POINTS WEST

A QUARTERLY JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER SPRING 1998

CELEBRATING THE 16TH ANNUAL

COWBOY SONGS & RANGE BALLADS

APRIL 3-4-5, 1998
CODY, WYOMING

PLANNED GIFTS SECURE THE FUTURE

by Frank Goodyear,
Director of Planning and Development

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If you wish more information on the Center's planned giving program please call the Planning and Development office at (307) 578-4013. Someone here would be happy to speak with you. ■

Cover: Movie poster detail featuring Roy Rogers and Smiley Burnette, ca. 1940s.

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POINTS WEST is published quarterly as a benefit of membership in the Buffalo Bill Historical Center. For membership information contact:

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The Buffalo Bill Historical Center is a private, nonprofit 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.

THE SINGING COWBOYS: REAL TO REEL

by Lillian Turner
Public Programs Coordinator

Cowboys sang songs—popular songs of their day, hymns, and songs that grew out of their own work experiences. As cowboys drifted from one range to another, they picked up and sang songs from all parts of the country. For a time, it seemed that only cowboys were interested in their songs.

By the turn of the century, Wild West shows, western novels, and stage productions had helped to popularize the cowboy. Tin Pan Alley determined to capitalize on this phenomenon with its versions of cowboy music. In 1905 songwriters Egbert Van Alstyne and Harry Hiram Williams, following the success of their "In the Shade of the Old Apple Tree," combined their talents to produce "Cheyenne," hoping to have a cowboy love song money-maker. When the cylinder recording by Billy Murray was released in 1906, "Cheyenne" became the first "cowboy song" to be a national hit.

Although N. Howard "Jack" Thorp (1908) and John A. Lomax (1910) had both published collections of traditional cowboy songs, what most Americans were familiar with were the songs they purchased as sheet music or heard on vaudeville stages, in music halls, or on recordings. It was not until 1925 that a "real" cowboy recorded a "real" cowboy song. Carl T. Sprague's recording of Montana poet D.J. O'Malley's "When the Work's All Done This Fall" sold 900,000 copies. He was followed soon by Jules Verne Allen, Harry "Haywire Mac" McClintock, Charles Nabell, and Ken Maynard.

By the 1920s the new medium of radio also provided Americans with more music and the opportunity for many of them to perform as well. Singers with a modest degree of talent could often secure a 15-minute slot once a week on a local radio station in need of programming.

—Continued next page

Cowboy movie star Ken Maynard singing to his co-star Edith Roberts in the 1929 Universal Maynard production *The Wagon Master* (Saturday Matinee).

America's first "singing cowboy" to broadcast nationally began his singing career on WEAF, an NBC station in New York City, in 1926. John I. White was a Washington, D.C. native who fell in love with cowboy songs when visiting cousins in Arizona. Choosing to sing those songs, he was called "The Lonesome Cowboy" after moving to station WOR. In 1930 he was hired as a singer to appear on NBC's new weekly coast-to-coast radio drama called "Death Valley Days" sponsored by Pacific Coast Borax Company. His published folio of cowboy songs could be obtained by sending in a boxtop from one of his sponsor's products.

Silent western movies had been entertaining the American public for over 25 years. In early 1929 sound came to westerns with the release of *In Old Arizona*. Shortly after, the "singing cowboy" was born.

Horseman, trick rider, and silent film star Ken Maynard that year added to his silver screen credits his talents as musician and singer in the 1929 release, *The Wagon Master*. For his first "singing cowboy" role, Maynard chose to sing traditional cowboy songs, "The Lone Star Trail" and "The Cowboy's Lament."

Perhaps Ken Maynard's greatest contribution to the "singing cowboy" movies was his introduction of radio and recording artist Gene Autry to the silver screen in Maynard's *In Old Santa Fe* (1934).

Gene Autry began performing on radio station KVOO in Tulsa, Oklahoma, and was cutting records for several labels when he was hired by Sears Roebuck in 1931 to appear on their Chicago station WLS. Autry was given his own program as "Oklahoma's Singing Cowboy" and began appearing on the "National Barn Dance." His 1931 recording of "That Silver Haired Daddy of Mine" was the first million-selling record.

Sears, Roebuck and Co. helped build Autry's popularity through the catalog sale of his song folios, records, and a $9.98 Gene Autry Roundup guitar.

