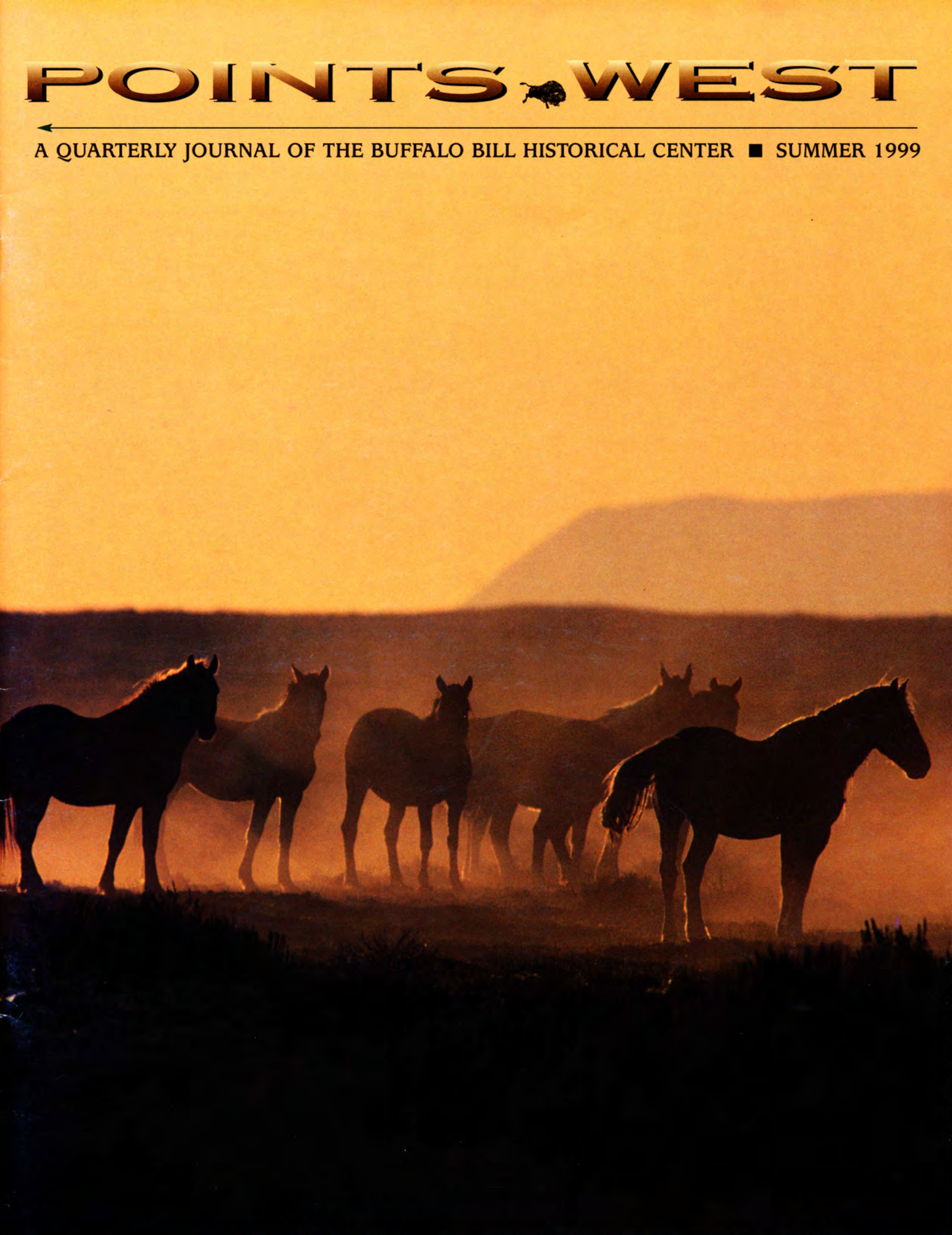
POINTS WEST

A QUARTERLY JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER ■ SUMMER 1999



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The Buffalo Bill Historical Center is a private, non-profit educational institution dedicated to preserving and interpreting the cultural history of the American West. Founded in 1917, the Historical Center is home to the Buffalo Bill Museum, Cody Firearms Museum, Plains Indian Museum, Whitney Gallery of Western Art and McCracken Research Library.

Cover: Wild Horses have become an indelible feature of America's physical—and cultural—landscape. (Photo by Gary Leppart.)

Readers' Forum

EDITOR'S NOTE: *As a service to readers, we'll attempt to answer some of the most frequently asked questions that we receive at the Buffalo Bill Historical Center. If you have a question you'd like to see addressed in these pages, please send it to the attention of the Editor,* Points West, *Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, WY 82414.*

Q. *Why are the light levels so low in the museums?*

A. Light is one of many elements that can damage art, artifacts and archival materials. All types of light, whether natural or from a fixture, are harmful to museum objects. Light can cause fading, drying, heat damage, sagging and general degradation or "aging." Some types of materials are more susceptible to light damage. For example, organic materials such as paper, textiles, basketry and wood are more light sensitive than metal, stone or ceramic. Certain pigments such as watercolors and pastels are also more easily affected than oils or acrylics. Light levels are measured by footcandles and are appropriately controlled within the museum according to the object's medium and condition. An area may seem dark to the museum viewer, however. Control of light levels as well as humidity and other factors ultimately protects the objects so that they can be viewed for many years to come.

LETTERS SOUGHT FOR READERS' FORUM

Got a question? Would you like to comment on any of the articles in *Points West*? Write a letter to the Readers' Forum.

Letters should be brief, approximately 150 words or less, and must be signed. Please include a legibly printed name, return address and daytime telephone number. Letters may be submitted by e-mail **<www.bbhc.org>** to Editor, *Points West*, Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, WY 82414.

Letters selected for publication will be chosen at the editor's discretion. Questions raised in letters may be answered in the pages of *Points West* for the benefit of all readers. ■

Unbroken Spirit:
The Challenges and Opportunities of Creating a Multi-disciplinary Exhibition

By Charles R. Preston
Curator of Natural History

Wild horses endure as symbols of freedom in the landscape of the American West, yet inspire ambivalent feelings among naturalists and polarization between opposing camps over the issue of protection. (Photo by Gary Leppart.)

The road, if indeed it could be called a road, was absolutely brutal. We had been in the "saddle" of the old Suburban for more than eight hours, and this last stretch of dry, gully-ridden, boulder-strewn landscape was beginning to take a serious toll on certain parts of my anatomy. The scenery, however, was spectacular. Stark, deep-red rocks and soil contrasted dramatically with the rich evergreen hues of piñon pine and juniper. Blooming prickly pear, claret cup, and other cactus species lent splashes of bright color, and widely spaced patches of rabbitbrush, needle-and-thread, and various species of bluegrass completed the picture. This was rough country, typical of much of the landscape in drier regions of the Rocky Mountain West. The year was 1991, and I was about to embark on an adventure that would dramatically influence my perspective on interpreting natural history in a museum setting.

I was accompanied on this fateful trip by a friend and professional colleague who was intimately familiar with this sparsely populated region of northwestern Colorado. I had recently begun a stint as chairman of the Department of Zoology at the Denver Museum of

Natural History, and was anxious to explore the nether regions of Colorado. We were on a section of land managed by the U.S. Bureau of Land Management in the Piceance Basin, in Rio Blanco County. Among other attractions, we were hoping to catch a glimpse of some of the wild horses known to inhabit the region. I was not prepared for our sudden, startling success! As we rounded a sharp curve traversing the pygmy woodland, the landscape lay uncluttered before us in a broad, rocky depression. On the edge of a bluff bordering the depression stood a large chocolate-and-white paint horse, with its long, white mane dancing in the breeze. The scene was almost surreal, and I had to blink a couple of times to assure myself that this was no mirage. As we watched, two other horses came into view briefly, before all three turned away from the bluff's edge, and disappeared from view.

Like other animals in the wild, stallions struggle for dominance. The winner will pass his genetic traits on to descendants, strengthening the herd. (Photo by Gary Leppart).

Now, I should admit up front that I never gave much thought to wild horses before that day. I knew that several centuries after ancestors of the modern wild horse became extinct in North America, domestic horses were introduced to this continent by early Spanish explorers. These animals represented a stock that had undergone intensive selective breeding in Europe and Asia for generations. Many of the horses escaped human control, and survived and reproduced in the American landscape, forming closely-knit bands. Although the term "feral" is generally applied to domestic livestock that becomes free-roaming, most Americans simply refer to these animals as "wild." Some wild horses roaming the West today are direct descendants of the Spanish stock introduced to this continent more than 300 years ago. They have been joined by escaped or abandoned horses of various breeds through the years. At one time, early in the 1800s, perhaps two million wild horses existed in North America.

