was amazed to see all those “gifts”! It is wonderful to realize how committed our supporters are to preserving the Spirit of the American West for generations to come. We are so thankful for each and every donor, and each and every gift, that helps to make that happen.

I feel like the playwright Thornton Wilder who wrote, “We can only be said to be alive in those moments when our hearts are conscious of our treasures.” In this issue alone, you’ll read names like Donner, Dellenback, Olin, Prince, Buchloz, Newton, Allen, Whitney, Coe, Lovelace, and Johnston—just to name a *very* few. I remind myself that each benefactor is a treasure, and each object or program they make possible is a treasure, too.

With that, I’m excited to see more of those “gifts” popping up in upcoming issues of *Points West*! This is especially true as the reinstallation of the Buffalo Bill Museum gets underway next month, and some of the best of our collection makes its way to the Cheekwood Museum in Nashville, Tennessee. With these exciting projects, and many more, you can continue your long support of the Center’s efforts to preserve the Spirit of the American West. Join us today!



Even though the Buffalo Bill Museum section of the Center will be closed for reinstallation beginning in early October, many of your favorites from this collection will remain on exhibit in a separate area of the Center. **Please note: Our other galleries will be open as usual!** ■

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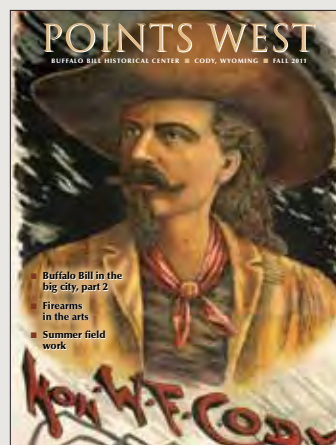
Megan Smith, School Services Coordinator

Points West is published quarterly for patrons and friends of the Buffalo Bill Historical Center. For more information, contact the editor at the address above.

The BBHC is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, its collections include: Buffalo Bill and the West he lived and loved, historic photographs and documents, firearms, natural history of the Greater Yellowstone region, Plains Indians, and masterworks of western art.

The mission of *Points West* is to deliver an engaging educational magazine primarily to our patrons and friends. *Points West* will use a multi-disciplinary strategy to connect the reader to the nature and culture of the American West, and the BBHC in particular, through exceptional images and appealing, reader-friendly stories—all in celebration of the Spirit of the American West.

About the cover:



Poster. Hon. W. F. Cody “Buffalo Bill.” The Calhoun Printing Company, Hartford, CT. Virginia Boal Hayden Acquisition Fund Purchase. 1.69.6130

CODY HIGH STYLE.

designing the west

Contents

Al and Ann Simpson are the consummate supporters of the Buffalo Bill Historical Center. Regular participants in the Center's Cody High Style Fashion Show, the "dynamic duo" never fails to draw a crowd. This year's Patrons Ball pays tribute to the Simpsons by selecting them as Honored Guests. Al retires as Chairman of the Center's Board of Trustees at the end of September. Read more on page 17.

FEATURES

- 4 **Man of the West – Man of the world – Man of will.** To millions, he was—and still is—known as "Buffalo Bill." Yet William F. Cody seldom used, and never much cared for, the nickname "Bill." To his family and close friends, he was always called "Will." By Dr. John Rumm
- 6 **Buffalo Bill in the big city, part 2.** When we arrived at the General's house we told the driver to put up the team but to be ready at the front door by eight o'clock. The evening papers were out by this time, and Mike showed them to me, and I read more of my history in them, than I ever knew that I had. By William F. "Buffalo Bill" Cody
- 10 **Unloading the six-shooter: Disassembling the glamorization and demonization of firearms in the arts.** Western heroes' shooting skills elevate them in communities that enjoy "any excitement...a gunfight might bring." But, as the smoke clears, these communities typically reject heroes who do not belong to law enforcement. By Ashley Hlebinsky
- 20 **From Buffalo, New York, to Cody, Wyoming: the story of Bronson Rumsey and his business records.** We the undersigned hereby agree that all moneys received by Bronson Rumsey as trustee for one half interest in the Cody Townsite Co. shall first be applied to the payment of water rights due the Shoshone Irrigation Co. By Jeremy Johnston
- 15 **Special Rendezvous Royale section**

DEPARTMENTS

- 18 **WAYS OF GIVING** By Wendy Schneider
- 19 **BBHC BITS AND BYTES**
News, activities, calendar, and events
- 24 **IN OUR BACKYARD: YELLOWSTONE**
Report from the field: golden eagles, sagebrush country, and the Spirit of the American West. We arrived at the nest on a beautiful and calm morning to find the chick up and about with one of the adults in the nest. On this day of observation we learned a very important lesson in pronghorn parenting: Never try to conceal your fawn in sagebrush three hundred yards from an active golden eagle nest. By Dr. Charles R. Preston
- 28 **TREASURES FROM OUR WEST**
This month's look at our collections
- 30 **BETWEEN THE BOOKENDS**
Shooting from the Lip: The Life of Senator Al Simpson
By Donald Loren Hardy
Review: University of Oklahoma Press excerpt
- 31 **A THOUSAND WORDS**

Thank you donors!



Throughout this issue of Points West, there are a number of gift icons. Each one represents a donor or donors who have made the event, program, or acquisition possible.

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Magazine of the Buffalo Bill Historical
Center • Cody, Wyoming

Man of the West, Man of the World

MAN OF WILL

By Dr. John C. Rumm

Curator Dr. John Rumm has thought long and hard about what he personally hopes to portray about William F. Cody in the “new” Buffalo Bill Museum, scheduled to officially open on July 4, 2012. He will tell you that there’s a marked difference between the person of William F. Cody and the persona of Buffalo Bill, and it’s possible that readers may know one but not the other. To explain further, Rumm writes:

“I am American enough to think that we can do almost anything if we once make up our minds that it has to be done.”

**William F. Cody
newspaper interview, 1899**

To millions, he was—and still is—known as “Buffalo Bill.” Yet William F. Cody seldom used, and never much cared for, the nickname “Bill.” To his family and close friends, he was always called “Will.”

“Will,” as in purpose. Determination. Resolve.

“Will” as in “I will.”

Cody made this his personal mantra. Asked in 1912, “if all the boys in America were in session, and you [could] telegraph a few words of advice” to them, his reply was characteristically simple and direct: “I can and I will.”

I can and I will.

For Cody, the “Man of the West” who became, almost improbably, the “Man of the World,” no other phrase more aptly summarized his life’s

journey or the character that carried him through it.

Left fatherless at age 11, Cody began working at frontier occupations to support his mother and sisters. By age 21, he was famed as a guide. Hired to furnish buffalo meat to railroad laborers, he was hailed as “Buffalo Bill” for his abilities. Respected for his in-depth knowledge of the plains and prairies, he became one of the Army’s most valued scouts. They saw him as a man of character—dependable, reliable, and worthy of their trust.

When they needed someone who could, Cody did.

I can and I will.

But the West remained the limit of Cody’s horizon...that is, until he met a writer with the pen-name Ned Buntline—a man who would turn Cody’s life upside down.

“Buffalo Bill” went from being a nickname to becoming a “character” whose exploits were celebrated and displayed, on stage and in the pages of a growing number of popular stories. Some of his exploits had a grain of truth at their core. Others, however, were invented wholesale in an effort to fashion a new icon of the American frontier—an amalgam of the likes of Daniel Boone, Davy Crockett, Natty Bumpo, Paul Bunyan, and even Johnny Appleseed.

The result was that within a few years, “Buffalo Bill” became a household name, both in this country and abroad. And, as Buffalo Bill’s fame spread, William F. Cody was vaulted from near-obscurity to become, under

that persona, the first true “celebrity” of modern times.

“I’m no scout now,” Cody declared in 1873. “I’m a first-class star!” The meteoric rise of Buffalo Bill fueled Cody’s ambitions as nothing else had. By the early 1880s, wealthier than he had ever imagined, Cody felt “stimulated to greater exertion” and desirous of “increas[ing] my ambition for public favor.”

I can and I will.

Cody looked for new horizons to conquer—and conquer he did. Premiering in 1883, Cody’s innovative traveling entertainment spectacle, Buffalo Bill’s Wild West, succeeded brilliantly. For three decades, as its marquee star, impresario, and director, Cody toured with his show throughout North America and Europe, appearing before millions of people from all walks of life.

And, as he did, he was no longer a “Man of the West”: William F. Cody was now a “Man of the World.”

I can and I will.

As “Buffalo Bill,” William F. Cody would forever change how people viewed the American West. Yet the more the character of “Buffalo Bill” succeeded, the more Cody worried that his own character—his very identity—was fast receding.

The Old West was vanishing, and along with it, so much of what had been meaningful to him—scouting, most of all. “Scouting in the West is a thing of the past,” he noted wistfully in 1901. “It’s a lost occupation.” His

“pards”—the scouts and trackers with whom he’d been associated—were dying off, one by one.

The Old Scout knew the time was fast approaching when “Buffalo Bill” himself would become irrelevant. Even then the persona seemed less a “character” than a caricature. Take away the props, the costume, and the performances, and nothing tangible or lasting would remain of Buffalo Bill’s Wild West. And once that happened, what would Cody have to show for it? What would he have to show for his life?

I can and I will.

Increasingly, too, the demands of touring, performing, being in the public arena day in and day out—day after day, year after year—were taking their toll. His personal life was a shambles. So, too, were his finances: Time and again, he’d spread his wealth around, giving away vast sums to family members and friends, and losing millions in dubious investment schemes.

Seeking to find a renewed sense of meaning and purpose in his life, the Man of the World felt the West beckoning him—the West of his youth, the West he had come to know and love. Growing up there in his formative years, Cody viewed the West as “the young man’s opportunity.”

He was no longer a young man. Yet now, in the twilight of his life, the West still held out its promises to him, “to-day more than ever.”

I can and I will.

To the end of his days, William F. Cody would retain that eternal sense of optimism, an optimism grounded firmly in the expansive and boundless horizons of the American West.

Cody returned to the West. To hunt. To rest. To refresh his spirits. But more than anything else, Cody

went there to make a difference—to leave behind something tangible, a lasting monument that would serve generations to come. “My whole aim in life,” he asserted in 1902, “is to open this new country and settle it with happy and prosperous people, and thus leave behind a landmark of something attempted, something done.”

It all boiled down to that: *Something attempted, something done.*

I can and I will.

And, in the end, Cody did.

In a vast and arid region of northwest Wyoming, he sought and worked to realize a vision—to bring about “the sunrise of the New West, with its waving grass-fields, fenced flocks, and splendid cities, drawing upon the mountains for the water to make it fertile, and upon the whole world for men to make it rich.”