When Gene Autry received a call from Hollywood, he took with him his accordionist and friend Smiley Burnette. After his debut in Ken Maynard films, Autry, along with "sidekick" Burnette, starred in a 1935 serial called *Phantom Empire* before being given the lead in *Tumbling Tumbleweeds*.

The singing cowboy rage had begun.

Gene Autry's almost overnight success as a singing cowboy star had studios scrambling to find and develop their own singing cowboys: Dick Foran, Fred Scott, Bob Allen, Ray Whitley, Smith Ballew, Bob Baker, Jack Randall, George Houston, Gene Austin, Donald Grayson.

Although many of these singing cowboy hopefuls made several movies, none of them achieved the desired success. Several became second leads providing the musical

Bar Buckaroos (1940) was one of Ray Whitley's few star roles in the movies. Seen here with his trusty Gibson guitar, Whitley is better remembered as the writer of "Back in the Saddle Again" and other western classics. Photo courtesy of the Country Music Hall of Fame.

moments in movies with non-singing western stars.

Two important contributions to the singing cowboy genre were made by Herb Jeffries and Dorothy Page. Herb Jeffries, a jazz vocalist traveling with the Earl "Fatha" Hines Orchestra, determined that black youth needed a cowboy hero as well. He approached independent producer Jed Buell and was given the go-ahead to line up cast and star for a series of all-black singing cowboy movies. No singing-riding actor could be found, so Jeffries himself starred in a five-film series (1936-1939) which included *Harlem Rides the Range* and *The Bronze Buckaroo*.

Dorothy Page was the only singing cowgirl to be given a starring role. Grand National Studios, however, gave the talented actress who could sing, rope, ride, and shoot only three films which were released in 1939: *Ride 'em Cowgirl, The Singing Cowgirl,* and *Water Rustlers*.

In 1937, when Republic Studios and Gene Autry began to feud, the studio decided to groom another singing cowboy star. They chose a young actor who had been appearing in small roles in several westerns under the stage name of Dick Weston. His musical talent had already been showcased in several Gene Autry and Charles Starrett movies with the trio he helped found—the Sons of the Pioneers. Republic Studios gave Leonard Slye his first starring role and a new name—Roy Rogers—in *Under Western Stars* (1938).

Although Autry continued as the reigning singing cowboy of the 1930s, Roy Rogers became the "King of the Cowboys" in the 1940s. He would continue making an average of eight movies a year until *Pals of the Golden West* in 1951.

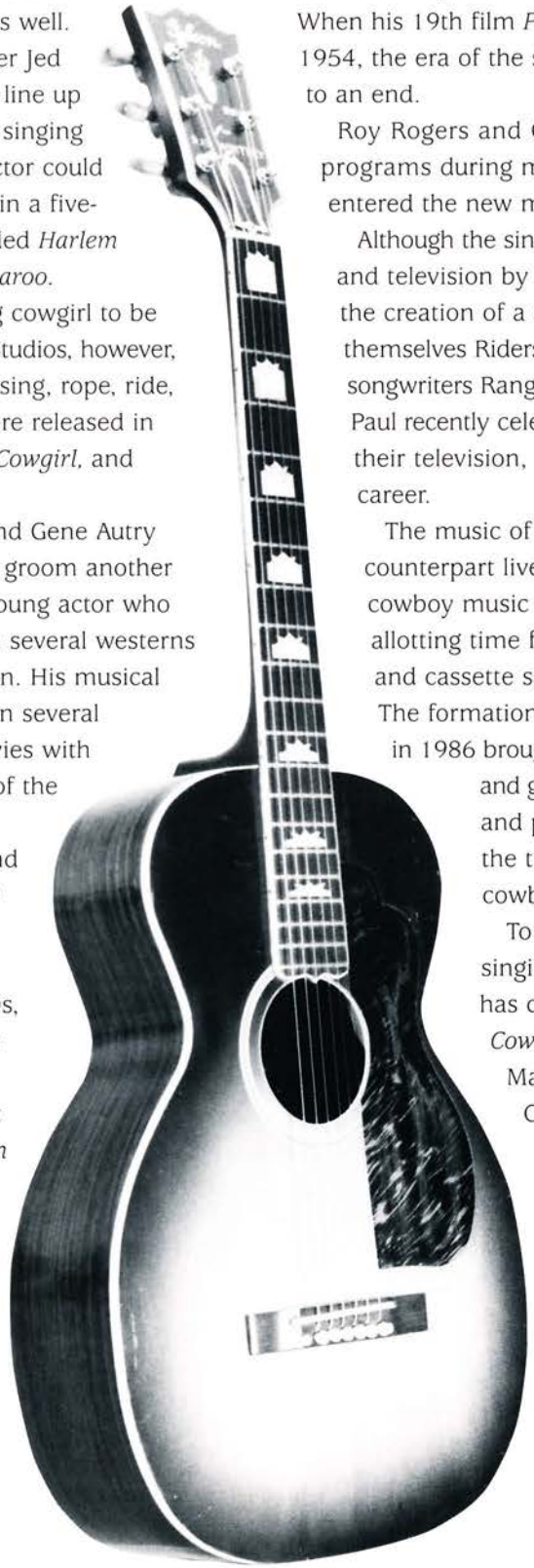
Singing cowboys Tex Ritter, Jimmy Wakely, Eddie Dean, Monte Hale, and Ken Curtis joined Gene Autry and Roy Rogers in the last decade of musical westerns. The last of the silver screen cowboys began his movie career in *The Arizona Cowboy* (1950). Native Arizonan Rex Allen, like many of his predecessors, came to Hollywood from a radio/ recording career. When his 19th film *Phantom Stallion* was released in 1954, the era of the singing cowboy westerns had come to an end.