But, along with populations of many native wildlife species, the number of wild horses declined significantly through the nineteenth and early twentieth centuries. They were persecuted as competitors with domestic livestock, captured for use as domestic livestock, and even rounded up and slaughtered to become pet food. But by the middle of the twentieth century, wild horses had touched a nerve in the American psyche. Passionate activists, led by Velma Johnston (a.k.a. Wild Horse Annie) and others, lobbied for laws to protect wild horses. In 1971, the Wild Free-Roaming Horse and Burro Act was passed. It recognized and protected wild horses as ". . . living symbols of the historic and pioneer spirit of the West."

Of course, legislation did not eliminate controversy. Stockgrowers continued to express concern about the impact of wild horses on a public range shared by domestic livestock, and wanted wild horse populations controlled. In contrast, some wild horse advocates wanted to see the wild herds increase virtually without check under human protection. I was vaguely aware that federal agencies, particularly the U. S. Bureau of Land Management, were faced with significant challenges in managing wild horse populations. As a wildlife biologist, I tacitly placed wild horses in the same category as European starlings and feral hogs (razorbacks)—alien animals that roam free in 20th century North America only because of human introduction and neglect. My chief concern was for the fate of native wildlife that shared the range with wild horse herds. But I must confess that the sight of those horses in the Piceance Basin struck an emotional chord. There was something that seemed fitting and, well . . . natural, about the horses running unfettered in the western landscape. Maybe it was the long-repressed image of *Fury* or other television programs and movies I was addicted to in my youth that linked the wild horse with the spirit of the West.

At any rate, I was suddenly struck with ambivalence about the wild horse. On one hand, I was concerned about the potential impact of an introduced, feral animal into native ecosystems, and on the other, I had to admit that the presence of the wild horse added a dramatic, even romantic, dimension to the landscape. I soon found out that my own ambivalence reflected a much broader and more intense polarization among western citizens.

Later during that same field expedition, my colleague and I visited the small town of Meeker, Colorado, about 40 miles northeast of the site where we encountered the wild horses. The local watering holes in Meeker attract a diverse group of patrons, including local ranchers and farmers, together with hikers, mountain bikers, wildlife watchers, and other outdoor enthusiasts from throughout the region. When we stopped into one of the local saloons, we got an earful about wild horses. Several of the local ranchers expressed their opinion that wild horses offered serious competition to cattle and other domestic livestock and should be removed from the open range. At the same time, many of the local and visiting recreationists argued passionately that wild horses had a positive ecological impact on the land, had come home to take their rightful place in the Wild West, and should be protected and nurtured at all costs. As the debate heated up, I noticed that few listeners took a middle stance between the two polar positions. Most people, offended by arguments advanced by one side or the other, began allying themselves with the opposite camp. The arguments became less about facts of ecology and economy, and more about human emotions and alliances. Many folks appeared to choose a particular side, not because of any strongly held convictions about wild horses, but because they wanted to distance themselves from people they didn't want to identify with on the other side. The experience reinforced in me an axiom I had related many times to my university students in wildlife management years before: Modern natural resources management is as much about understanding people as it is about understanding natural resources. This reminder jolted me into recognizing a glaring oversight in most natural history museum-based programming about contemporary topics: humans were usually left out of the story!

I returned to the museum with the idea of developing an exhibition about wild horses that would incorporate human cultural history, values and perceptions equally with horse evolution, ecology, and behavior. But bureaucratic obstacles to a multidisciplinary exhibition can be formidable in a large, traditional natural history venue, and there was more than enough to keep me busy without taking on an uphill campaign to squeeze a new exhibition into our schedule. The subject stayed buried deep in my file drawer until June of 1998, when I came on board at the Buffalo Bill Historical Center. It was then that Executive Director B. Byron Price called me into his office and informed me that one of my first assignments as natural history curator would be to lead the development of an exhibition on wild horses that was scheduled to open in the summer of 1999!

I couldn't think of a subject that better epitomized the complex, dynamic

BBHC MEMBERS WILL RIDE TO NATURAL CORRALS

For the last several years, members of the Historical Center's Patrons Association have organized a membership trail ride. In conjunction with the opening of *Unbroken Spirit: The Wild Horse in the American Landscape*, members are invited to join a ride to the Natural Corrals on Dead Indian Mountain.

Local corporate members Ron and Tina Meeker will lead the ride on Friday, July 30. Riders are required to provide their own horses and tack. This year, riders will also need to pack their own brown bag lunch. The Natural Corrals are very difficult to reach by vehicle; therefore, no transportation for non-riders is planned.

Charles Preston, Curator of Natural History at the Historical Center, will be on hand to speak about the geology and biology of the area.

The ride is open to all members of the Patrons Association. Those interested in participating should call Jane Sanders, membership director, at (307) 578-4032. ■

relationship between humans and their environment in the American West. Along with this exciting opportunity, however, came the formidable challenge of developing a presentation that would balance accurate natural science information with the varied history and perspectives of human cultures. To meet this challenge, the exhibit demanded a multidisciplinary approach that would explore human attitudes about nature and its management. This is not an entirely new direction for the Buffalo Bill Historical Center. A few years ago, the Center took on a similar challenge when it developed and presented an exhibition, titled *Seasons of the Buffalo*, about the American bison. *Seasons* seamlessly blended elements of history, art, and natural science into a rich tapestry that enjoyed broad, popular appeal among our diverse audiences. As evidence of its overall success, the exhibit earned an American Association of Museums Curator's Committee Exhibit award.

George Catlin (1796-1872) *Catching the Wild Horses*, 1844, 13 x 17 3/4 in. Gift of Mrs. Sidney T. Miller. This lithograph appears in the exhibition, *Unbroken Spirits: The Wild Horse in the American Landscape.*

Fortunately, many of the interpretive, collections, and fabrication team members responsible for *Seasons* are available to lend their energy, ideas and considerable skills to this new exhibition. Again, Associate Director Wally Reber is responsible for the exhibit design. His passion, creativity, and sense of context ensure an attractive and poignant presentation. In our early discussions about the trials and tribulations of wild horses in North America and the renegade image they portray to many people, a title for the exhibition emerged: *Unbroken Spirit: The Wild Horse in the American Landscape*. Our goal with *Unbroken Spirit* is not only to present the biological and historical facts about America's wild horses, but to convey a sense of the human emotions invested on all sides of the wild horse story. We will strive to engage, evoke, and provoke, as well as to inform. To accomplish these ambitious goals, we have drawn on expertise and insight from many disciplines. The texture of the exhibit will be as rich and multi-dimensional as the subject itself, incorporating inspirational artwork, breathtaking contemporary photography, historical photographs and documents, cultural artifacts, and dramatic taxidermy. We will rely largely on material from the Historical Center's collections, augmented by material borrowed from other organizations and institutions. Our own director, curators, and collections staff have been involved in the selection of objects, and will be intimately involved in their integration.

One of the most exciting and important opportunities presented by *Unbroken Spirit* is the development of interactive educational materials for use within the exhibit, and at home, for visitors who wish to extend their visit. The Center's education staff has been involved with exhibit development from the outset and along with staff from publications, collections, and Museum Selections, has improved the overall presentation immeasurably. A number of ancillary products, including an exhibit catalog (featuring essays by five noted authors) and an interactive CD-ROM, have been prepared to accompany *Unbroken Spirit*. A three-day symposium (see accompanying article by Sharon Schroeder) is also being planned to further explore topics addressed in the exhibit.

Like *Seasons of the Buffalo, Unbroken Spirit* is being designed to take advantage of the best that the Buffalo Bill Historical Center has to offer. We are seeking to explore and interpret the rich natural history of the West in the context of the human experience. We feel that the challenges of hurtling the traditional obstacles that often prevent the integration of humanities and natural sciences into an exhibition are far exceeded by the opportunities presented when we incorporate humans as important components of the western environment. ■

Exploring a New Frontier

The Role of Natural History Museums in the 21st Century

By Charles R. Preston
Curator of Natural History

In May of 1997, when I first learned that the Buffalo Bill Historical Center was seriously exploring the possibility of expanding its programming and facilities to include a natural history museum, I had just returned from a working vacation in the Greater Yellowstone region. I was accompanied on that trip by one of the curators on my staff in the Department of Zoology, Denver Museum of Natural History, and one of our new, summer interns. Coincidentally, our "campfire" discussions had drifted around to the challenges faced by today's natural history museums and the need for a new paradigm in natural history programming. We wondered aloud about how a world-class natural history museum established at the beginning of the new millennium might compare with the museums established a century or more ago. We had no idea that trustees, staff, and consultants at the Historical Center were deliberating the same topic.