William F. Cody became, once again, a “Man of the West”—not of the “Old West” of his youth, but of the “Modern West,” still developing in our time. Yet it was not “Buffalo Bill” the

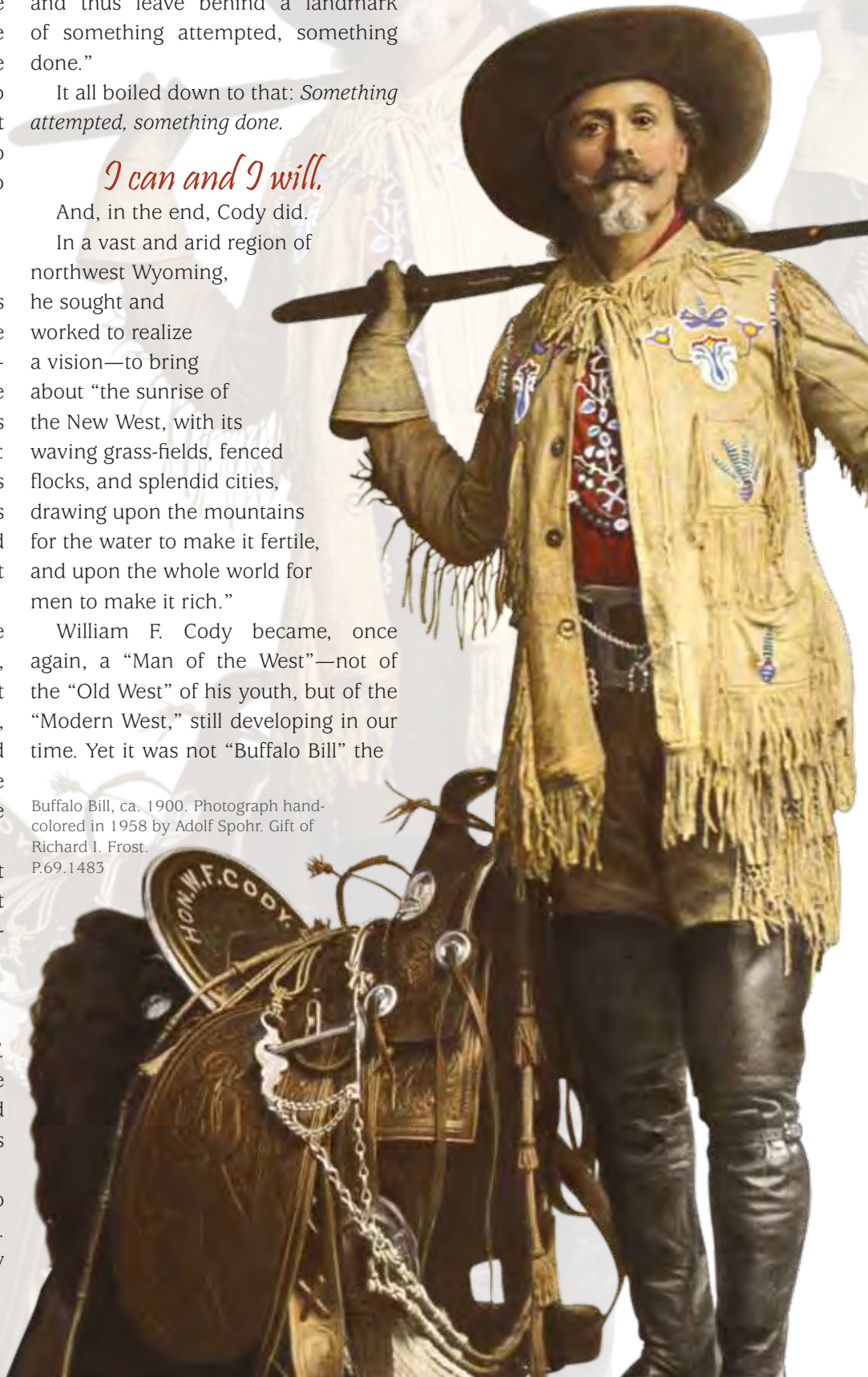
character who did this, but William F. Cody, a man of character.



I can and I will.

A Man of Will. ■

Buffalo Bill, ca. 1900. Photograph hand-colored in 1958 by Adolf Spohr. Gift of Richard I. Frost. P.69.1483



Buffalo Bill

PART TWO GOES TO THE Big City

By William F. "Buffalo Bill" Cody, 1916

In the previous issue of Points West, Dr. John C. Rumm, curator of western American history at the Buffalo Bill Historical Center, introduced us to An Autobiography of Buffalo Bill (1920), a compilation of articles in Hearst's Magazine between August 1916 and July 1917 titled "The Great West That Was: 'Buffalo Bill's' Life Story." The Center's McCracken Research Library has a stenographer's transcript of Cody's word-for-word dictation of his memoirs during the winter of 1915 - 1916, and it seems that much of what Cody dictated came from the articles as they appeared in Hearst's Magazine.

In the previous selection from his dictated narrative, Cody tells about his much-coveted gift from the Grand Duke Alexis of Russia, a man whom he'd served as guide during a hunting trip in Kansas: an overcoat with a diamond and ruby buffalo head pin. Cody has now arrived in Chicago for a visit with General Phil Sheridan, who had also hunted with the Duke.

We went down and got into the ambulance [hired car, taxi] and Mike [General Sheridan's brother] told

the driver to drive over to Chapin & Gore's. I had no idea what that meant, but when the ambulance stopped and we got out and went in, I recognized something very familiar: bar-keepers, and all sort of bottles setting up on the shelves. Mike said, "Bill what will you have?" I said, "Have them to build us a cocktail. I want to see if these Chicago bar-keepers can make a prettier cocktail than we can out on the prairie." Well, it was so good, that I would just like

to have another one or two of them. By this time quite a large crowd had collected around us, quite a number of reporters, as the morning papers had stated that morning that Buffalo Bill, Sheridan's great scout, was to arrive in Chicago that day. I was also introduced to Messrs. Chapin & Gore, the proprietors, who told me that as long as I was in the city, that everything was free at that establishment for me.

Colonel Mike said, "Come on



The Royal Hunting Party, 1872, included notables General Phil Sheridan (third from left, middle row), Grand Duke Alexis to Sheridan's left, General G.A. Custer (end of middle row), and Colonel M.V. Sheridan, (front row, right). Photo was taken by J. Lee Knight at Topeka, Kansas, and is believed to be the only one captured of the group. Vincent Mercaldo Collection. P.71.552.1

Bill, we have got to get up to the house.” Presently, the ambulance stopped in the front of a nice-looking residence, and the Colonel and I got out and the Colonel told the driver to go back after the General. Mike took me into the house and everything was so swell, that I was hardly afraid to step for fear that I would knock over a million dollars’ worth of furniture. Mike showed me upstairs to my room and showed me the bathroom, and the beds, showed me how the water worked, as Mike knew that I for once in my life [was] off my range.

We walked back down stairs, and went down in the parlor and he went about the house doing something and left me there alone. I was smoking a fifty cent cigar, as he told me that I could smoke, that they were keeping bachelor quarters and smoked all over the house. Shortly I had an occasion to spit and looked all around the room for a spittoon and not finding any I just swallowed my spit. When the Colonel came in I asked him if they didn’t keep any spittoons around here, and he said of course they do, and he pointed to the vases about three feet high they looked to me, beautifully ornamented. I told him that I had noticed them, but I couldn’t dare spit in one of them for a thousand dollars.

By this time the General drove up in his ambulance, and the servant opened the door, and in came the world’s greatest cavalry-man. He said, “Mike, lunch ready?” “Yes,” answered Mike. We went right into the dining room and there we found a toddy at each one of our plates, which the General said, “Take hold, Bill, we will have a drink, just as if we were out on the prairie.” At luncheon he told Mike that he was to bring Bill that night to the Riverside Hotel, and have him fixed up as fine as he possibly could, as some of the finest ladies of Chicago will be at the ball to meet him. The General said, “I will have the ambulance take me down to my headquarters and I will send it back to you.”

• • • • •

Soon as the General left, Mike said, “Bill, have you got your evening suit with you?”

I said, “Evening what?”

“Why, your evening dress.”

I said, “One of those [claw] hammer coats, and a vest, and et cetera?”

He said, “Yes.”

I says to him, “You know very well that I have never had one in my life.”

He said, “You heard what the General said. I must bring you to the ball, and you must be fixed up in fine style. As soon as the ambulance comes back, we will go down to Marshall Field’s, and see if we can’t dig up one for you.”

• • • • •

So we started down the city in the ambulance, and we stopped at a great big store. Mike went off and interviewed somebody, I don’t know who, and a young fellow come up to me and told me to follow him. I followed him and found Mike in a clothing department of some kind and he took me into a small room, and Mike said, “Get off your clothes here. I want you to try these on.”

Finally they had me in a claw-hammer suit, they had white shirts laid out for me, neckties, and et cetera. Mike told them to wrap them up, and I asked

“I was hardly afraid to step for fear that I would knock over a million dollars’ worth of furniture.”

“Shortly I had an occasion to spit and looked all around the room for a spittoon and not finding any I just swallowed my spit.”

Buffalo Bill

PART ONE GOES TO THE Big City

him what the bill was, and I said, "Hold on, here, you can't pay for these clothes, I have got money to burn." And so I insisted on paying for them, and somebody followed on up with the clothes and I told him to put them in the ambulance.

When we were getting in, [Mike] said, "How would you like to hit Chapin and Gore's again?"

I had kind of forgotten the name and I asked him if he meant that place where the cocktails were free, and he says yes, and I told him to tell the driver to "pound them on the back," for that was the only place [that] looked familiar to me since I struck the town. We found Messrs. Chapin & Gore in, and a whole lot of Chinese gentlemen, and I was introduced to about a hundred, and we had three or four cocktails.

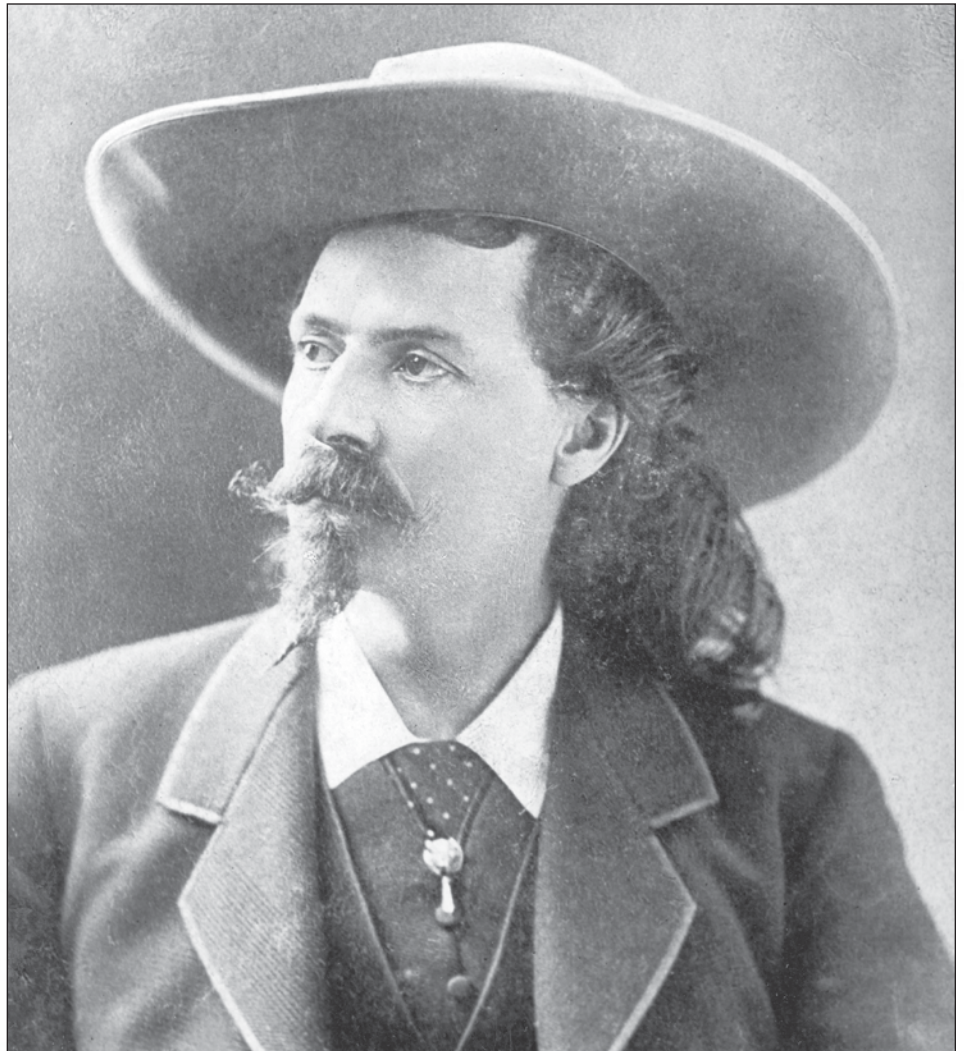
Mike said, "Now we will go home, because we've got quite a job ahead of us getting you harnessed up for the ball."