Roy Rogers and Gene Autry, who had radio programs during much of their movie careers, now entered the new medium of television.

Although the singing cowboys vanished from movies and television by the late 1950s, they returned with the creation of a singing group in 1977. Calling themselves Riders in the Sky, singers, musicians and songwriters Ranger Doug, Too Slim, and Woody Paul recently celebrated the 20th anniversary of their television, radio, recording, and performance career.

The music of the cowboy and his silver screen counterpart lives on at the growing number of cowboy music gatherings, through radio stations allotting time for western music, and the tape and cassette sales of numerous new entertainers. The formation of the Western Music Association in 1986 brought together individual performers and groups dedicated to the preservation and performance of the music of both the traditional cowboy and the singing cowboys of the silver screen.

To commemorate the era of the singing cowboys, the Historical Center has created the exhibition *The Singing Cowboys: Real to Reel,* running until May 17. The Center's 16th annual Cowboy Songs and Range Ballads program on April 3-5 will focus its symposium on the silver screen singing cowboys. Join the week-end celebration of the broad range of western music. ■



This Gibson Ray Whitley mini SJ-200, made in 1940, was referred to by Whitley as his "party guitar." Whitley is pictured with the instrument on Page 4. Photo courtesy of The Shrine to Music Museum, University of South Dakota, Vermillion.