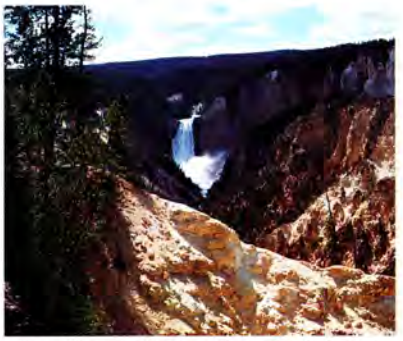
Public interest in natural history has soared in recent decades. Bird watching has become the nation's second most popular recreational pastime (behind gardening), nature programming is among the most popular offerings on television, environmental issues figure prominently in our national dialogue, and our national parks are overwhelmed by visitors. The opportunity for natural history museums to broaden their audiences and fulfill their roles as centers for research and informal public education has never been greater. But established museums face some new challenges that come with changing audiences and technology. To meet these challenges, natural history museums must be as dynamic as the phenomena they address and the audiences they serve. Perhaps ironically, these venerable institutions, so critical in documenting a world of change, are slow to change themselves. Most world-class natural history museums in operation today were established more than a century ago to explore and study the natural world and display its wonders to regional, generally sedentary, audiences. These museums essentially brought the world to their communities, through spectacular dioramas, depicting pristine nature frozen in time behind a glass wall.

Today's museum visitors, however, are very different from those at the turn of the last century. Audiences today access and process information differently, and are much more mobile, willing, and able to visit Earth's natural wonders firsthand. They are increasingly sophisticated and interested in learning more from a natural history exhibit than the name and provenance of a specimen or object; they want to know what role it plays in the environment and how it might relate to their lives. They also tend to enjoy actively participating in their learning/recreational experiences, seeking to combine interactive with contemplative opportunities during their museum visit. Museums must strive to understand our audiences and the issues of current and critical interest to them, and we must find new ways of engaging them. But it is essential to avoid any semblance of an amusement park atmosphere, and to continue to provide opportunities within exhibit spaces for quiet contemplation. Thus, the inclusion of interactivity and new technology is crucial, but must not be overused.

Natural history museums are beginning to broaden the focus and voice of program interpretation. Increasingly, the focus of exhibitions is on ideas and current topics, rather than on collections. Collections and other material are used to tell a story instead of being the story. Rarely do current exhibits or other programs reflect the narrow viewpoint of one curator. Instead, most programming is the result of collaboration among curatorial and educational staff within the museum, together with external consultants and even audiences themselves (included in formative evaluations

of program ideas). This kind of collaboration is critical if natural history programming is to effectively engage audiences and provide accurate, relevant, and balanced information about complex topics of current interest.

One of the greatest misconceptions about museums is that most collections are on exhibit at any given time. This is especially untrue of most natural history museums. The majority of specimens and other objects stored behind the scenes in natural history museums today are used primarily for reference and research material for scholars. The care of research collections, a traditional hallmark of natural history museums, offers significant challenges for the future. Existing natural history museums have amassed huge collections of specimens and artifacts that serve to document the record of life on earth and the geologic features and processes at its foundation. The financial commitment needed to properly house and process growing natural history collections is enormous, and sources for significant funding are scarce. Natural history "acquisitions" of the future may, therefore, represent a profound departure from the vast specimen collections amassed during the last two centuries. Though very limited, highly focused collections of specimens and artifacts will be acquired, the bulk of natural history acquisitions may consist of other, more easily stored, maintained, and accessed material documenting the natural history of a focus region. The emphasis of these acquisitions will be on *use* (for both public exhibition and scholarly pursuits), rather than *storage*. This material may include extensive sound and visual recordings, and electronic databases documenting human land use and distribution of flora, fauna, geological features and climate.



Top: The tradition of natural history museums has been to devote extensive, specialized facilities to the storage of ever-growing research collections. As expenses associated with maintenance of these collections escalates, fewer institutions are able to justify this commitment.

Bottom: Increasingly, natural history museums of the future will develop a strong, regional focus, and seek to help audiences make well-informed decisions about environmental stewardship. (Photos by C.R. Preston.)

To remain as popular and relevant as the subject matter they present, natural history museums must continue to learn and grow with their audiences and exploit current technology. The overarching role of natural history museums in the 21st century will be to continue to explore and develop new knowledge about the natural world, attract and engage diverse audiences, and provide them with accurate, pertinent, and balanced information needed to make informed decisions about the stewardship of natural resources. To fulfill this role, we must understand our audiences, what attracts them to museums, and how they access information. We must continue to find new and effective ways of engaging audiences and employ participatory experiences where appropriate and feasible. Our programming should reflect collaborative rather than compartmentalized efforts. We must be fiscally responsible, and seek innovative, perhaps even more effective, means of exploring and documenting the continuing story of life on earth without incurring the enormous expenses of ever-increasing collections storage facilities. Perhaps most important of all, the natural history museums of the 21st century must recognize that human-kind does not exist beyond the realm of nature, and nowhere on earth does nature exist beyond the influence of humankind. Our exhibits and programs should thus incorporate humans as a part of nature rather than apart from nature.

The Buffalo Bill Historical Center is surrounded by one of the most compelling biological and geological theaters in the world. The environment of the West binds all of the components currently featured at the Center. As our trustees, staff, and partners continue to contemplate the appropriate expression of natural history programming here, we will build on the traditions of existing world-class museums, including our own, and forge a crystalline vision of a natural history museum for the 21st century. ■

VISION OF THE NEW WEST

A Symposium on the Wild Horse

Photo by Gary Leppart

by Sharon Schroeder
Director of Education

Visitors flock to the American West from all over the world, drawn by its wide open spaces and rich cultural history. They are equally drawn by a search for the ideals that have come to symbolize America—individuality, courage and, in particular, freedom. These qualities are embodied in the vast landscape itself, in the people who have inhabited the land, and no less by the abundant wildlife it supports. In this region, anyone has the privilege of viewing a remarkable assortment of wildlife including bison, bighorn sheep, elk, deer, moose, bear, and even wild horses.

That privilege is not something that we can take for granted, however, because the domain of wild animals is shrinking dramatically in the modern world. Growing human populations and the development of western lands for economic and recreational purposes has encroached upon wildlife habitats. Competition for space between wildlife, humans, and domesticated stock has created controversy, evoking strong emotions and differences of opinions.

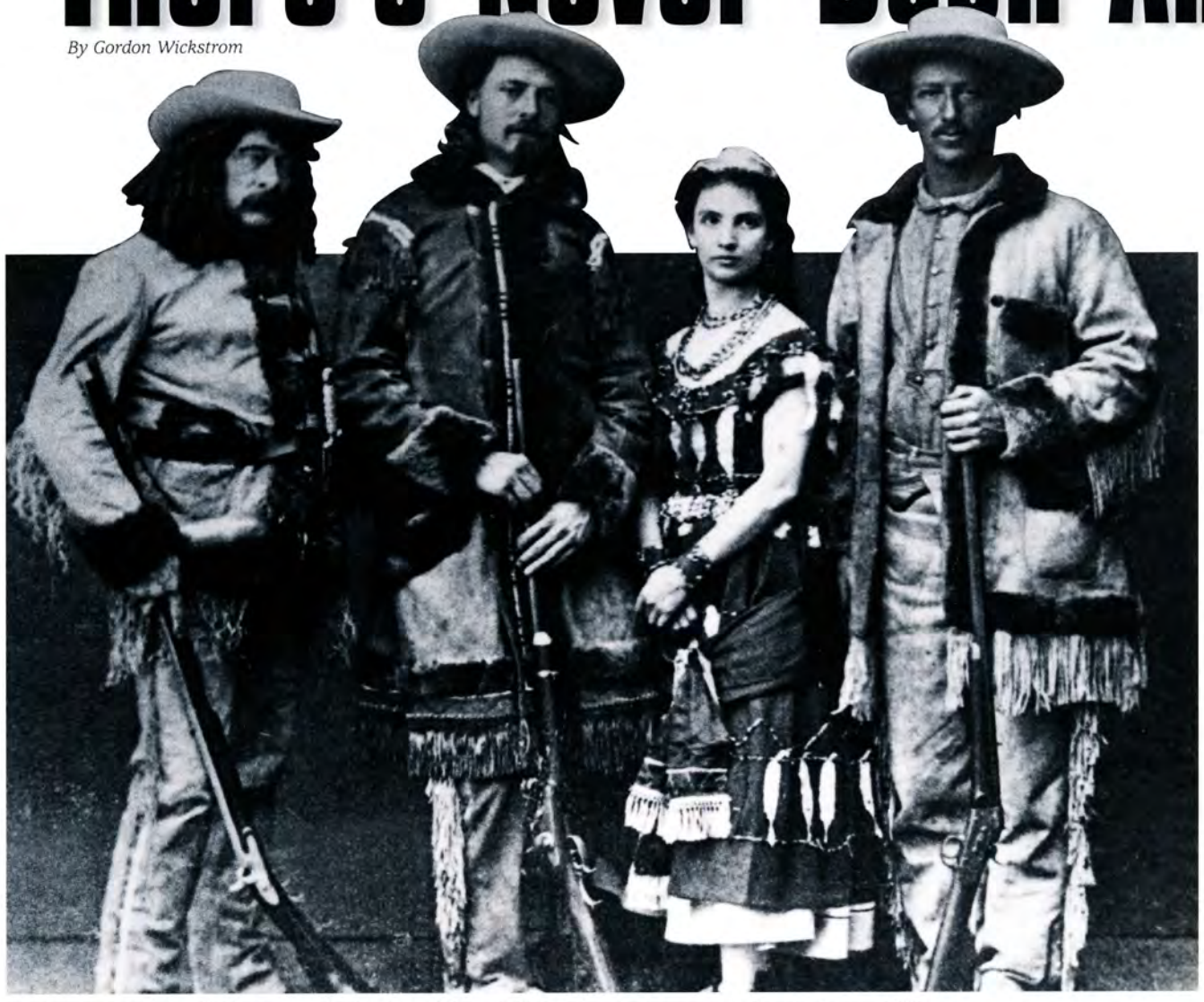
Wild horses and burros have been the subject of innumerable controversies, which have included congressional acts and mandates. By passing legislation in 1971, known as the Wild Free-Roaming Horse and Burro Act, Congress designated these animals as the "living symbols of the historic and pioneer spirit of the West." While that may please our emotional sensibilities, decisions about the future of wild horses and their environments have been confronting wildlife and range administrators and politicians for at least a dozen years and will continue to do so in the future.