When we arrived at the General's house we told the driver to put up the team but to be ready at the front door by eight o'clock. The evening papers were out by this time, and Mike showed them to me, and I read more of my history in them, than I ever knew that I had.

• • • •

Mike said, "I've ordered an early dinner, and after the General's valet will help to dress you."

When he finally got me dressed, white kid gloves and all, I looked in a large mirror and I was a sight. It was the days of tight-legged pants, and I said to the fellow who was dressing me, "Can I ever bend my knees in



William F. Cody, ca. 1876. Note the buffalo head pin from the Grand Duke Alexis. After he received it, he wore it often. P.6.134

these pants?"

He said, "Why certainly sir, certainly sir, bend your knees."

"I am afraid to, if I ever bend my knees I'll bust these breeches wide open," I says. "Am I supposed to close my hands with these kid gloves?"

He said, "Certainly, sir, certainly sir."

"Well, I may take chances on it, I don't know."

At this time Mike came up to see how we were getting along. I was wearing very long dark brown hair at the time and Mike laughed. "Well, Mike, this is no laughing matter, for I want you to know that I am not hankering after this fight," I says. "Hadn't we better go down to a barber and have this hair cut off?"

He said, "No, not in a hundred years."

"Well," I said, "You're the boss, what's the next move?"

"We have forgotten one thing," said he. I asked him what that was. "You should have a silk hat," said he.

"A stove pipe hat," said I. He said yes. I said, "Why, if I ever went down the street with a stove-pipe on some fellow would shoot it off before I got a block, and I have forgotten to bring my guns along with me."

He said, "Come on." We went down stairs, and one of the servants [was] standing there with my coat. He helped me on with it, and handed me my Stetson hat. ■

• • • •

In part three, Cody arrives at Riverside Hotel for the ball. Read all about it in the winter issue of Points West.

The Buffalo Bill Society wants You!

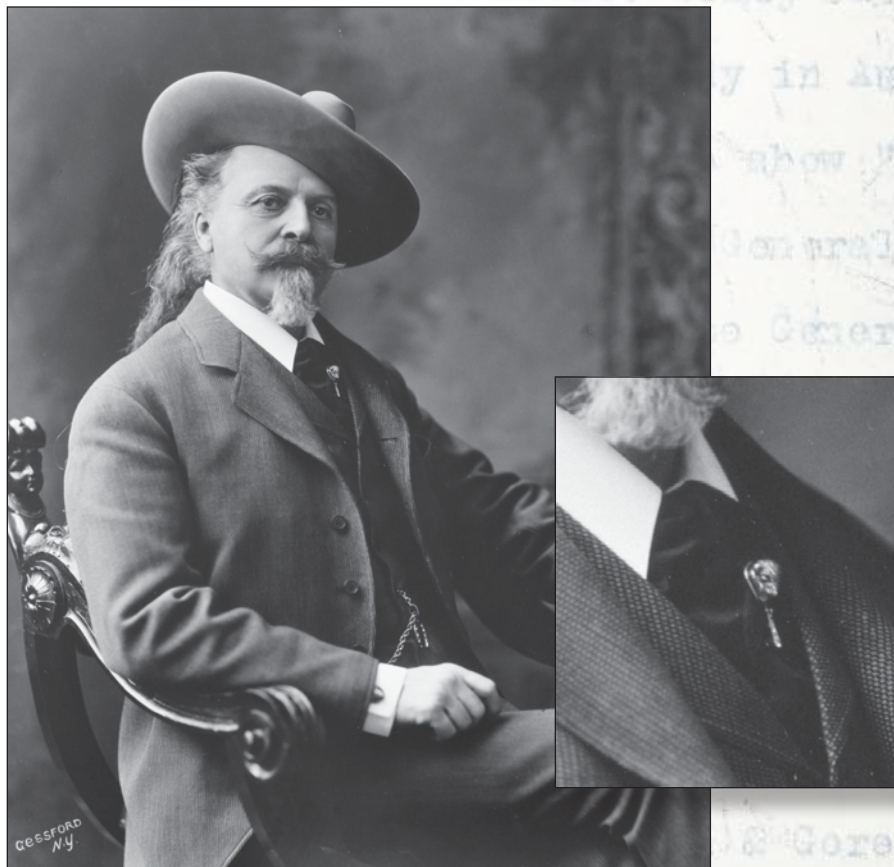
Take a close look at William F. “Buffalo Bill” Cody. That diamond-studded buffalo head stick pin he’s wearing was a gift of gratitude from the Grand Duke Alexis of Russia in 1872. In the same way, the Buffalo Bill Historical Center is making a replica of the pin available to its supporters as a way of saying “thanks.”

A new giving society, the *Buffalo Bill Society*, is a recognition group for those who contribute \$5,000 or more annually to support the mission of the Historical Center. As these generous donors give each year, they truly share the commitment to promoting and preserving the Spirit of the American West that is the hallmark of the Center.

Members of the Buffalo Bill Society recognize the important role that philanthropic support plays in connecting people with the Spirit of the American West. Through their leadership in giving, they help the Center weave the varied threads of the western experience—history and myth, art and Native culture, firearms and Yellowstone natural history—into the rich panorama that is the American West.

Members of the Buffalo Bill Society share the satisfaction and pride of supporting a world-class museum that brings together many perspectives of the American West to provide experiences that educate and inspire, as well as expand the knowledge of the American West and its importance in the story of the nation.

In gratitude to those who make contributions totaling \$5,000 or more during a calendar year, the Buffalo Bill Historical Center offers the following:



William F. Cody ca. 1889. Photographer, Joseph G. Gessford, New York. Mary Jester Allen Collection. P.69.770

- Unlimited admission to the Center, including family members and guests.
- Subscription to quarterly magazine *Points West*.
- Discounts in the Museum Store, on educational programs, and reproduction prints.
- Twelve months admission to the various museums of the Museums West Consortium (www.museumswest.org).
- Advanced registration for selected special events and programs.
- Periodic updates from the Executive Director.
- Recognition in publications and on the Annual Giving Donor Wall.
- Custom gallery tours with docents or volunteers.
- Invitation to lunch with the Board of Trustees in September followed by a special presentation by the Center’s leadership.
- An exclusive buffalo head pin designed by Dr. James M. Ciaravella Jr. that replicates the buffalo head stick pin which the Grand Duke Alexis of Russia gave to William F. “Buffalo Bill” Cody in 1872.

To learn more about how you can share in the mission of the Buffalo Bill Historical Center, contact Director of Institutional Advancement Wendy Schneider at wendys@bbhc.org or 307.578.4013. ■

UNLOADING THE SIX-SHOOTER

Disassembling the glamorization & demonization of firearms in the arts

By Ashley Hlebinsky

Imagine a scene from the Old West in Dodge City, Kansas: Two men face each other in a showdown in which only the one with a quicker Colt Peacemaker will survive. The tension from this scene leads to excitement.

Now imagine a theatre stage: One man dreams of a future, while another raises a Luger and with trembling hand, pulls the trigger. The tragedy in this scene is palpable.

These scenes—the first from the opening of the popular CBS television series *Gunsmoke* and the second from the stage adaptation of John Steinbeck's *Of Mice and Men*—are examples of the dissonance between the effects loaded firearms have on audiences of western cinema as opposed to those of dramatic theatre. The six different ways that firearms are portrayed shape audience perceptions and produce loaded emotions. To understand these feelings, let's load that single action six-shooter and fire the rounds that shape audience perceptions.

ROUND 1: The firepower effect

Round 1 is chambered and fired with a "bang," startling audiences unaccustomed to gunfire.

Those in western cinema, as well

as dramatic theatre, are totally aware of this "firepower effect" and introduce firearms in diverse ways to manipulate audiences.

Westerns, since their inception following Buffalo Bill's Wild West, have used firearm desensitization to acclimate audiences to gunfire so that they won't recoil from the experience. Many western films and television series like *Gunsmoke* use firearms early and continuously in order to induce the Freudian concept of repetition compulsion. This is a subconscious act of replaying a traumatic event in order to cope with it. Frontier plays—a branch of melodramatic theatre popular in the 1830s and 1840s that depicted the American West—follow this pattern.

Frontier and modern plays like Robert Schenkkan's *Kentucky Cycle* (1992) bridge the gap between westerns and theatre while other forms of dramatic theatre disagree with the use of firearms desensitization. Dramatic plays typically introduce firearms through the use of the literary device, "Chekhov's Gun," that is, the introduction of a prop early in the performance to foreshadow later events. For example, Steinbeck references a Luger early in *Of Mice and Men* to foreshadow its reappearance at the end of the story. Some theatres

also provide gunfire warning notices in their lobbies prior to performances. These notices have the power both to warn and keep an audience "on edge throughout" the play according to England's newspaper *The Guardian*, 2011.

Western cinema and dramatic theatre introduce firearms differently to establish contrasting perceptions. Throughout the plot, those actors who choose to arm themselves further develop these ideas.

ROUND 2: The man behind the gun

As Round 2 fires, villains, heroes, and troubled protagonists confront the audience.

Sometimes, in both media (western movies and theatre), villains—whether by black Stetson or disposition—are easily identifiable. Westerns depict villains as inhuman predators that "learn by the taste of wounds" (*Have Gun Will Travel*, 1970). They embody wild, animalistic imagery to diminish audience empathy. Often referred to as "animals," these villains commit crimes that do not "take any-man at all" (*Gunsmoke*, 1969). This same imagery can be seen on the stage. In Bertolt Brecht's *The Resistible Rise of Arturo Ui* (1972), mobster Arturo Ui destroys his enemies with

a hail of bullets from submachine guns. Any type of firearm though, in the hands of a villain, is considered a weapon.

Apart from their animalistic alter egos, heroes in westerns are depicted as humans with potential to become predators. All heroes possess a “cat claw” (*Have Gun*

Will Travel, 1970) or the same type of predatory animalism found in villains. Heroes possess the restraint to retract their claws until being forced to act. The actual action of pulling the trigger also sets them apart. Western heroes’ shooting skills elevate them in communities that enjoy “any excitement...a gunfight might bring” (Lenihan, 1980). But, as the smoke clears, these communities typically reject heroes who do not belong to law enforcement.