AN OBLIGATION TO THE ARTS

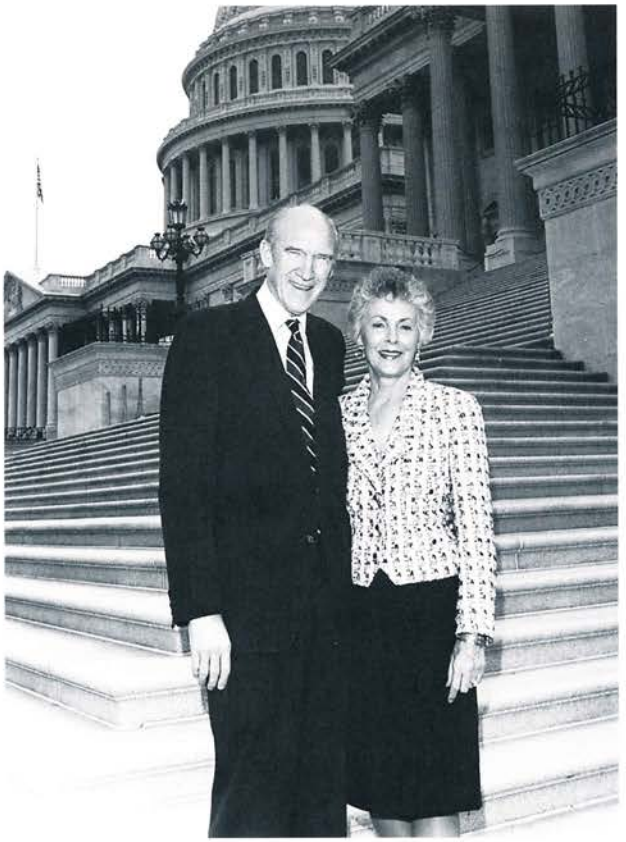
ALAN K. SIMPSON DELIVERS 1997 NANCY HANKS LECTURE ON ARTS AND PUBLIC POLICY

Editor's note: Alan K. Simpson, chairman of the Board of Trustees of the Buffalo Bill Memorial Association, was chosen to deliver the 1997 Nancy Hanks Lecture on Arts and Public Policy last March at the John F. Kennedy Center for the Performing Arts in Washington, D.C. He retired from the United States Senate in 1997, after serving 18 distinguished years. Throughout his career, he has worked tirelessly to generate support for public funding for the arts, making the point that the arts are "the great unifying force of the American spirit." Nancy Hanks was the first chairman of the National Endowment for the Arts, and the annual lecture is sponsored by Americans for the Arts.

Following his retirement from the Senate, Alan Simpson served as a visiting professor at Harvard University and was recently named director of the Institute of Politics at Harvard's John F. Kennedy School of Government.

We are pleased to present the following excerpt from Mr. Simpson's lecture.

It is a splendid honor for me to be here this evening. So many fine things have happened since I left the Senate—and many have said, "Why didn't he leave earlier?" But there are very good reasons for me to be here, for I am not an academic, I am not a connoisseur ... No, I am simply a lover of the arts, all of them, visual, performing, literature, theater, architecture, whatever shape or form portraying beauty. I am among the feel, see, touch and smell category of art lovers. I have been at it for a very long time—and sometimes didn't even really know that I was.



Alan K. and Ann Simpson on the Capitol steps, Washington, D. C.

I grew up in the little town of Cody, Wyoming in the 1930s in the midst of the Great Depression in a loving home, and a dad who practiced law there. Yes, it was founded by William Frederick "Buffalo Bill" Cody himself, and is known genially as the "Athens of the West." It is the home of the Buffalo Bill Historical Center . . . 250,000 people a year see it. Quite a place.

There we were in this dear family, and then there was me. We would gather around the radio on Saturday—it was not forced—and listen to the Metropolitan Opera, sponsored by Texaco. Not a plug: that is what it was then and now. You could find yourself being drawn back to this old Atwater-Kent radio to hear a voice such as you had never, ever quite heard before.

Being a brash and curious young lad and always on the razor's edge of things, I told them I didn't really care much about that stuff. But oh, boy, I was listening and how I hearkened to it as it washed over me. But I would never admit it. There are a lot of us in the world like that. But what I pretended to others to be medicine at the time really proved to be a marvelous elixir of life, enriching it to degrees not then comprehended.

It was (in the Wyoming Legislature) that I first entered into full head-to-head combat with my legislative colleagues about the arts and divined what priority it held in their lives.

Here was our bill to establish the Wyoming Council on the Arts through the National Endowment. We needed a $5,000 appropriation to get that done.

Well, there was a spirited debate. Those of us speaking

in favor of setting out this tiny amount of "seed money" to attract the funds to enrich and enhance our state were arrayed against those who were saying this was a long, slippery slope toward enslaving ourselves to the receipt of federal funds, whereby we would never be able to unshackle ourselves from the devils of addiction to the flow of government largesse.

The debate ended, the vote was taken, and we lost. I was crushed. We couldn't get $5,000 to set up the council. Later that same week, we voted to establish a fund of $300,000 for the control of brucellosis in cattle. Now, don't chuckle. Brucellosis is a very serious disease. It causes cattle to abort. Once it gets into a herd, the destruction of the herd is the only result.

So, as a native of Wyoming, I knew that was vitally important. But I also felt the arts were darned important, too. So I waited a day or two and convinced someone who had voted on the prevailing side to move to reconsider the vote. We brought that bill back from the dead.We said if you can give $300,000 to control brucellosis, we can give $5,000 to create a council on the arts. What kind of a state are we?

I joined the U.S. Senate in 1979 and personally observed the slug-fest that goes on with regard to the support of the arts and humanities in America. We all watched sadly as the matter of the funding for the arts endowment boiled to a heated topic of considerable controversy. You could sense it, you knew it was coming in the names of Mapplethorpe, Serrano and Finley.

So here you have the situation: Mapplethorpe and Serrano, two grants totaling less than $50,000 out of a budget of $172 million, two grants going awry out of a total number of 85,000 successful ones, statistically insignificant. A sparrow belch in the center of a typhoon.