The controversy surrounding the existence of wild horses will be addressed by the exhibition, *Unbroken Spirit: The Wild Horse in the American Landscape,* opening at the Historical Center on July 22 and a symposium held in conjunction with the exhibit, August 13—15. Two days of presentations exploring topics ranging from the evolution and history of the wild horse in North America to behavior, ecology, and management will conclude with a day-long excursion, which will provide an opportunity to view wild horses in their regional habitats.

This public forum is the third offered by the Historical Center in three years, providing opportunities for the public to engage in discussion of issues which are of contemporary relevance and historical importance in the West. Over the course of two days, the symposium will address the history of the wild horse, identify problems with its existence, and seek solutions. Presentations will be geared to the general public as well as those who are employed in related fields. Participants may register by completing the insert in this publication. Call (307) 578-4007 for more information or e-mail programs@wavecom.net. ■

There's Never Been An

By Gordon Wickstrom



Ned Buntline, Buffalo Bill, Giuseppina Morlacchi and Texas Jack Omohundro in costume of stage days, c. 1870.

In the annals of theatre, in the long history of actors and acting, Buffalo Bill as actor stands alone. Throughout more than a decade on stage, he played only himself, in plays exclusively about himself—extravagant fables of his prairie adventures as the greatest of the scouts. His career at this time was a steady rhythm of long winters as an actor-manager in the nation's theatres followed by summers in the field where he continued to compose the high drama of his life. There has been no other actor like him.

In 1872, following the Royal Buffalo Hunt in Nebraska, 25-year-old Buffalo Bill Cody was lured to New York where he found himself in full dress in the Bowery Theatre watching a professional actor portraying Buffalo Bill in the "border drama" titled "Buffalo Bill: King of the Border Men." He was both embarrassed and enthralled.

Those who had brought him to New York, thinking they might "develop" the young hero, suggested to Cody that he should perform Buffalo Bill himself, in plays about what the public believed to be his adventures out West. They would pull in the notorious Ned Buntline as playwright.

Tempted by the prospects of big money, Cody

Actor Like Buffalo Bill

agreed and, with Texas Jack Omohundro and the accomplished Italian danseuse Giuseppina Morlacchi, set out to play Ned Buntline's execrable "The Scouts of the Prairie," opening in Chicago on Dec. 18, 1872.

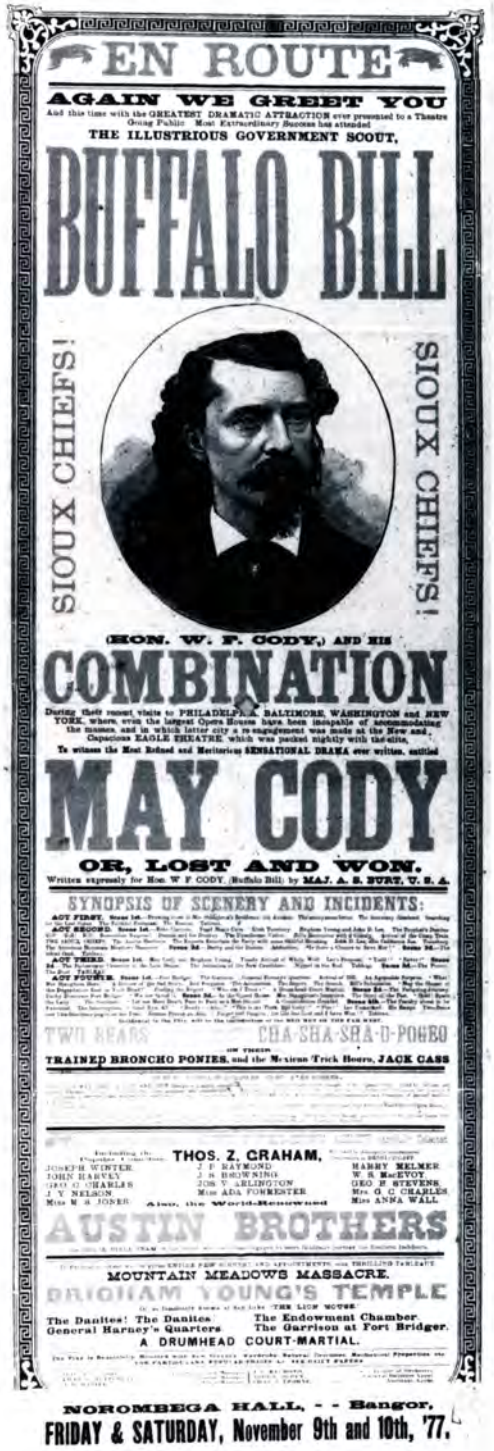
The performance was terrible, and the play itself was even worse. Still, the press noted that the public was wild about Buffalo Bill. And so, while his border dramas only slowly developed dramatic credibility, the presence of Cody as Buffalo Bill enchanted and excited audiences everywhere. He was the real thing—an icon of the audiences' very idea of the West. He was tall and handsome, charismatic, yet appealingly modest and good-humored. He was debonair in the ancient chivalric way.

That first season with Buntline was a financial disappointment, tempting Cody to give up the stage. Instead, he formed his own "combination," adding Wild Bill Hickok, his early friend and benefactor. Hickok caused such chaos on stage that he stayed only a single season.

Cody never looked back. That second season saw the star of the young actor rise steadily both in the adulation of audiences and box office returns. His combination of players traveled the country, performing a new play each season. Eventually he would perform in 14 plays during his stage career. As these melodramas about his reputed adventures increased slowly in credibility and polish, Cody himself became an accomplished and sensationally popular performer. He, of course, always took the "Buffalo Bill" role, while managing every detail of his company.

This pattern of spending winters on stage and summers in the field reinventing himself lasted until 1886, overlapping by a bit the advent of his Wild West exhibition. His last appearance on the legitimate stage was in Denver in 1886, in "The Prairie Waif."

The events of centennial year 1876 are most fully illustrative of Cody's career as an actor. That year his spring tour was interrupted by the sudden death of his only son, Kit Carson Cody, in Rochester, New York. In response to a telegram from his wife, Louisa, Cody rushed from a Chicago stage to the boy's bedside on April 20, only a few hours before the child died. That night, according to Louisa, Cody's acting career seemed to him especially empty, even a



En Route Again We Greet You, May Cody Theatre, 1877, Newsprint poster. 41 1/2 x 14 1/8 in.

mockery. Perhaps he would give it all up. But there was something else. . . .

George Armstrong Custer, as part of the Big Horn and Yellowstone Campaign of the Seventh Cavalry, was marching westward toward the Little Bighorn to intercept the Sioux and Cheyenne under Sitting Bull and Crazy Horse and to end, once and for all, the Indian troubles. The campaign would need the best scouts, and Cody got the call to duty in Rochester almost on the day of his son's death. In something like relief from the intensity of his grief, he prepared once again to go West—to be part of this fateful expedition.

Custer was well on the way to his disaster by the time Cody could arrange to close down his acting company and join the Fifth Cavalry at Fort Laramie under the command of Eugene A. Carr.

Twenty-two days after Custer's annihilation, Cody found himself involved in an incident that would become the most discussed of his career. In the northwest corner of Nebraska, on War Bonnet Creek, Cody, in single combat, killed Yellow Hair, a minor Cheyenne chief.