On the other hand, heroes accepted by communities can become troubled protagonists through the lure of corruption. In both Howard Hawks’s western film *Red River* (1948) and the stage adaptation of Robert Penn War-

ren’s *All the King’s Men* (1948), the initial heroes—cattle rancher

“...villains—whether by black Stetson or disposition—are easily identifiable.”

Thomas Dunson and aspiring politician Willie Stark, respectively—abuse their authority. While *Red River*’s hero realizes the error of his ways and eventually reforms, the latter hero is shot before he can do the same.

As other heroes are forced to separate from society, they can succumb to instinctual brutality. Some heroes like Billy Ringo in *The Gunbelt* (1953) trade their firearms for family in an attempt to join civilization. They become troubled, though, when they realize their violent ways will always set them apart.

In theatre, the protagonist in *Of Mice and Men* experiences the oppo-

site effect. In order to remain a part of society, he is forced to shoot a friend who has become dangerous. While their circumstances differ, all these men make the conscious choice to use firearms.

ROUND 3: Cheating the shot

Round 3 targets the many roles firearms play in both western cinema and dramatic theatre.

The role of safety is prominent in both western films and television, and in dramatic theatre. Designated firearms masters securely maintain a combination of rubber props and converted guns. Blank cartridges have been used from as early as 1914; blanks are still considered dangerous and are never fired directly at an actor—“cheating the shot” to the left or to the right. Moreover, a restricted cylinder can be used in which the chambers narrow at the end to ensure no live ammunition can be loaded.

The role of diversity in firearms choices and their accuracy is questionable. Dramatic theatre uses many types of firearms, including but not limited to Lugers (*Of Mice and Men*), Brownings (*The Resistible Rise of Ar-*



Disassembling the glamorization & demonization of firearms in the arts

turo Ui), and Smith and Wessons (*All the King's Men*). While some westerns like *Gunsmoke* periodically reference multiple firearms companies like Remington, Springfield, Smith and Wesson, and Sharps, many strictly employ Model 1873 Colt Peace-makers (.45/.44-40

caliber single action six-shooters) and Model 1873 Winchester rifles (.44-40 caliber lever action repeaters). The films *The Iron Horse* (1924) and *The Plainsman* (1937) both feature Peace-makers despite being set in the 1860s when the Colt Model 1860 Army would have been used. In an attempt to feign accuracy when screen actors are unable to achieve desired shots, they receive double action revolvers, making it easier to complete scenes which are edited to appear authentic.

The role firearms often play in dramatic theatre is the demonization

of violence as a way to intimidate. In westerns, on the other hand, firearms have played a glamorized role

“...if there’s a gun being toted in one’s vicinity, one seldom focuses elsewhere...”

since the quick-draw cowboy emerged who, within seconds, could reach into his holster, hook his thumb on the hammer, pull the trigger, release, and fire. In reality, quick draws, along with “fanning”—the process of pressing the trigger while rapidly slapping the hammer—are considered inaccurate and dangerous. While today’s sport of Cowboy Action Shooting has proved these methods possible, a 1938 firearms handbook says it best: “Leave Wild West Stunts to the Shade of the Old Bad Man—who probably never pulled them.”

The role of the mere presence of a firearm deeply impacts audiences as well due to the belief that “if there’s a gun being toted in one’s vicinity,

one seldom focuses elsewhere” (*The Guardian*). While some audience members can become so engrossed in a film that they forget it is fiction, audiences typically view the screen as a shield from actual danger. Theatre audiences do not have that separation, so the presence and sounds of firearms can be unnerving.

ROUND 4: The Big Bang Theory

Listen closely as Round 4 is chambered and experience the sound. While audiences of Buffalo Bill’s Wild West were said to be accustomed to the “ringing cheer” of the “bang bang bang,” audiences of the early days of western film and dramatic theatre were unfamiliar with it.

The transition from silent to sound films in the 1920s was difficult for audience members who were not used to sounds at the cinema. To facilitate their adjustment, western films gradually transitioned. By 1928, *The Big*



Hop and *Land of the Silver Fox* were the first westerns to experiment with sound. By the 1930s, film audiences had adjusted and cheered the “bang, bang” commotion like they had in the days of Buffalo Bill’s Wild West.

Dramatic theatre audiences, however, are still unnerved by the “ear-splitting, heart-[jarring] pop” (*The Guardian*) of a Luger in *Of Mice and Men*, or the “rat-tat-tat” of a submachine gun in *The Resistible Rise of Arturo Ui*. These sounds signify tragedy. In some cases the firearm is both seen and heard, but in others, such as *All the King’s Men*, the bang reverberates offstage while the audience waits to see the victim.

ROUND 5: A vanishing victim?

And firing Round 5 produces that victim. Manipulated empathy and depictions of gore can alter audience perceptions of firearms.

As previously mentioned, villains

are often easy to identify in westerns, but to ensure their deaths are not mourned, they vanish from screen. Vanishing victims provide “a failure of empathy” that allows the audience to cope with violence and understand simple morality.

Along with heroes and villains, the role of victims over time has evolved. The 1953 movie *Shane* was the first western to use wires to jerk the victim to simulate the effect a firearm would have on him. Television series *Gunsmoke*, *High Chaparral*, and *Have Gun Will Travel*, often depicted scenes where, according to stage directions, a victim “hunches slightly” so the audience can see “two spots of blood growing” and in the blink of an eye, “his blood is saturating” his clothing. Including victims in the story line causes the audience to witness consequence and to ques-

tion justifiability. The consequence in some cases, as in *All the King’s Men*, is portrayed as unjustifiable, resulting in the gunman’s suicide. The emergence of the concept of consequence is a result of the society surrounding an audience.

ROUND 6: The casualty of war

Firing Round 6 reveals the effect war has had in the arts and subsequently on firearm perceptions.

A new America emerged from the ashes of the Civil War, yet the country remained divided in the arts. War time violence

initiated the realism movement in American dramatic theatre, while the stereotypical depictions of the American West emerged in the search for national identity. After two World Wars, stereotypical westerns

“...the bang reverberates offstage while the audience waits to see the victim.”



embraced realism. While maintaining some stereotypical swagger, they now exhibited Shakespearean torment. Western films such as *Red River* and *High Noon* (1953) coincide thematically with dramatic theatre productions, *The Resistible Rise of Arturo Ui* and *All the King's Men*, all dealing with abuses of power that eerily mirror the rise of men like Hitler and the corruption of government.

These internal conflicts eventually translated into external violence on screen and stage, reminding Americans of images of the Vietnam War. Appearing in the *Los Angeles Times* in 1969, one reviewer wrote that *Gun-smoke* was known for “violence—the quick, sudden kind [that] made the viewer queasy,” while another wrote in 1982 that “audiences complained that it had become increasingly difficult to assess how much is too much” in terms of firearm use and violence—two terms which became synonymous.

As media portrayals of violence increased, protests about firearm use emerged. In order to call into question the audience's role as spectator, performance artist Chris Burden's 1971 video *Shoot* records audience reaction as they witness him being shot in the arm. Despite viewers being present, no one attempts to intervene for his safety.

Firearms violence in news media is manipulated on both sides to serve artistic purposes. The 2011 play *O Beautiful* by Theresa Rebeck explores the story of “a kid who loathes himself, [and] a loaded gun.” On the other side, even westerns begin to demonize firearms, exhibiting higher levels of

violence in films such as *No Country for Old Men* (2007). While audiences still love western firearms on screen, many now condemn them when used in reality.

After firing these six rounds, there is no bang, no fear, no danger—just an unloaded gun that ceases to be a metaphor for violence and can now be studied objectively. As objects, they become both art and educational tools to teach about safety, history, and society. Without the ability to recognize unloaded firearms apart from their loaded cinematic and theatrical alter egos, the lessons these objects can teach run the risk of becoming victims themselves. ■

As both an intern with Warren Newman, the Buffalo Bill Historical Center's firearms curator, and a Historical Center Resident Fellow, Hlebinsky has been studying the Hollywood gun exhibit and visitors' reactions to it, as well as working in the McCracken Research Library to gather information about the firearms facet of Buffalo Bill's Wild West. Hlebinsky has worked for the firearms curator at the Smithsonian's National

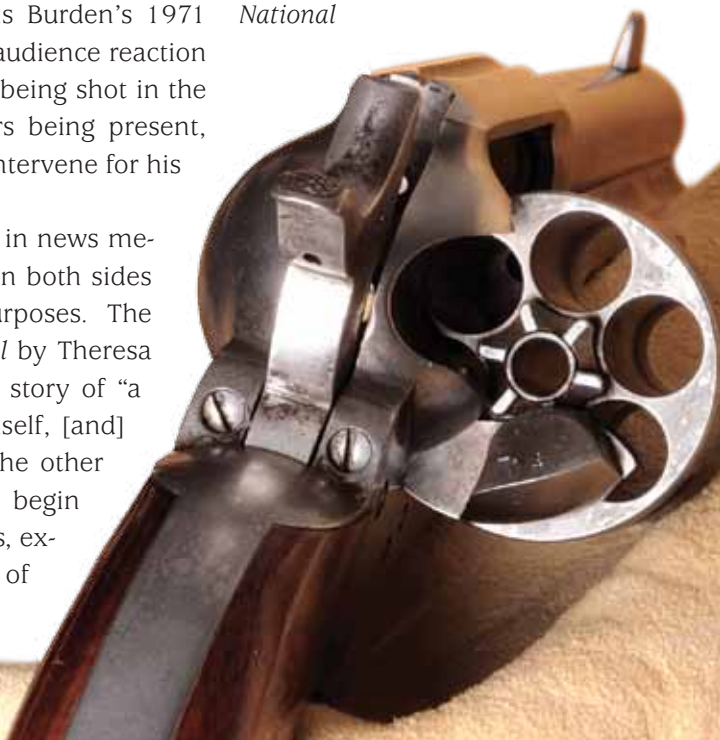
Museum of American History and is currently working toward a master's degree in history and museum studies from the University of Delaware. She hopes to pursue a career as a museum professional and research antique firearms. For a complete list of references and works cited, contact the editor.

Pages 10 & 14: Replica, Colt single action Army revolver, Cimarron Arms, Fredericksburg, Texas. Used for educational purposes at the Buffalo Bill Historical Center. Gift of Patricia Ann Prince, in loving memory of her husband, Walter Duquesne Prince 1943 – 2006. ED.2007.5.39

Page 11: (L) Image from the stage adaptation of John Steinbeck's *Of Mice and Men*, courtesy photograph by Randall Wise for the Iron Age Theatre's Production, *Of Mice and Men*, at the Centre Theatre, Norristown, Pennsylvania, November 2002. (R) 1953 United Artists western film lobby card, *Gun Belt*. McCracken Research Library. Don Look Collection. MS 323

Page 11: (Top) Restricted cylinder from an Italian made, single action revolver made to fire .380 blank firing cartridges. Courtesy the Milwaukee Repertory Theatre Company Props Department, Milwaukee, Wisconsin.