When you hear congressmen and congresswomen talking about cutting the arts to shreds because it is "showing stuff" about cadavers, body parts, and whips, chains, pulleys, excrement and genitalia, say, "Yes, but that is not all the art in America. That is not the state of art in America."

Don't let them take one incident and use it to distort earnest debate and twist honest and reasonable arguments. Kipling had it: "If you can bear to see the truth you've spoken twisted by knaves to make a trap for fools."

It is tough to get money for the arts. Oh, boy. People used to come in the office and say, "Why don't you just get rid of one missile and give the money to the arts?" Then in comes a guy who says, "Get rid of the B-2 bomber and dedicate it to education." Another guy comes in and says, "Get rid of the Department of Education and give it to the B-2."

People who have supported those programs have learned what those of us who love the arts have not. Very simple stuff, political stuff, basic stuff. Did you know that the various parts of the B-2 bomber are made in 48 of the 50 states? Now, why do you think that is?

I can tell you, it assures that when they're out to cancel the old B-2 bomber, every congresswoman and congressman in America is thoroughly engrossed and laboring to save a little part of the bomber business for their own constituents. That's what we have to do with the arts.

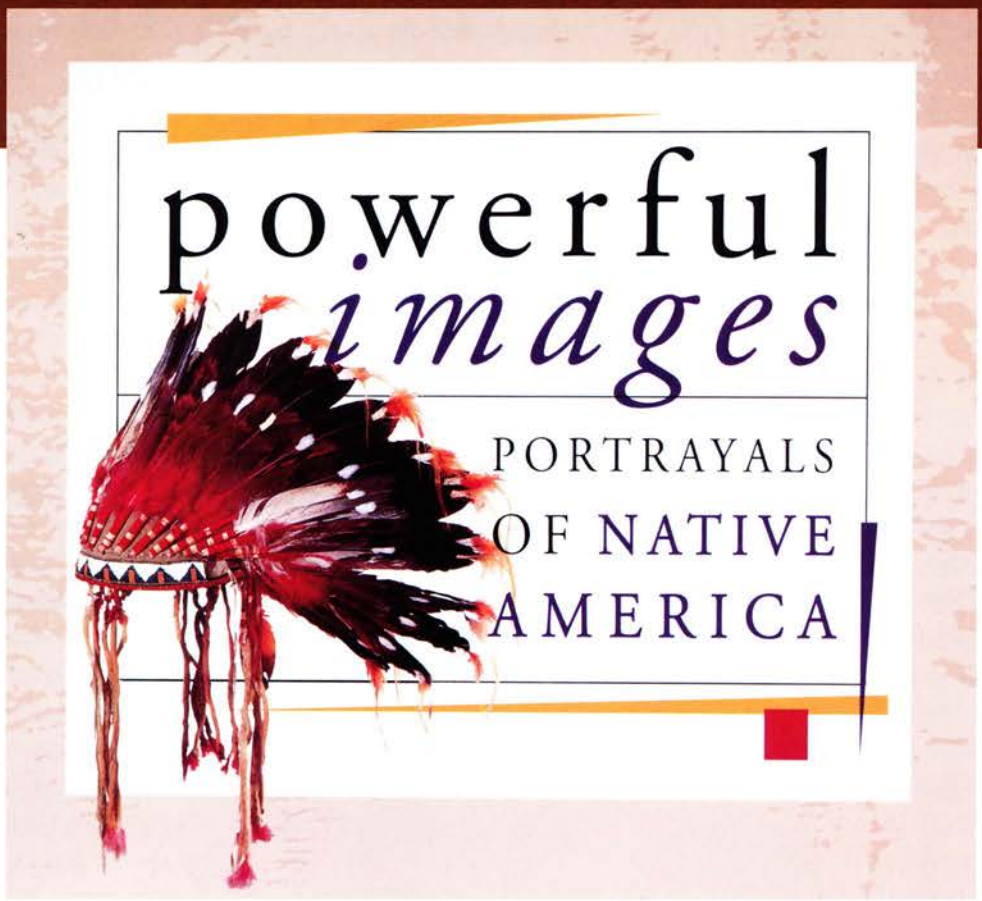
Just a few cautions ... Be careful of elitism. We must guard against that. Remember that those poor old members of the great unwashed out there in this vast land are important. They pay the bills. They try to pay their bills. They pay all the bills for federal assistance. We must go tell our story. It is not always getting across and it must be told in every congressional district in America.