Cody had known that an engagement with Indians could be expected and that the entire campaign was being covered in detail by the nation's press; in fact, the eyes of the nation were fixed on the high plains of the Sioux and Cheyenne—and the U.S. Cavalry. So, on that special morning of July 17, 1876, facing the Cheyenne, Cody arrayed himself in a stage costume, that of a Mexican vaquero, all black velvet, slashed with scarlet, with silver buttons and lace. In this habit he rode out against the Cheyenne Yellow Hair, shot Yellow Hair's horse from beneath him, and shot the chief himself through the leg. With both men on the ground, each fired at the other. Yellow Hair missed. Cody did not. As he told it, "He (Yellow Hair) reeled and fell, but before he had fairly touched the ground I was upon him, knife in hand, and had driven the keen-edged weapon to its hilt in his heart. Jerking his war bonnet off, I scientifically scalped him in about five seconds."

Riding by in pursuit of the Cheyenne, the men of the cavalry gave Cody a rousing cheer acknowledging the greatest of the scouts. It was the Grand Theatre of the Plains.

Much about the incident reveals Cody's sense of the theatrical and its values. The costume he wore was just that: a costume. There was the unmistakable mark of "performance" about all of it, not the least the soldier audience that viewed it. That the event was indeed high in performance values is certified by Cody's late-in-life effort to make a moving picture documentary recreation of that day's events.

It is not too much to say that all of Cody's life may be thought of as movement among the varied but related theatrical venues: the High Plains on which he "performed" his life in a more or less conscious, even deliberate way, the more formal expression of the stage itself, the great outdoor arenas of the Wild West exhibitions, and finally his "staging" of an entirely new social/economic community in Wyoming's Big Horn Basin through water and agricultural development—all with himself as star and impresario.

But it is the killing of Yellow Hair in that epic summer of 1876 that serves as a model for the singularity of Cody's career as actor. On August 22 of that year, after the engagement in which Yellow Hair died, Cody took his discharge as chief of scouts and returned East, explaining, "There being but little prospect of any more fighting, I determined to go East as soon as possible to organize a new 'Dramatic Combination' and have a new drama written for me, based on the Sioux war. This I knew would be a paying investment, as the Sioux campaign had excited considerable interest."

The resulting border drama, "The Red Right Hand; or Buffalo Bill's First Scalp for Custer" was, as in Cody's words, "A five-act play, without head or tail, and it made no difference at which act we commenced the performance. . . . It afforded us, however, ample opportunity to give a noisy, rattling, gunpowder entertainment, and to present a succession of scenes in the late Indian war. . . ."

It was during these years on stage that Cody found

the immense authority that he came to have in American life. Here he established his defining voice in the development of the West of which he dreamed so greatly. His imagination of the West, in both art and life, in substantial ways remains our own today. ■

Editor's note: Gordon Wickstrom is an emeritus professor of drama retired to his home town of Boulder, Colorado, where he writes about angling and directs the plays of Shakespeare. A more complete treatment of the subject of Buffalo Bill as actor can be had in Wickstrom's essay in *Journal of the West*, Vol. 34 (January, 1995).

newspoints

CFM ADVISORY BOARD MEMBER JUDGE F. ANDERSON DIES IN FEBRUARY

Judge F. Anderson, a member of the Cody Firearms Museum Advisory Board and a major power in the hardware and shooting sports business, died Feb. 3 following a long battle with cancer. He was 76.

A native Californian, Mr. Anderson was brought up in the Los Angeles area and received a bachelor's degree from UCLA. After service as a forward artillery observer in the European Theater of World War II, at which time he received a Purple Heart, Mr. Anderson entered the family business at American Wholesale Hardware in Long Beach, Calif.

Creating many innovative ideas in the sale and distribution of hardware and sporting goods, he became president of American, expanding its business to cover southern California and western Arizona. He remained president until he retired in the late 1980s.

Long active in the civic and business communities, he was chairman of Long Beach Memorial Hospital, president of the Rotary Club and sat on the boards of major California businesses and banks, as well as various industry organizations.

An avid sportsman, the tall, lean and athletic Anderson hunted big game in the United States and Canada and made three safaris in Africa.He is survived by his wife, Jeanne, and his brother, Pierre.

LIBRARY HOLDINGS NOW SEARCHABLE THROUGH INTERNET

Researchers are now able to search the holdings of the McCracken Research Library through an On-Line Public Access Catalogue as part of the library's membership in the Colorado Alliance of Research Libraries (CARL). The Colorado Alliance of Research Libraries is a partnership of research, public and educational libraries.

Those interested in searching the database of the library's holdings may access the on-line catalogue in several ways. The database is linked to the Center's web site, which can be accessed at **http://www.bbhc.org**. Links to the McCracken Library pages as well as a direct link to the on-line catalogue are prominent on the BBHC web site's home page, and the on-line catalogue can also be accessed through links within the library's pages.

To go directly to the on-line catalogue (as well as the searchable databases of other libraries in the CARL system), the address is **http://set.coalliance.org:5005/**.

SHOOTOUT COMPETITORS KEEP COMING

By Wally Reber, Associate Director and Jane Sanders, Director of Membership

If you ask the participants of the Buffalo Bill Celebrity Shootout why they participate, year after year, you'd probably hear many different reasons. Over the past five years, competitors have come from New York and California, Texas and Wisconsin, and nearly every state in between. And that includes many shooters from Park County. Oh, yes, and there was that one shooter who came from England. . . .

The first year of the Buffalo Bill Celebrity Shootout, we were introduced to a shooting sports writer named Marty Fischer. Fischer is a National Sporting Clays Association level III instructor who designs sporting clays courses, and is the host of a new cable television shooting show, *Shotgun Journal*, on the Outdoor Life Network. At that time, he was writing an article for *Sporting Clays Magazine* about nonprofit organizations using sporting clays events as fund-raising vehicles. The Cody shoot was the only one included in the article which hadn't happened by the time the article went to print.

Fischer says that the initial reason he agreed to help with the Buffalo Bill Celebrity Shootout was that he had heard so much about the Historical Center and the Cody Firearms Museum. He just wanted to see what the place was really like (much like taking a trek to Mecca—if you're a shooter or gun enthusiast this is the place to visit). He found that it was everything he had been told, and maybe more.

As the Shootout enters its SIXTH year, Fischer will be returning once again to be one of the clinic instructors. He says that his focus has changed; now he comes because of the social nature of the event. It is a fun atmosphere, and he's found new friendships through coming to Cody every year. "It seems that if you come to Cody once, you'll come again," says Fischer. The committee and volunteers of the Shootout "treat you like you want to be treated," and it really is a special place and a good cause.

"Real people take part in this event, and it's not a rat race, like New York, or any other big city," he continues. And, once again, you're having a good time for a worthy cause. It's also a great vehicle for tourism and business development—bringing people to Cody to showcase the attractiveness of the community and stimulating them to want to move here one day. The format, along with the location, make this a "one-of-a-kind" shooting event.

Jeff Kruger, a Cody real estate developer, has competed every year since the beginning of the

Lilly Sieu, 1996 Ladies National Sporting Clays Association Champion, shoots a round of trap.

BACK—FOR ALL THE RIGHT REASONS

Former Washington Redskin Dave Butz eyes a clay bird with fellow competitors.

Buffalo Bill Celebrity Shootout. And, he's been the "top gun" for the last four years. Besides the fact that he keeps winning, Kruger continues to compete because "it's so much fun." The variety of disciplines (skeet, trap, sporting clays, .22 silhouettes) makes it different from nearly every other shoot, and that's what makes it entertaining for him. "People want to keep coming back because it's different from every other shooting event—it's not just a shotgun event. Those guys may walk out of the silhouette range muttering to themselves and shaking their heads, but it's what keeps them coming back year after year. Without the silhouette element, it would be just another shotgun tournament."

Linking shooting, celebrities, educational and exhibit programming, wrapped in the landscape of the real West, the Shootout continues to make its mark in the world of celebrity shoots. It is also poised to become a major fundraiser for the Center. 1998's shoot brought together 119 shooters for three full days of excitement, competition and camaraderie. This year's event promises to be bigger and better than ever, with Historical Center Chairman Al Simpson fielding his own team, Simpson's Irregulars.

The 1999 Buffalo Bill Celebrity Shootout is slated for August 26-29. For more information, including corporate sponsorship, team and individual registration, contact Jane Sanders, the Center's membership director, at (307)578-4032, or visit our website at **www.bbhc.org**. ■

POW

The Evolving Tradition of

by Sara Young
Plains Indian Museum Intern

Dance has always played an important role in Plains Indian cultures, as a central element in both religious and secular life. Less than 100 years ago, powwows did not exist as we know them today, though a variety of dance traditions that would eventually evolve into the modern powwow were in place. Among these traditions were summer gatherings of ceremonial and social dances, and warrior society dances held to honor and bring protection upon their members.