Page 12–13: “Cinematically unpopular” favorite firearms of the American West. Clockwise, from top left: M1873 trapdoor Springfield rifle, Gift of Olin Corporation, Winchester Arms Collection, 1988.8.754; M1860 Colt Army revolver, on loan from F.T. Bucholz Collection, L.1.95.11; M1874 Sharps Rifle, Gift of H. Bill Newton, 1990.10.1; and Smith and Wesson Schofield revolver, Gift of the Olin Corporation, Winchester Arms Collection. 1988.8.2534



Rendezvous

ROYALE Play All Week!
Late September

Immerse yourself in the arts

We're expecting company—you, that is!—at Rendezvous Royale!

Rendezvous Royale began in 1999 as a community-wide western arts celebration devoted to the most prestigious events of the year in Cody, Wyoming. The fourth week of each September, the Buffalo Bill Art Show & Sale, Cody High Style: Designing the West, Boot Scoot n' Boogie, and the Buffalo Bill Historical Center's Patrons Ball join to give summer an unforgettable send off.

The celebration brings new

meaning to its catch phrase, "Play all week," with a nationally-recognized western art show, sale, and quick draw; a cutting-edge western fashion show; an exhibition of works by the best western furniture artisans and craftsmen; a rockin' street festival; and an elegant ball as the grand finale. Amid all these goings-on, visitors will have no shortage of excellent seminars, studio tours, workshops, and demon-

strations—a schedule jam-packed with fun events all week long. Make your reservations today! ■

• Schedule •

For the complete schedule of all Rendezvous Royale events, or to register, visit www.rendezvousroyale.org, or call 1.888.598.8119.

August 25 – September 23 • Buffalo Bill Art Show on view

September 20 – 24 • Cody High Style Exhibition on view

Wednesday, September 21 • Cody High Style Fashion Shows

Wednesday, September 21 • Cody High Style After Party

Thursday, September 22 • Boot Scoot n' Boogie

Friday, September 23 • Buffalo Bill Art Show & Sale

Saturday, September 24 • Quick Draw & Brunch

Saturday, September 24 • Buffalo Bill Historical Center Patrons Ball



The Buffalo Bill Historical Center Patrons Ball Silent Auction presents Scott Wayne Emmerich, Tres Outlaws Boot Company who created these turquoise boots with embroidered pink flowers, size 8—completely handmade in El Paso, Texas—one-of-a-kind, never-to-be reproduced. See all the silent auction items at <http://www.bbhc.org/explore/events/patrons-ball-september/patrons-ball-auction-specials/> —many of which can be purchased today!

• *Buffalo Bill Art Show & Sale* •

Commemorating its thirtieth year, the Buffalo Bill Art Show & Sale is an invitational, fine art show that celebrates the land, people, and wildlife of the American West. Artists offer a broad range of stylistic interpretations of the West with their original works in oil, watercolor, pastel, sculpture, ceramic, and mixed media.

To celebrate our thirtieth anniversary, we have dispensed with an honored artist...instead, we're honoring *eleven* artists this year—yes, “Eleven in 2011”! These individuals were selected to thank them for their many years of participation in the Buffalo Bill Art Show & Sale—some from the very first year. These artists are dedicated to the show and the Buffalo Bill Historical Center, the Cody Country Chamber of Commerce, and the other art organizations in Cody Country that the sale benefits. They have made significant contributions financially over the years, as well as adding excitement

to the show each year with their attendance. The Honored Artist Panel is a “do not miss” during Rendezvous Royale week! ■



This year's honored artists are: (standing, L to R) Carrie Ballantyne, Robert Seabeck, and George D. Smith. (seated L to R) Mike Poulsen, E. Denney Neville, Steve Devenyns, Gary Shoop, T.J. Feeley, L.D. Edgar, and Peter Fillerup. Not pictured is Michael Coleman.

• *Cody High Style: Designing the West* •

Western design lovers: we speak your language. Cody High Style is chock-full of activities related to western design in furnishings, decorative arts, and clothing: workshops, seminars, tours, demonstrations, and the rip-roarin' Cody High Style Fashion Show. Cody Western Artisans, organizers of Cody High Style, suggest that western craftsmen come by their inspiration—quite literally “naturally”—from the natural environment of the Cody

area. Their compositions use the materials and incorporate the surroundings of the natural world as they design creations that are both artistic and functional.

Jean de la Bruyere (French writer, 1645 – 1696) once penned, “When a work lifts your spirits and inspires bold and noble thoughts in you, do not look for any other standard to judge by: The work is good, the product of a master craftsman.” This year's Cody High Style promises to have both. ■



“Rodeo Roses” by Anne Beard – Best of Show Winner 2010 Cody High Style, photo by Dale DeGabriele.

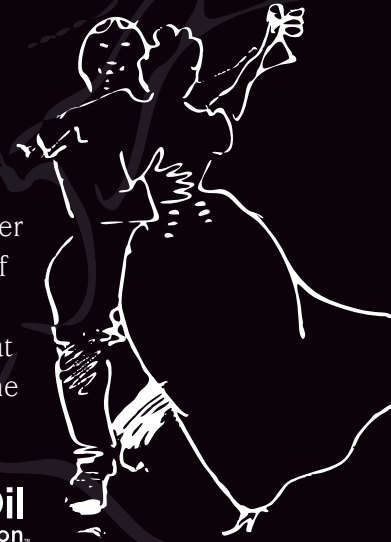
at Rendezvous Royale: A Celebration of Arts in Cody, Wyoming.

• Patrons Ball •

Prizes and surprises. Special guests. Food, fun, and music.

This premier black tie benefit gala gives new meaning to “celebrating the Spirit of the American West” at the Buffalo Bill Historical Center. Cocktails begin at 6 p.m. with dinner at 7:30 p.m. by Chef Ryan Boehme and Bravo Catering. Then, it’s dancing to the music of the Denny Leroux Orchestra starting at 9 p.m.

Many thanks to our sponsors: Chevron and Marathon Oil Corporation. Who knew that supporting a great cause could be so much fun? The September 24 Patrons Ball is the finale to the week-long Rendezvous Royale celebration of arts in Cody, Wyoming. To make reservations or for a full schedule of events, visit www.RendezvousRoyale.org or call 1.888.598.8119. ■



• Patrons Ball Honored Guests •

The Buffalo Bill Historical Center will honor Al and Ann Simpson at this year’s Patrons Ball. Both have tirelessly supported the Center since Al first joined the Board of Trustees in 1968 and later became its Chairman in 1998. He’ll retire from that position this month.

Cody, Wyoming, native Al Simpson followed his father’s footsteps in public service with stints in Wyoming government and eighteen years in the U.S. Senate. He was part of the 2006 Baker-Hamilton Iraq Study Group and the 2010 National Commission on Fiscal Responsibility and Reform. His book *Right in the Old Gazoo: A Lifetime of Scrapping with the Press* chronicles his personal experiences with the press, and his biography, *Shooting from the Lip*, has just been released. (See page 30.)

Ann Simpson is a long-time advocate for the arts. She received the Wyoming Arts Council Governor’s Arts Award for outstanding service to the arts in Wyoming in 1989, and in 1995, the University of Wyoming’s

Artmobile was renamed in her honor. She was a recipient of the prestigious University of Wyoming Art Museum National Advisory Board President’s Award in November 2005. Ann and Al have three children and six grandchildren, all residing in Cody. ■

• Boot Scoot n’ Boogie •



Rendezvous takes to the streets in downtown Cody—rain or shine—to enjoy live music, artist demonstrations, food, and another runway fashion show.

FALL CALENDAR

October – December 2011

Center hours:

September 16 – October 31
8 a.m. – 5 p.m. daily

November 1 – 30
10 a.m. – 5 p.m. daily
(closed Thanksgiving)

December 1 – February 29
10 a.m. – 5 p.m. Thurs. – Sun.
Closed Mon. – Wed.
(closed Christmas day)

Mark your calendars:

Oct. 2: *Arapaho Journeys: Photographs and Stories from the Wind River Reservation* closes.

Oct. 3: Buffalo Bill Museum gallery closes to the public for renovation and reopens in late May 2012. **Note: The rest of the Center's galleries remain open, and selected favorite objects from the Buffalo Bill Museum will be on display elsewhere in the Center.**

Nov. 25: *Yellowstone to Yukon: Freedom to Roam*, this past summer's popular special photography exhibition reopens.

Cody Firearms Records Office special hours:

Oct. 8: 7 a.m. – 3 p.m. MDT (to cover the Winchester Arms Collectors Association Show, in West Springfield, Massachusetts).

Nov. 12: 8 a.m. – 5 p.m. MDT (to cover Big Reno/ Winchester Arms Collectors Association Annual West Coast Show, Nevada, and Wanenmacher's Tulsa Arms Show, Tulsa, Oklahoma).

BBHC Bits & Bytes

AAM GIVES BBHC A HEARTY "THUMBS UP"



At its meeting July 18 – 20, the American Association of Museums (AAM) awarded the Buffalo Bill Historical Center its AAM Museum Accreditation. This means that the Center meets AAM's National Standards and Best Practices for U.S. Museums. As such, the Historical Center remains a member of a community of institutions that have chosen to hold themselves publicly accountable to excellence.

In order to be accredited, the Center gathered a multitude of data and completed a rigorous self-assessment—both of which were reviewed by its peers. Then, a team of museum professionals chosen by AAM visited the Center for a site inspection. The accreditation team commended the Historical Center on its strategic planning initiative and its move toward a unifying institutional reorganization.

Founded in 1906, AAM is the only organization that represents the entire scope of museums and professionals and nonpaid staff who work for and with museums in the U.S. Its goal is to develop standards and best practices, gather and share knowledge, and provide advocacy on issues of concern to the entire museum community. The accreditation is effective for fifteen years. ■

ON THE ROAD TO NASHVILLE



This Frederic Remington (1861 – 1909) painting, *Untitled (Mounted cowboy in chaps with bay horse)*, ca. 1908, is one of over 200 objects headed to Nashville. Oil on board. Gift of The Coe Foundation. 65.67

One hundred years after Buffalo Bill's Wild West thrilled audiences in Nashville, Tennessee, his show makes an encore appearance of sorts at Cheekwood Botanical Garden and Museum of Art. On October 22, 2011, the Buffalo Bill Historical Center brings the West to the East once again in an exhibition titled *Visions of the American West: Masterworks from the Buffalo Bill Historical Center*. In Nashville, visitors are invited to experience the West through captivating displays of art, Plains Indian artifacts, Wild West show objects, and firearms. *Visions* will be on display through March 4, 2012.

Read more in the next issue of *Points West*. ■



New with this issue of *Points West* is our gift icon that indicates a donor has made the featured story, event, program, or acquisition possible. Thank you donors!

Ways of giving



Wendy Schneider

By Wendy Schneider,
Director of Development

Our knowledge is the amassed thought and experience of innumerable minds. ~ Ralph Waldo Emerson

One thing I like about summer at the Buffalo Bill Historical Center is having our interns on board. They always bring fresh perspectives, new experiences, and exceptional ideas to their internships. With Emerson in mind, our collective knowledge here at the Center grows from these “innumerable minds.”

Thankfully, we have a donor who values interns as much as we do: Mr. Summerfield K. Johnston.

Through The Tucker Foundation—the Johnston family’s charitable foundation—Mr. Johnston has supported the internship program at the Historical Center since 1997, funding between three and five interns each year. Most of that funding has come through The Tucker Foundation, which is based in Chattanooga, Tennessee, but the Johnstons also have a fund in the Wyoming Community Foundation which has provided intern support as well.

Johnston supports this kind of work as a way to benefit both the institution and the intern. Through their research, programming, writing, and other activities, the interns’ work benefits not only the museum, but each student’s life work as well.

Living and ranching in Wyoming since the 1960s, Johnston has always enjoyed pack trips into Yellowstone National Park, never missing an opportunity to visit the Center either on his way in or out of the park. “It’s a wonderful institution,” he says, “and I visit every summer. I don’t know of many institutions of this type in this part of the country that surpass it.”

Even before he moved to Wyoming, Johnston was familiar with the Historical Center from business associates who were connected with the Center, Charles Duncan and Robert Woodruff. While Johnston is quick to say he likes all the collections, he is particularly fond of western art. He also enjoys the exhibits on firearms, cowboys, Indians—all aspects of the West on which the Center focuses.

Johnston’s ranching operation, which he’s owned since 1985, has some two thousand head of cattle and a mountain grazing permit as do other ranchers in the area. What is unique about his Flying H Ranch in Big Horn, Wyoming, is its horse operation: They raise polo ponies, boast a breeding program, maintain an active polo club on the ranch, and host tournaments during the season, attracting many high goal and professional players, as well as those who just love the sport. Johnston and his wife, Gil, a highly respected and well-known horsewoman in her own right, stay actively involved in the ranch and enjoy time spent on the Flying H. Prior to the Flying H, they owned the X Bar X in Pass Creek, Wyoming, and before that, a ranch on the Laramie River in Colorado.

Johnston is retired Chairman of the Board and CEO of Coca-Cola Enterprises, Inc. His grandfather, James F. Johnston, started Johnston Coca-Cola Bottling Group and was the first franchised Coca-Cola bottler in The United States.

We here at the Buffalo Bill Historical Center are so thankful for Mr. Johnston’s gift. We appreciate his passion for the Spirit of the American West and his passion for learning. We know that countless interns have benefited from his generosity. If you want to follow his lead and give to any of our education programs, contact me at wendys@bbhc.org or 307.578.4013. ■



Mr. Summerfield K. Johnston



From Buffalo, New York, to Cody, Wyoming

The story of Bronson Rumsey and his business records

By Jeremy M. Johnston

On January 29, 1904, in Cody, Wyoming, members of the newly formed Cody Townsite Company—the same stakeholders as the Shoshone Irrigation Company—gathered to determine how best to spend revenue acquired from their recent dealings with the Lincoln Land Company, a partnering company of the Burlington Railroad. The railroad reached Cody in 1901, and an agreement between the members of the Shoshone Irrigation Company and the Lincoln Land Company for the sale of town lots in the developing community promised financial salvation for the troubled irrigation company. On the letterhead of the Shoshone Irrigation Company, the investors signed the following agreement:

We the undersigned hereby agree that all moneys received by Bronson Rumsey as trustee for one half interest in the Cody Townsite Co. shall first be applied to the payment of water rights due the Shoshone Irrigation Co. & there after where said water rights are fully paid,... all moneys received from the Lincoln Land Co. shall be paid by Bronson Rumsey to Phoebe Hearst until a certain note of thirty thousand dollars owing her from the Shoshone Irrigation Co. is fully paid.

[Signed]

W.F. Cody

George T. Beck

Geo. Bleistein

Bronson Rumsey

H.M. Gerrans

H.C. Alger

Estate of Nathan Salsbury

Rachael Salsbury, administratrix

Those familiar with Cody, Wyoming, will no doubt recognize the names of the signees of this document as the “town-founders,” whose last names now grace the east/west streets crossing through town. On August 16, 1904, Rumsey received a letter signed by a representative of Phoebe Hearst, mother of famous press mogul William Randolph Hearst, acknowledging the receipt of \$30,238.88 that covered the amount due from the Shoshone Irrigation Company bond she held.

Bronson Rumsey, the individual entrusted by his fellow Cody partners to distribute the much-needed funds received from the Lincoln Land Company, carefully documented the business transactions stipulated by the signed agreement and filed away the receipts—including the one from

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George T. Beck
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Bronson Rumsey
H.M. Gerrans
H.C. Alger
Estate of Nathan Salsbury
Rachael Salsbury, administratrix*

Shoshone Irrigation Company
January 29, 1904
MS-107-1-100-101



Hearst—in his papers. A meticulous businessman, Rumsey also saved cancelled checks, receipts, correspondences, a town-plat map indicating sold lots, account statements from the Lincoln Land Company, inventories of the Cody Trading Company, and many other papers documenting the early history of Cody, Wyoming.

Rumsey later stored these interesting documents in a cashbox, and after his death in 1946, David Rumsey, currently of Buffalo, New York, acquired the cashbox with the business records. When the *Papers of William F. Cody* at the Buffalo Bill Historical Center learned more about these important documents, arrangements were made to purchase the collection with funds generously donated by Robert and Dine Dellenback through the Dellenback Family Foundation.

Today, Bronson Rumsey's carefully documented financial dealings are archived in the McCracken Research Library of the Historical Center, preserving an important facet of the history of William F. Cody and the development of Buffalo Bill's town in the Big Horn Basin. They offer a rare and detailed glimpse into the routine business transactions of one of Buffalo Bill's many business ventures.

The investors band together

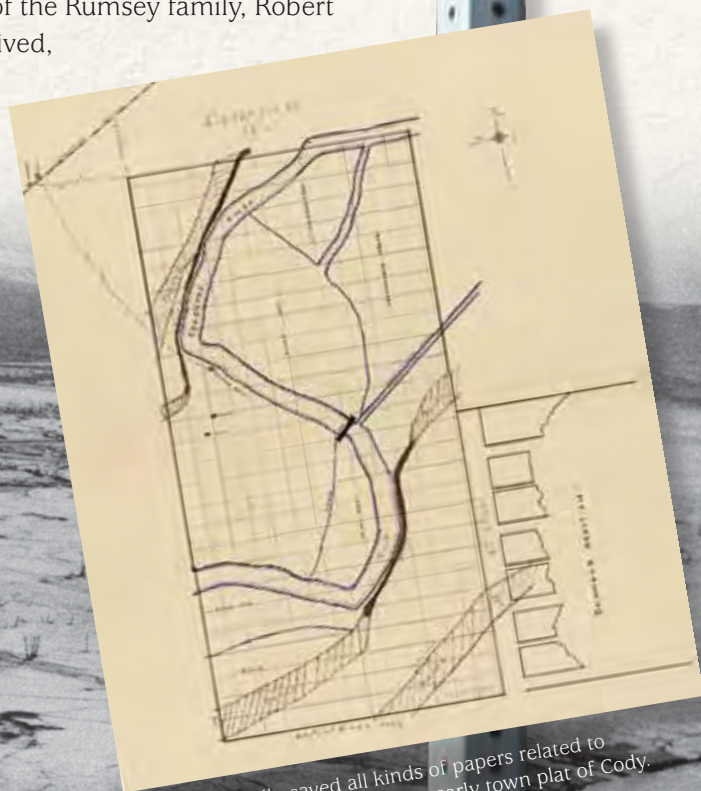
Bronson Rumsey, a native of Buffalo, New York, first became interested in investing in Cody's ventures in the Big Horn Basin when he

accompanied fellow Buffalo resident George Bleistein on a hunt in the area with the famed Buffalo Bill in 1895. Bleistein was the president of the Buffalo Courier Printing Company, which printed a number of Buffalo Bill's Wild West posters and programs. At the time of the hunt, William F. Cody—and his partners from Sheridan, Wyoming, George T. Beck and Horace Alger—in addition to Nate Salsbury, Cody's partner in the Wild West and an acquaintance of Rumsey, were forming the Shoshone Irrigation Company.

The investors of this group hoped to divert water from the Shoshone River, then known as Stinking Water River. The company's goal was to irrigate arid lands and develop a new community named in honor of William F. Cody—a venture that offered the potential of revenue from the sale of town lots. Rumsey invested \$5,000 in the reclamation/town-building project with Bleistein and another Buffalo resident H. Montgomery Gerrans, who owned the posh Hotel Iroquois in Buffalo and was quite interested in Cody's plan to build the future Irma Hotel.

Investing in various business ventures and real estate was not new to the Rumsey family. In 1664, the progenitor of the Rumsey family, Robert Rumsey Sr., arrived, probably from Wales,

Shoshone Irrigation Company partners hoped the Shoshone River—shown here before the Buffalo Bill Dam—could irrigate lands downstream. Jack Richard Collection. P.89.88



Rumsey carefully saved all kinds of papers related to early Cody history, including this early town plat of Cody. MS407.CodyMap02

From Buffalo, New York, to Cody, Wyoming

and purchased land in Fairfield, Connecticut. Around 1834, his descendant Aaron Rumsey (1797 – 1864) moved to Buffalo and established a leather tanning business. Born in 1823, Aaron's son, Bronson Case Rumsey (father of future Cody partner and his namesake Bronson Rumsey), continued operating the family's leather business in addition to investing in Buffalo real estate, various banks, and railroads.

Bronson Rumsey's story

Bronson Rumsey, the future trustee of the Cody Townsite Company, was born in 1853 in Buffalo, New York. He attended Oxford University and continued to oversee his father's business investments. Rumsey belonged to the Boone and Crockett Club, and he contributed an article on hunting mule deer in the Badlands of the Dakotas to their first published collection of articles titled

American Big-Game Hunting, published in 1893. In addition to hunting in the West, Rumsey spent his spare time as a woodcarver and polo player; his obituary noted he played in America's first polo match.

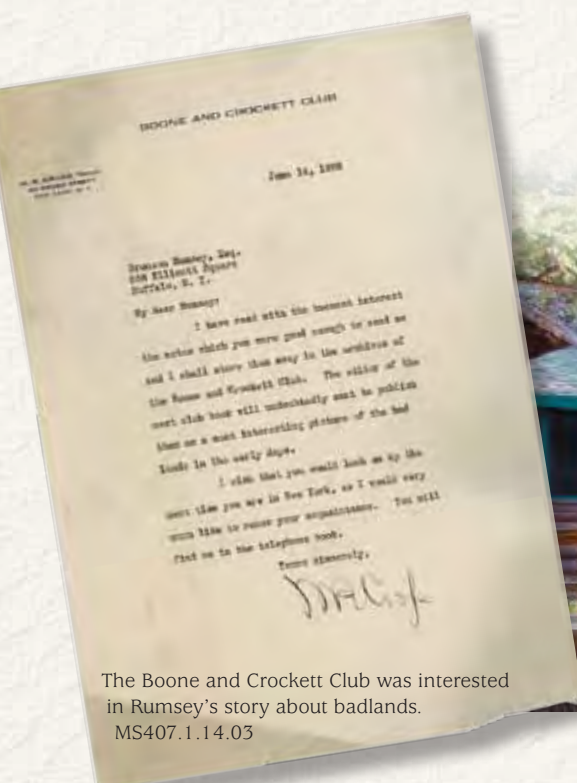
Rumsey's first marriage to Mary Coxe resulted in three children, including Bronson "Bob" Case Rumsey, II, who later traveled to Cody and invested in the Blackwater Lodge west of Cody. (After losing the lodge due to his divorce settlement, Bob Rumsey then purchased the UXU Lodge, which, local legend has it, he originally nicknamed U - "#\$%&*@" - U, an honor bestowed on his ex-wife, albeit a dubious one.)