Both these traditions, along with many other American Indian practices, underwent severe restrictions during the last century when the United States government, in its effort to prohibit certain Indian ceremonies, banned a number of dance-based traditions. Despite these bans, however, Plains Indian dancing did not entirely disappear. Ceremonies and dances went "underground" and were held on the far reaches of reservations in secret, or were masked as other types of events entirely. In these forms dance continued to play a part in Plains Indian life, although a quiet one, during this culturally repressive time.

It was not until 1933 that the government lifted its ban and dance could once again take an active, public place in American Indian life. At the end of World War II with the return of Indian soldiers from abroad, the warrior society dances of the past century began to acquire new meaning. These returning warriors were honored at powwows or "Homecoming Dances," as they were sometimes called on the Southern Plains, which included the songs, dances and regalia of traditional warrior societies. Outside of the dance arena important social ties and customs were also rebuilt, including the honoring of elders, naming and adoption ceremonies, the reception of families back into public life following a period of mourning, and a general bonding between families and friends. The general structure of these early powwows resembled the summer dance celebrations of the past century and included the use of a camp crier or announcer, the gathering of families to camp out at celebration grounds, and important social interaction among the participants.

Before 1950, the term "powwow" was used only on the Southern Plains in reference to American Indian gatherings and celebrations of song and dance. However, powwows gained further prominence in the 1950s and 1960s throughout the Plains region when Sioux, Crow, and Blackfeet tribes began to sponsor Intertribal gatherings for fun and dancing. Powwows have continued to grow over the last forty years; whereas 20 years ago most powwows took place on reservations, some of the biggest are now held in convention centers and gyms in large cities around the country. Today, the powwow is both a community gathering and cultural celebration. It is not a commercial event, nor is it purely "entertainment." It is an important spiritual and social gathering of people to celebrate American Indian traditions, dance and social customs. Although the warrior societies and early Plains "Homecoming" powwows of the past were primarily the domain of male dancers, today's powwows are open to everyone: men, women, and even small children. This participation by men and women, "tiny tots" and elders indicates that not only are music and dance alive and well in Plains Indian culture, but that they will continue to play an important role for generations to come. "Honor Dances," "Specials" and "Giveaways" recognize the importance of families and individuals participating in the powwow and honor them for their commitment.

Powwows help to keep song and dance a very real and contemporary part of Native American life. At the same time, the changes that powwows go through (for example, in dance style, dress attire, and the introduction of contest dancing) help to make them a living art form. It is important to realize that recent innovations and shared styles are not "unauthentic," as dance dress styles and details still mark personal heritage as well as individual taste. At the powwow visitors often see historic elements of

WOW

Dance in Plains Indian Cultures

Fancy Dancer Tim Robinson of Boulder Flats, Wyoming, at the 1998 Plains Indian Powwow.

dress combined with very modern elements, such as the use of bright sequins sewn on to more traditional styled dress. Since the dress attire expresses the individuality of each dancer, design elements from a variety of traditional and modern sources are common.

Contest dancing is also an important, though fairly recent, aspect of the modern powwow. At most of the larger powwows on the Northern Plains dancers compete for prizes in categories based on the style of dance that they are participating in: Men's Traditional, Women's Traditional, Men's Fancy, Women's Fancy Shawl, Men's Grass, Women's Jingle Dress, boys or girls versions of adult dances, or Tiny Tots. Dancers compete to catch the judges' eyes with personal style, footwork falling on the beat of the music, and well-made dance attire. A good dancer is marked by their ability to combine traditional aspects with personal attitude and individuality. In addition, contest dancing encourages participation in the powwow by providing a chance for dancers to offset the high costs of travel and hand-made dance attire with prize money. It also provides the ability for exceptionally gifted dancers to make a living off of their talent, and has created a class of champion powwow dancers who help to draw public attention and participation to the powwow circuit.

The Plains Indian Museum at the Buffalo Bill Historical Center will be celebrating its 18th year as host of a powwow at the Robbie Powwow grounds on June 19-20, 1999. This event has grown from its small beginnings at the Cody High School football field to a celebration involving the finest of Plains dancers and drum groups, drawing an audience of approximately 5,000 American and international visitors. For the second year in a row, the Plains Indian Museum Powwow has been selected as one of the top 100 events in North America by the American Bus Association, based on the "high level of quality that goes into planning and staging in the event." In addition to music and dancing, the Plains Indian Museum Powwow will also offer American Indian arts, fry bread, Indian tacos and other foods, as well as an opportunity to visit the Plains Indian Museum. Everyone is invited to experience this cultural tradition for themselves. For more information, please call the Historical Center at (307) 587-4771, or view the Center's web site at **www.bbhc.org**. ■

Chauncey McMillan and His
Handling Livestock the Old-Fashioned Way

by Scott Hagel
Director of Communications

The crowd grows quiet and gazes into the distance. More than 100 yards away, a herd of angora goats mills restlessly. "Mikey, come by!" hollers the man in the cowboy hat. He follows the command with a distinctive whistle. A black shape bursts through the grass, circling the herd to the left, yet keeping his distance from the goats. The dog ends his first high-speed run by lying down abruptly, but his eyes never leave the herd. The animals begin to move slowly toward the man, away from the dog's relentless stare.

In a short time, following a few more commands and whistles and highly choreographed sprints by the dog, the goats are penned. The spellbound audience bursts into applause. But it's just another day handling livestock for Chauncey McMillan and his border collies.

Chauncey McMillan explains that training border collies involves working with their natural instincts. If done properly, "the dog will train itself." (BBHC photo.)

Year in and year out, one of the favorite activities at the Buffalo Bill Historical Center's Frontier Festival (July 17-18 this year) is the stock herding demonstration by Chauncey McMillan, his fellow dog handlers and the border collies he refers to as his "faithful friends." Audiences are captivated by the communication and teamwork that allows Chauncey and his dogs to gather almost any kind of stock into pens or stock trailers. Most herd animals aren't this easy to handle. Most dogs just don't work like this.

But these are border collies, the Cadillac of stock dogs.

McMillan, a sheepman who lives east of Powell, Wyoming, never tires of showing what his dogs can do. "When I have to work my sheep, I can't wait for the sun to come up. I know I'm going to have a wonderful time. And when something gets out, it's no problem."

But it wasn't always this way. For years, he owned dogs of various breeds and attempted to use them with livestock. "I loved them, but they were useless," he says. He had heelers that stampeded animals through fences and even a "Lassie-type" collie that would run away from the livestock. Then he became interested in border collies some 30 years ago. He got his first imported dog in 1977, and from that point on, there was no other breed for Chauncey McMillan.

Border collies are so named because they're indigenous to the border areas between England and Scotland. It's a breed that hasn't been tampered with much over the past several hundred years. "They're probably as pure a breed as there is going; they're supposed to be one of the most intelligent dogs in the world," explains Chauncey. They're bred only for brains and working instinct. Conformation, size and color are of secondary importance. Conformation takes care of itself, Chauncey explained, because dogs that lack the correct physical attributes can't do the work.

But despite his affinity for these animals, Chauncey had to learn to handle good dogs and train them properly. The key to successful training is to work with, rather than against, the dog's natural instincts, he explains. For example, the dogs instinctively want to bring stock to the handler, rather than in some other direction. Therefore, training is more successful when the handler positions himself accordingly. "You set up situations that make it easy for the dog to do the right thing according to their natural instincts and hard to do the wrong thing . . . the dog will train itself."

Training involves using subtle mental pressure—eye contact, a particular tone of voice—and the wise trainer immediately removes the pressure as soon as the dog does the right thing. "These are super-keen

Border Collies

dogs," Chauncey says. "You're working with an individual that wants to please you." Chauncey will not apply much pressure to a dog until he is at least a year old, because with younger dogs, their minds can't keep up with their bodies.

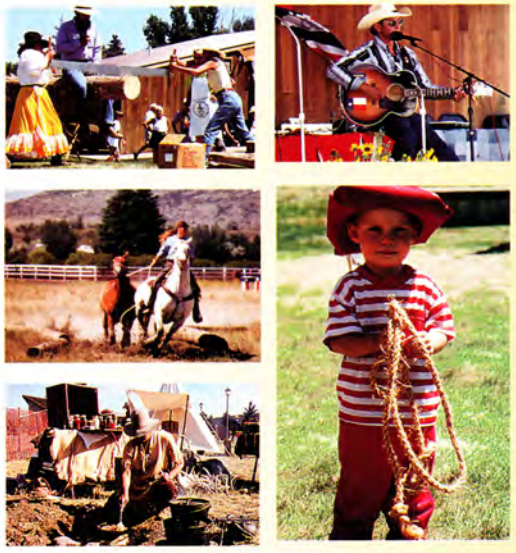
The dogs are controlled with verbal commands and whistles, never with hand signals. The dogs control stock the same way their handler controls them, through pressure, which involves eye contact. "They've got this wonderful eye that's been bred into them for hundreds of years and you don't want to take that away from them," Chauncey says. "So you never use hand signals." With a dog keeping his eye on the stock at all times, they learn to listen for the appropriate cues. "Plus, when it gets dark, or it's foggy or snowing, what good's a hand signal?"