Bob's father, Bronson Rumsey, divorced Mary Coxe in 1897 and married Elizabeth Lockwood, the daughter of Daniel Newton Lockwood, a prominent attorney and Democrat who nominated Grover Cleveland for President of the United States. Bronson and Lockwood's marriage produced four children including Daniel Lockwood Rumsey, the father of David Rumsey who later obtained his grandfather's business records.

Elizabeth died from complications of pneumonia in 1917, in his nineties, Bronson Rumsey married his nurse, Edna Lewis. On August 18, 1946, Bronson Rumsey, the last living investor of the Cody town-founders, passed away at his summer home at Niagara-on-the-Lake, Ontario, Canada, at age 94.

Bronson Rumsey's initial investment of \$5,000 in the Shoshone Irrigation Company did not produce the giant profits he and his partners originally envisioned. Despite initial poor returns, Rumsey continued to invest in other business ventures in Wyoming including the mines in Sunlight Basin. The only success of his mining investments was to provide his son David with numerous stock certificates to wallpaper the bathroom of his summer home.

Although Rumsey's investments in the region weren't enormously lucrative, they did provide a legacy that honors him today. Residents of Cody travel down Rumsey Avenue, named in his honor; they snicker at his son Bob's joke with the name UXU; and now they can learn more about



The Boone and Crockett Club was interested in Rumsey's story about badlands.
MS407.1.14.03



The UXU Ranch is still in operation today. Flickr photo by .erin, July 27, 2011.

the complicated financial dealings he oversaw by studying his collection of business records at the Center's McCracken Research Library. ■

★★★★★★★★

Bleistein's hunting dog

Bronson Rumsey's business records also provide some interesting tidbits of day-to-day transactions of the Cody Trading Company and lives of Cody residents. The Rumsey Collection contains the following telegrams regarding the purchase and shipment of an Airedale terrier by George Bleistein from local Cody resident, Mr. Mullendore:

April 23, 1913: George Bleistein wired J.M. Schwoob, manager of the Cody Trading Company, "See if you can get and express me a good airdale (sic) terrier between four and ten months old."

April 25, 1913: Schwoob sent a telegraph reporting, "can get good airdale (sic) terrier two months old, parents registered, ten dollars. Those who know say

it is a good one."

April 25, 1913: Bleistein replied, "Express the pup to me here."

Records indicate Bleistein paid the agreed \$10 for the dog and an additional \$3.65 to ship it to Buffalo, New York.

(Buffalo Bill Museum Assistant Curator Lynn Houze uncovered some additional information on Mr. Mullendore. It seems Horace Mullendore was a hunting/tourist guide from Nebraska. According to census records, he lived in Oklahoma, Kansas, and Montana before settling in Cody.)

"And this is speculation on my part," Johnston concludes. "I believe Johnny Goff, my great-great-grandfather and Roosevelt's hunting guide, brought the Airedale breed into the Cody region. Early newspapers praised his pack and his Airedale dogs. I'm thinking the Airedale sold to Bleistein by Mullendore may have been an offspring of one of Goff's dogs." ■

Jeremy Johnston is Managing Editor of The Papers of William F. Cody.

Unless otherwise noted, all images are from the Rumsey Papers collection, the *Papers of William F. Cody*, McCracken Research Library. MS.407



ID's please????

The Rumsey Papers collection contains these unidentified photographs. Can you help with more information on these images? If so, e-mail editor@bbhc.org or call 307.578.4137.



REPORT FROM THE FIELD

Golden eagles, sagebrush country, and the Spirit of the American West

By Dr. Charles R. Preston

“Wait till you hear what we saw today,” shouted an excited Patrick Rodgers from across the Buffalo Bill Historical Center’s employee parking lot as I was walking toward my vehicle late one afternoon in early June. Patrick is one of our summer interns from the University of Wyoming’s Berry Center for Biodiversity Conservation. He and fellow intern Nathan Horton were recruited to help with the establishment of our Greater Yellowstone Raptor Experience live raptor program under the direct supervision of Assistant Curator Melissa Hill.

While we were constructing the mews (raptor housing facilities) and waiting for all appropriate state and federal permits, Patrick and Nathan were able to gain some experience observing raptors in the field, by assisting our Golden Eagle Posse of citizen science volunteers. One of the interns’ duties was to monitor a golden eagle

nest in the Bighorn Basin as part of our ongoing Golden Eagle/Sagebrush-steppe Ecosystem Initiative.

“So, what *did* you see today?” I asked. “We watched one of the eagles take a pronghorn almost under the nest!” Patrick answered, and proceeded to tell me the whole story that he and Nathan later recounted for our golden eagle web blog. Here is an excerpt from their report:

“We arrived at the nest on a beautiful and calm morning to find the chick up and about with one of the adults in the nest. On this day of observation, we learned a very important lesson in pronghorn parenting: Never try to conceal your fawn in sagebrush three hundred yards from an active golden eagle nest.

At 10:15, we observed one of the adult eagles leave the chick in the nest and make a landing

three hundred yards in front of our vehicle. The landing was not a typical, smooth landing of a golden eagle; rather, it was rough with wings spread wide for balance followed shortly by the use of the beak to tear and pull on the prey on which it had landed. Then, from the nearby draw, coming at full speed, three pronghorn antelope chased the eagle off its kill. Fifty yards from our vehicle, the eagle landed atop a telephone pole where it sat a few minutes before slicing and flying off for another attempt to enjoy its recently-killed meal.

We observed the entire ordeal play out as the two eagles swooped down to the kill and feed, and then the pronghorn would return (an estimated five to eight times) with relentless persistence to attempt to chase them away. We were both in awe at the fact that this could

The still vast, virtually intact sagebrush-steppe ecosystem of Wyoming’s Bighorn Basin remains a stronghold for the golden eagle and the Spirit of the American West. Photo by C.R. Preston.

be a pronghorn kill and waited patiently for a view of the prey.

After about four hours, one of the adult eagles dragged a bloody and partially eaten pronghorn fawn on top of a large sagebrush. Both eagles fed on the fawn—one feeding until its crop bulged to a softball size projection on its chest. He guarded the dead fawn for a little over two hours before we reluctantly left the spectacle before us. It was amazing and inspiring to see the persistence of the pronghorn and the power of the golden eagle, and it was a special reminder of the importance of this keystone species in the invaluable sagebrush-steppe of Wyoming.”

You can access their entire report and the full season’s blog at www.goldeneaglebbhc.wordpress.com.

The incident Nathan and Patrick witnessed was at once exhilarating, distressing, and enlightening. It’s a fact of nature that some individuals die so that other individuals live. In this case, the parent eagles from this nest took the life of a newborn pronghorn fawn to support their own family. One of the earliest memories of my childhood was watching an American Robin rip an earthworm from its home in our lawn and carry it away to feed its young.

As I wrote in the 2004 book

Golden Eagle: Sovereign of the Skies, featuring Gary Leppart’s spectacular photography (Graphic Arts Center Press), my early observations of predation more than fifty years ago left me with a sense that the world was much bigger, more dangerous, and far more exciting than I had before imagined. These early experiences and many since continue to fill me with an addiction to adventure and an overpowering urge to explore how nature works.

As with so many others who were raised in different parts of the United States, my penchant for adventure and the urge to explore nature led me to the American West—particularly the northern Rocky Mountains and Great Plains region—first to hunt big game and then to study and take up residence. Lessons and experience

gained from the American West have helped shape the identity and character of our nation. I’ve always felt that the powerful, untamed, yet hard-to-define Spirit of the American West arises from the vast, unbroken landscapes and large, wide-ranging wildlife species characteristic of this region that has shaped human cultures for at least twelve thousand years.

Raptors, and particularly the magnificent and widely revered golden eagle, embody the Spirit of the American West and provide charismatic and ecologically relevant vehicles to discover the interconnected nature and culture of the West. The equally iconic sagebrush-steppe is the stronghold for golden eagles in North America and has rapidly declined in range and quality over the past few decades.



Golden Eagle Posse member Dale Schrickling caught this handsome parent watching over a nestling. Photo by Dale Schrickling.



The Buffalo Bill Historical Center, located in the heart of what remains of the authentic American West, is uniquely positioned by virtue of its geographic location, broad expertise, and diverse resources to explore, document, and showcase the golden eagle and sagebrush-steppe and their connection to the Spirit of the American West from a variety of perspectives. In response to severe declines in sagebrush-steppe environments and reported golden eagle population declines in parts of the western United States, the U.S. Fish & Wildlife Service and state wildlife agencies throughout the region have identified the golden eagle as an important species to monitor and study.

So, in 2009 we launched a long-term, scientific study and suite of educational programs involving golden eagle ecology in sagebrush-steppe environments of the Greater Yellowstone region, stretching from Yellowstone National Park eastward to the Bighorn Basin. (We've reported on previous field seasons in past *Points West* articles, fall issues 2009 and 2010). Our study is designed to determine annual and geographic variation in nest occupation, along with success and productivity in relation to a variety of weather, landscape, and human activity factors. We are also documenting food habits and individual behaviors, and have begun capturing and marking birds to determine site fidelity and survivorship.

Each year of our research brings surprises and new insights, but 2011 has been an especially interesting year. We have now identified nearly seventy different golden eagle nesting

territories in our Bighorn Basin study area alone. Each of these territories contains two or more alternate nests. Although a golden eagle pair tends to occupy the same nest territory from year to year, they do not necessarily attempt to breed and raise a family each year. Some territories may be abandoned and unoccupied for several years. Thus, out of seventy nesting territories, only a fraction might be active in a given year.

During each of the first two years of our study, about half of our nesting territories included eagle pairs attempting to raise a family. Of these, a fairly high percentage successfully raised two eaglets. In 2011, however, only about a quarter of our golden eagle nesting territories were active with pairs raising a family. A very small percentage of these nests produced more than one eaglet. So, why is 2011 so different from the preceding two years?

We can't yet answer that question with certainty, but we have some clues. First, cottontails and white-tailed jackrabbits have absolutely dominated our eagles' diets each year. In addition to monitoring the eagle population, we've also monitored cottontail and jackrabbit numbers in our study area. Our preliminary results from 2011 provide evidence that this year's cottontail and jackrabbit populations are much lower than in recent years.

We've also noticed a wider variety of prey species showing up in the diet—notably songbirds and ground squirrels. As evidenced by the report of our interns, pronghorn fawns are occasionally taken by eagles, but they are not available to eagles early

in the nesting season and show up infrequently in the diet even in 2011.

The greater sage-grouse, fairly abundant in our study area, is an ideal-sized prey for the golden eagle. But, this species has rarely shown up in the eagle nesting diet during our study. Thus, reduced availability of rabbits—apparently critical eagle prey in our study area—may help explain the downturn in eagle reproductive activity in 2011.

Rabbit and hare populations are known to exhibit dramatic year-to-year fluctuations independent of weather and other factors in many different environments. We will continue to examine the effects of prey availability, weather (which this year has so far been marked by a greater than average amount and duration of snow and especially cool, wet weather in spring and early summer), and increased human activity on golden eagles in the Bighorn Basin and other parts of the Greater Yellowstone region in future years to better understand and conserve the once vast sagebrush-steppe ecosystem that has helped shape the American identity.