While other breeds are sometimes used for handling stock, none can match the well-trained border collie, and Chauncey makes this statement without any disrespect for other types of dogs. "At the big trials, you find nothing but border collies. . . . The other dogs just can't compete. They've been bred for too many different things."

Chauncey's dogs have won their share of prestigious competitions. His oldest dog, Nap, was High Point Open Dog of the Year in Wyoming in 1998 and has qualified for the national finals four times. His younger dog, Mikey, has also won his share of competitions.

Although Chauncey doesn't take his dogs to overseas competitions because it would require them to be quarantined for six months—something he considers cruel for high performance working dogs—his proudest moment occurred the year before last when he saw the official program for the Supreme Championships in Ireland. An artist whom Chauncey had arranged to paint a portrait of Mikey had submitted the piece to officials associated with the trial.

There was Chauncey's dog Mikey, featured in the program for the most prestigious stock dog trial in the world. ■



FRONTIER FESTIVAL NOW IN 17TH YEAR

July 17-18 marks the 17th consecutive year for the Buffalo Bill Historical Center's Frontier Festival. A weekend event celebrating frontier life and culture, with particular emphasis on pre-1910 skills, crafts and entertainment, Frontier Festival is fun for the whole family.

The weekend will include all the traditional elements, such as:

- Pack horse races
- Camp cookoff
- A chili cookoff
- Horseshoe pitching contest
- Kiddie frontier activities, such as rope making and gold panning
- Western musical entertainment
- Craftsmen with authentic frontier goods for sale
- A petting zoo
- Stock dog demonstrations
- Historical re-enactments
- Authentic frontier food, including a Saturday evening pig roast, and more

Prizes will be offered in all competitive events, and entry forms will be available by early May. For more information, or to obtain an application for a craft or demonstration booth, call *(307) 578-4014.*

INSIGHTS

by Dena Hollowell
Cody Firearms Museum Research

LEARNING ABOUT CUSTOM GUN STOCKS ON VACATION

What does a firearms researcher do on vacation? Visit gun shops and firearms members, of course! On a recent vacation to Spokane, WA, I had the opportunity to visit Cody Firearms Museum members and a few gun shops.

Northwest Pawn and Collector Arms had an L.C. Smith shotgun that I was interested in for my own collection, and a trip to Karrer's Gunatorium was like going to Disneyland for me. But the highlight was what I learned at Al Biesen's Custom Gun Shop. Al was kind enough to take me through the process of putting together a gun "made to order." The most fascinating and educational element of the custom gun, to me, was what I learned about stocks. Looking into Al's storage room of wood planks, I noticed they all had x's marked on the ends. Also evident were several dates with weights by them. In the original records of Winchester, many of the high-grade stocks are indicated by a 1, 2, 3, 4, or even 5 X. The more X's, the higher the grade of wood.

What I didn't realize was that the X's were written on the wood blocks themselves. While Winchester always used a very fine burled walnut, later in the evolution of gun making the company discovered that some customers wanted an even higher grade of wood. Indications of this in the records are by the use of the word "fancy." Regular grade wood would be indicated in the records as "plain," even though it was anything but. As time moves on, notes of the multiple "x" wood show that customers were willing to pay for higher grades of wood. While reading records through the years, I have seen written in the stock column of the ledger books the words "Maple," "Mahogany" and once the sentence "customer provided his own wood." These individuals really knew what they wanted in a stock.

To prevent warping and to make sure a block of wood is well seasoned, dates and weights are written on the end of the piece indicating the date it was last weighed and what it weighed at that time. The wood pieces were weighed and marked periodically to show the loss of water. When finally a piece of wood consistently weighs the same, it is seasoned enough to guarantee it is relatively free of moisture and will not change or crack. This process can take years.

Checkering should be considered an art form and each person typically has his own special "signature" of work. While I am sure each manufacturer had a preferred style (Winchester wanted borders around the checkering, for example), these individuals who checkered stocks worked their own special magic. Checkered stocks were always mentioned in the Winchester records if done, but Marlin records seem to only record this feature if the stock had a pistol grip. I suspect they were probably checkered also, just not written down in the Marlin warehouse ledgers.

Two different grip styles are possible, pistol grip and straight grip. While pistol grip was usually noted, it can be assumed that nothing written means the stock had a straight grip.

On shotguns such as the Winchester Model 1897, sometimes a researcher can find the length of pull, pitch, drop heel and comb mentioned in the records. Winchester Model 21 final inspection sheets typically give such detailed stock information, but also mention carving styles which give the reader a more complete picture of the gun.

My vacation was not only renewing, but left me with a better feel and appreciation for custom stocks and the gun maker's craft. ■

Tangled Trails

Wild horses are physically beautiful and fast. They often encounter dangerous obstacles and difficulties in their habitat. Help a wild horse to make it safely through the scene shown below. Draw a path from start to finish and stay away from the obstacles and dangerous animals lying on the trail. ■

SUMMER

JUNE

1-30 Museum open 7 am to 8 pm daily.

7 June 7–July 2
Larom Summer Institute in Western American Studies. Four courses, each two weeks in length, designed to explore and celebrate the history of the American West.

Session I—June 7–18
Evolution of the Frontier Hero. Paul A. Hutton, professor of history at the University of New Mexico and executive director of the Western History Association.

From Open Range to Feed Lot: Western Cattle Ranching, 1850-1990. B. Byron Price, executive director of the Buffalo Bill Historical Center.

21 Session II—June 21-July 2
Prehistoric Rock Art: Pictographs and Petroglyphs in the Intermountain West. Lawrence L. Loendorf, cultural anthropologist and archaeologist, research professor at New Mexico State University.

Native American Tribalism: Emerging Paradigms of a New Indian Society in the 21st Century. David Warren, Santa Clara Pueblo, former Deputy Director of the National Museum of the American Indian, Smithsonian Institution.

10 TWILIGHT TALK. Informal presentations by Summer Institute instructors for the general public. *Imagining the Open Range*, B. Byron Price, executive director of the Buffalo Bill Historical Center. 7 pm, Coe Auditorium.

17 TWILIGHT TALK. *The Celluloid Custer*, Paul A. Hutton, professor of history at the University of New Mexico and executive director of the Western History Association. 7 pm, Coe Auditorium.

19-20 18th Annual Plains Indian Museum Powwow. Northern Plains traditions highlighted in music, dance and art. Grand Entry, 12 noon and 6 pm Saturday and 12 noon on Sunday. Joe Robbie Powwow Garden.

19 Corporate Days. Employees and families of corporate members admitted free.

24 TWILIGHT TALK. *Some Afterthoughts: Considerations of Change and Continuity in Native American Life: A Personal Perspective*, David Warren, former Deputy Director, National Museum of the American Indian, Smithsonian Institution. 7 pm, Coe Auditorium.

25-27 Winchester Club of America Gun Show. Sweitzer Gymnasium, Cody, WY. Club meeting in Coe Auditorium at Historical Center, June 26, at 5:30 pm. Reception at 6:30 pm.

JULY

1-31 Museum open 7 am to 8 pm daily.

1 TWILIGHT TALK. *Sheep Eaters: The Mountain Indians.* Lawrence L. Loendorf, research professor at New Mexico State University. 7 p.m., Coe Auditorium.

4 *Imagining the Open Range: Erwin E. Smith, Cowboy Photographer* closes.

9-11 Winchester Arms Collectors Association gun show. Sweitzer Gymnasium. Club meeting in Coe Auditorium, BBHC, July 9, 6 pm, reception at 6:30 pm.

17-18 17th Annual Frontier Festival. Two days of outdoor activities and demonstrations celebrating frontier life and culture. 10 am to 8 pm, Saturday, 10 am to 5 pm, Sunday.

22 Patrons Preview—*Unbroken Spirit: The Wild Horse in the American Landscape*. An exhibition illustrating various aspects of the history, behavior, genetics and ecology of wild horses in the West. 5-7 p.m.

23 *Unbroken Spirit: The Wild Horse in the American Landscape* opens to the public.

AUGUST

1-31 Museum open 7 am to 8 pm daily.

13-15 *Vision of the New West: A Symposium on the Wild Horse*, held in conjunction with *Unbroken Spirit: The Wild Horse in the American Landscape.*

26 Buffalo Bill Celebrity Shootout reception.

27-29 Buffalo Bill Celebrity Shootout, Cody Shooting Complex. Celebrities join amateur and professional shooters in a variety of competitive events.

SUMMER PROGRAM SCHEDULE

May 31—June 4 & June 7-11
Artist-in-residence: TD Kelsey, sculptor, CFM entrance

June 14—18 & June 21-25
Artist-in-residence, Arthur Amiotte, Custer, SD, mixed media artist, PIM entrance

June 28—July 2
Artist-in-residence: Allan Mardon, Pasco, WA, mixed media artist, CFM entrance

DAILY SCHEDULE
9:30 am & 2:30 pm: Museum related film
10 am—3 pm, M, W & F; 10:00 am—12:00 T & TH: Artist-in-residence gallery demonstrations
1:30—3:30 pm T & TH: Family art workshops in Braun Garden with artist-in-residence
11am and 1 pm: Live presentations in Coe Auditorium

Schedule subject to change. Please call for updated information, 307-578-4064 (choose #4 on options menu).

July 5—9
Museum-related film: *More Than Bows and Arrows*
Artist-in-residence: Allan Mardon, Pasco, WA, mixed media artist, CFM entrance

CALENDAR

Western heritage interpreter: Joy Christensen, Baker City, OR, *Working Cowgirl*, BBM
Auditorium: Deb Carpenter and Lyn DeVaeyer, Nebraska, *The Heart's Compass (Pioneer Women)*
Daily western film: see schedule next column

July 12–16
Museum-related film: *I'll Ride That Horse*
Artist-in-residence: Allan Mardon, Pasco, WA, mixed media artist, CFM entrance
Western heritage interpreter: Joy Christensen, Baker City, OR, *Working Cowgirl*, BBM
Auditorium: Marla Matkin, Hill City, KS, *Elizabeth Bacon Custer: "Libby's Story"*
Daily western film: see schedule next column

July 19–23
Museum-related film: *Amiotte*
Artist-in-residence: Arthur Amiotte, Custer, SD, mixed media artist, PIM entrance
Western heritage interpreter: Joe Desson, Cody, WY, *Lt. William Winer Cooke*, CFM
Auditorium: Joy Christensen, Baker City, OR, *School Marms*, and *History of Note* or *Gold Rush*
Daily western film: see schedule next column

July 26–30
Museum-related film: *Pryor Mountain Wild Horses*
Artist-in-residence: Arthur Amiotte, Custer, SD, mixed media artist, PIM entrance
Humanities demonstrator: Gary Anderson, Cody, WY, Western hat making, BBM
Auditorium: Kyle Evans, Wessington Springs, SD, *Western Music Yesterday and Today*
Daily western film: see schedule next column

August 2–6
Museum-related film: *Charles M. Russell: An American Artist*
Artist-in-residence: Donna Howell-Sickles, Frisco, TX, mixed media artist, CFM entrance
Western heritage interpreter: Nancy Weidel, Cheyenne WY, sheep wagons, BBM
Auditorium: Joe Desson, Cody, WY, *From Garry Owen in Glory*
Daily western film: see schedule next column

August 9–13
Museum-related film: *Will Rogers, Cowboy Humorist* and *Ropin' Fool*
Artist-in-residence: Donna Howell-Sickles, Frisco, TX, mixed media artist, CFM entrance
Western heritage interpreter: Nancy Weidel, Cheyenne, WY, sheep wagons, BBM
Auditorium: Lance Brown, Chicago, Illinois, *Tribute to Will Rogers*
Daily western film: see schedule next column

August 16–20
Museum-related film: *The Art of Lost Wax Casting*
Artist-in-residence: Jeff Rudolph, Cody, WY, sculptor, CFM entrance
Western heritage interpreter: Joe Desson, Cody, WY, *Lt. William Winer Cooke*, CFM

August 23–27
Artist-in-residence: Jeff Rudolph, Cody, WY, sculptor, CFM entrance

August 30—Sept. 3
Museum-related film: *Pryor Mountain Wild Horses*
Western heritage interpreter: Joe Desson, Cody, Wy, *Lt. William Winer Cooke*, CFM

Sept. 7—10
Western Heritage Interpreter: Nancy Weidel, Cheyenne, WY, Sheep Wagons, BBM

SUMMER WESTERN FILM SCHEDULE
All films at 3:30 p.m.

July 5–9 JOHN WAYNE WEEK

- 5th—*Randy Rides Alone* (1934), John Wayne, Gabby Hayes
- 6th—*The Lucky Texan* (1934), John Wayne, Gabby Hayes
- 7th—*Blue Steel* (1934), John Wayne, Gabby Hayes
- 8th—*Rainbow Valley* (1935), John Wayne, Gabby Hayes
- 9th—*Winds of the Wasteland* (1936), John Wayne, Yakima Canutt

July 12–16 SINGING COWBOY WEEK

- 12th—*Apache Rose* (1947),Roy Rogers, Dale Evans
- 13th—*Western Gold* (1937), Smith Ballew, Heather Angel
- 14th—*Trouble in Texas* (1937), Tex Ritter, Rita Cansino
- 15th—*Mule Train* (1950), Gene Autry, Pat Buttram
- 16th—*Arizona Cowboy* (1958), Rex Allen, Gordon Jones

July 19–23 DO YOU REMEMBER THESE?

- 19th—*The Spirit of the West* (1947), Hoot Gibson, Doris Hill
- 20th—*Song of Old Wyoming* (1945), Eddie Dean, Al "Lash" LaRue
- 21st—*Texas Trail* (1936), Hopalong Cassidy, Gabby Hayes
- 22nd—*Young Buffalo Bill* (1940), Roy Rogers, Gabby Hayes
- 23rd—*Law of the Lash* (1947), Lash LaRue, Fuzzy St. John

July 26–30 DO YOU REMEMBER THESE?

- 26th—*Arizona Gunfighter* (1937), Bob Steele, Jean Carmen
- 27th—*The Big Show* (1936), Gene Autry, Smiley Burnette
- 28th—*Desperadoes Outpost* (1952), Allan "Rocky" Lane, Eddy Waller
- 29th—*Branded a Coward* (1935), Johnny Mack Brown
- 30th—*Firebrands of Arizona* (1944), Sunset Carson, Smiley Burnette

August 2–6 ON THE LIGHTER SIDE OF THE WESTERN

- 2nd—*Ride 'em Cowboy* (1942), Bud Abbott and Lou Costello
- 3rd—*Way Out West* (1936), Stan Laurel and Oliver Hardy
- 4th—*Terror of Tiny Town* (1938), Jed Buell production
- 5th—*Sioux City Sue* (1946), Gene Autry, Sterling Holloway
- 6th—*Wild and Woolly* (Silent, 1917), Douglas Fairbanks, Sr.

August 9–12—OUR FAVORITE CHARACTERS

- 9th—Red Ryder, *Wagon Wheels Westward* (1945), Bill Elliott, Bobby Blake
- 10th—*The Lone Ranger*, two episodes, Clayton Moore, Jay Silverheels
- 11th—*Annie Oakley*, two episodes, Gail Davis
- 12th—*Zorro*, the first episode (1939), Reed Hadley

Museum Selections

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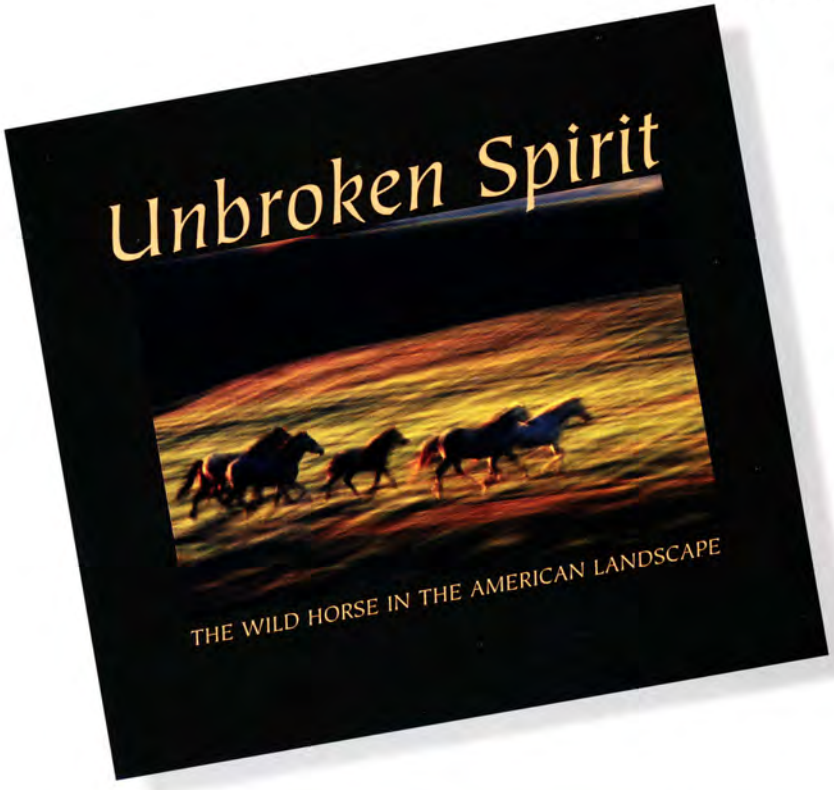

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