As any wise hunter or wildlife observer knows, nature reveals herself piece by piece through time and place. Only the patient observer, willing to spend adequate time to consider how all the jigsaw pieces fit together, will be able to construct a lucid picture of nature's intricate puzzle.

We are grateful to the U.S. Bureau of Land Management and the Wildlife Heritage Foundation of Wyoming for supporting our research on golden eagles and helping us showcase both the natural and cultural associations

of this magnificent animal and its home to a national audience. This interdisciplinary program connects to every aspect of the Buffalo Bill Historical Center and is helping to position the Center as the premier national source for authoritative information on the American West and a force to promote and preserve the Spirit of the American West. ■

A prolific writer and speaker, Dr. Charles R. Preston serves as Senior Curator of the Buffalo Bill Historical Center and Founding Curator in charge of its Draper Museum of Natural History. He is an ecologist and conservation biologist who explores the influence of climate, landscape, and human attitudes and activities on wildlife, and is widely recognized as a leading authority on wildlife and human-wildlife relationships in the Greater Yellowstone region. He formerly served as Chairman of the Department of Zoology at the Denver Museum of Natural History, and before that, as Associate Professor of Biological Sciences at the University of Arkansas at Little Rock. He's written numerous articles and three books: Golden Eagle: Sovereign of the Skies; Wild Bird Guide: Red-tailed Hawk; and his latest, An Expedition Guide to the Nature of Yellowstone and the Draper Museum of Natural History.

The Greater Yellowstone Raptor Experience educational program is made possible by generous grants to the Center and the University of Wyoming from the William H. Donner Foundation and the Donner Canadian Foundation.



Golden Eagle Posse member Anne Hay captured this remarkable image of a golden eagle parent leaving her nest in early June 2011. Photo by Anne Hay.



Research Assistant and pilot Richard Jones conducts flights to survey golden eagle nests twice each nesting season. Photo by Richard Jones.



ALBERT BIERSTADT'S *THE LAST OF THE BUFFALO*

Albert Bierstadt's painting *The Last of the Buffalo* gives us a glimpse into the past. During the last half of the nineteenth century, herds of bison that once reached into the millions were nearly exterminated. Bierstadt witnessed these occurrences and, in 1888, painted an allegorical scene to reflect this. In the foreground, thousands of bison roam the plains, symbolizing the past, while the bones of dead bison reflect Bierstadt's present. Look even closer and notice a fallen Native American, perhaps conveying a message about the plight of Plains Indians at the time. Bierstadt shows us how the American West changed during his lifetime. The artist was aware of the end of an era in American history, and through this painting, makes his audience think.

In a way, the demise of bison herds influenced how the American West was formed and is viewed today. ■

Western Art. Albert Bierstadt (1830 – 1902). *The Last of the Buffalo*, ca. 1888. Oil on canvas, 60.25 x 96.5 inches. Gertrude Vanderbilt Whitney Trust Fund Purchase. 2.60



WORLD WAR ONE LUGER

A vintage firearm that is left in its original condition is typically considered more collectible and valuable than one that has been refurbished or modified. There are, however, some firearms restoration specialists who are so skilled and artistic that they can create a more desirable firearm than

the original through their efforts. This World War I German Artillery Luger is such a firearm.

Since 1968, John Martz of Lincoln, California, has converted World War II P.38 pistols and World War I and II Lugers into various configurations. The Martz conversions are avidly sought

after for their superb workmanship and functional accuracy. This longer-barreled artillery Luger has been made into a carbine by the addition of a detachable stock and “snail drum” magazine. An original magazine loading tool and standard magazine are also displayed with it in the main gallery of the firearms museum. ■



Firearms. Gift of George and Patty Martin. 2010.11.1

ANNIE OAKLEY'S GOLD RIFLE PIN

This diminutive gold rifle pin, measuring 2.75 inches, belonged to Annie Oakley. It is a replica of a Remington rifle and is engraved on the reverse: "PINEHURST ANNIE OAKLEY/3.23.'18" and "10K" indicating its gold content. Pinehurst is a golf resort town in North Carolina where Annie and her husband, Frank Butler,

spent seven winters beginning in 1915.

Annie performed shooting exhibitions and offered shooting and gun handling lessons to women guests at the Carolina, the hotel where they were employed. Built in 1895, it was and is the centerpiece of Pinehurst. The lessons were extremely popular with hundreds of women of all ages, from

teenagers on up. Who wouldn't want to take lessons from the most famous female sharpshooter in the world?

It is not known why she was given this medal but it is one of only a few of Oakley's medals that still exist. During World War I, she had most of her silver and gold medals melted down to raise money for charity. ■



Buffalo Bill. Gift of Alan V. Jr. "Pete" and Melanie Lovelace., 1.69.2337

BOBCAT

The secretive bobcat (*Lynx rufus*) is a common, widespread, but seldom-seen resident of the Greater Yellowstone region. It ranges across North America from southern Canada to northern Mexico, including most of the continental United States. The species is highly adaptable, inhabiting wooded areas, wet meadows, and semi-desert, urban edges.

Their preferred diet includes rabbits and hares, but bobcats will hunt anything from insects, small birds, chipmunks, and other small rodents to deer. The bobcat is smaller than the Canada lynx, with proportionately shorter legs and feet. Although the lynx ranges farther north and generally higher in elevation in mountainous terrain, the range of the lynx and bobcat overlap in some areas, including the Greater Yellowstone re-

gion. This bobcat, purchased from a licensed trapper in Park County, Wyoming, occupies the middle-aged

section of the newly updated Forest Succession exhibit in the Draper Museum of Natural History. ■



Natural History.
DRA.305.137

Shooting from the Lip: The Life of Senator Al Simpson

By Donald Loren Hardy,
Simpson's former Chief of Staff

Excerpted from University of Oklahoma Press

Shortly before Wyoming's Alan K. Simpson was elected majority whip of the United States Senate, he decided to keep a journal. "I am going to make notes when I get home in the evening, as to what happened during each day." Now the senator's longtime chief of staff, Donald Loren Hardy, has drawn extensively on Simpson's personal papers and nineteen-volume diary to write this unvarnished account of a storied life and political career...

Hardy's richly anecdotal account reveals the roles Simpson played during such critical events as the Iran-Contra scandal and Clarence Thomas's confirmation hearings. It divulges the senator's candid views of seven American presidents and scores of other national and world luminaries. Simpson is a politician unfettered by partisanship. Among President George H.W. Bush's closest compatriots, he was also a close friend and admirer of Senator Ted Kennedy and was never afraid to publicly challenge the positions or tactics of fellow lawmakers, Democratic and Republican alike.

Simpson's ability to use truth and humor as both "sword and shield," combined with his years of experience and issue mastery, has led to an impressive post-Senate career. In 2010, for example, he co-chaired President Barack Obama's Commission on Fiscal Responsibility and Reform. *Shooting from the Lip* portrays a statesman punching sacred cows, challenging the media, and grappling with some of the nation's most difficult challenges.

"Al Simpson was a Senator with the right touch. Because of his integrity and his humor, he had many friends in the United States Senate—deservedly so."

—George H.W. Bush
41st President of the United States

"Al Simpson is an American original. Among the many important events recounted in Donald Loren Hardy's lively biography are

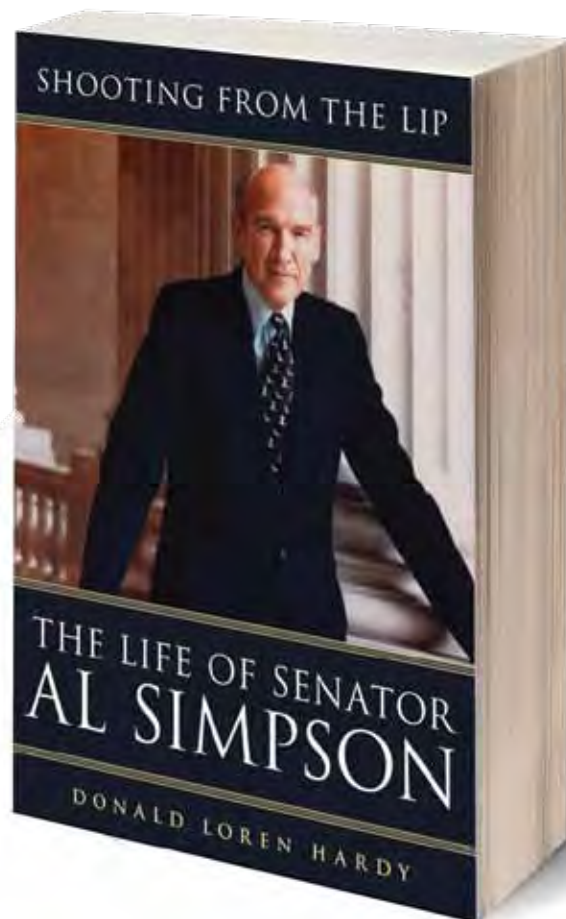
gems from Simpson's close friendship with Ronald Reagan and George H.W. Bush, which reveal as much about Al as they do about the presidents—that he is altogether without pretension, honest, never boring, and always good-hearted."

—David McCullough
Pulitzer Prize-winning author of *John Adams*

Don Hardy served for eighteen years as Senator Alan K. Simpson's press secretary and chief of staff, and then served as director of government affairs at the Smithsonian Institution. Retired and living in Montana, he now engages in humanitarian efforts overseas.

Al Simpson has served as Chairman of the Board of Trustees of the Buffalo Bill Historical Center since 1998. He retires in September 2011.

Shooting from the Lip: The Life of Senator Al Simpson is available for purchase in the Center's Museum Store and online at www.bbhstore.com. By Donald Loren Hardy. Preface, notes, index. 488 pp. Norman, Oklahoma: University of Oklahoma Press, 2011. ISBN 9780806142111. Hardcover, \$26.95.





Hand-colored photograph by Paolo Salviati of Buffalo Bill and Indian members of the Wild West show in Venice, April 1890. Garlow Collection. P.69.822

As plans for the upcoming reinstallation of our Buffalo Bill Museum emphasize, William F. “Buffalo Bill” Cody was a “Man of the West, Man of the World.” In his travels with Buffalo Bill’s Wild West, Cody took his own vast knowledge and experience of the American West to the world, which received it enthusiastically. In this colorized photograph by Paolo Salviati, Cody is seated in a gondola along with four unidentified American Indians of the cast of the show, which performed in Venice, Italy, for two weeks in 1890. Perhaps touring the local sites, Cody appears not in the beaded buckskin and fringe that mark his western persona, but in a suit. While “bringing the West to the world,” Cody is seen here experiencing the world in turn. This stop in Venice was part of an extended European tour that ran from 1889 – 1892 and included locations in France, Spain, other cities in Italy, Germany, Austria, Belgium, and the British Isles. “Man of the World” indeed.

Remember, although the Buffalo Bill gallery closes for renovation in October, the rest of the Buffalo Bill Historical Center remains open; the Buffalo Bill Museum itself reopens in late May 2012. ■

■ *One picture is worth a thousand words.* ■

The McCracken Research Library at the Buffalo Bill Historical Center offers access to thousands of historic images for research and publication. To learn more, contact the library at 307.578.4063, or search the online collections at www.bbhc.org/research/mccracken-research-library/digital-collection.



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