Sometimes we become argumentative about what should or should not be presented, but we all know in our heart and gut the ones that should be presented, if we are using only taxpayer funds, we know, we know. So there should be no tricks with the public. There should be straight talk. Honest, sure. Innovative, sure. Provocative, sure. Shocking, sure. Fine. But just don't try to ram a stick in their eye, and do that because we are more sophisticated than they are and feel they need to be led from the slough of despond by our enlightened hand.

I conclude with the marvelous story of the genuinely kind man going through a nursing home of older people—and in a hurried and obligatory way. He would come upon a person and pat their hand and say, "God cares about you." Then he would hurry on to the next and say, "And God cares about you, too."

Finally, a very old woman looked over at him and beckoned him with crooked finger and said, "Come over here, young man," which he dutifully did. She looked him steadily in the eye and said, "I know God cares. What I want to know, is if you care."

There, ladies and gentlemen, is where the rubber hits the road. If you really care, you can get it done. ■



Exhibition explores perceptions and stereotypes surrounding Native American images

"Since the first Euro-American artists and scientists of the late 18th and early 19th centuries visited native peoples of North America and collected objects representative of their cultures, the traditional arts of American Indian people have been categorized, analyzed and defined by non-native scholars. For the early explorers, including Lewis and Clark, and the artists, George Catlin and Karl Bodmer, their field collections of hide clothing, ornaments, painted hides and other materials were specimens they used to describe and illustrate the Indians they had met."

— Emma Hansen, curator of the Historical Center's Plains Indian Museum and co-curator of the exhibition.

In 1990, the Buffalo Bill Historical Center joined several North American museums to form a consortium to expand awareness and appreciation of the American West. Known as the *Museums West* consortium, this group searched for a meaningful project to pursue. The exhibition, *Powerful Images: Portrayals of Native America*, is the culmination of their collaboration.

The exhibition and its North American presentation are made possible by Ford Motor Company. Additional funding has been provided by the National Endowment for the Humanities and the National Endowment for the Arts (both federal agencies) and the Rockefeller Foundation.

As the exhibition's title suggests, *Powerful Images* examines the symbolism of American Indian imagery in art, literature, film, and popular media, drawing on views of Indian people both from within and from outside native cultures. The exhibit encourages visitors to

Left: James Earle Fraser (1876-1953), *End of The Trail*, ca. 1918. Bronze, height 33 3/4 in. x 6 in. x 20 3/4 in. Buffalo Bill Historical Center. Clara Peck Purchase Fund.

Above left: Lakota feather bonnet with trailer. South Dakota, ca. 1890. Buffalo Bill Historical Center. Katherine Bradford McClellan Collection. Gift of the Coe Foundation.

Above right: Crow cradleboard, Montana, ca. 1915. Buffalo Bill Historical Center. Gift of Mr. and Mrs. Larry Larom.

examine their own perceptions and to consider how those perceptions have been formed. As a result, the public will become aware of how native cultures have been stereotyped and romanticized, as well as gain an appreciation for the rich diversity of native North American cultures.

Upon entering the exhibition, visitors will encounter four icons related to native people—a Lakota feather bonnet, a ceramic olla from Santo Domingo, a Crow cradleboard, and the bronze sculpture *End of The Trail* by James Earle Fraser. Each of these objects is readily identifiable with the American West and has become during the 20th century a symbol of "Indianness." At times the meanings of these icons have been simplified or distorted to make an artistic point, a political statement or sell a product.

Among Northern Plains tribes, feather bonnets were reserved for men of high status as symbols of their leadership and skills as warriors but the traditional significance of the feather bonnet has been reinterpreted in the public imagination over time. While tribes from other regions wore a variety of headgear, the timeless image of the Plains warrior on horseback in his flowing feather bonnet—as portrayed in novels, Wild West shows and Hollywood film—has come to represent all Indian people and reinforce the warrior image of American Indians to the exclusion of other dimensions of their lives.

End of The Trail, which conveys the image of a dejected Indian on his dispirited horse, is one of the most often-repeated themes regarding an Indian subject—the Indian as a vanishing race. This prevalent subject in art in the 19th century mirrored a common belief that the Indian race faced inevitable extinction as a consequence

Powerful Images: Portrayals of Native America

TRAVELING EXHIBITION SCHEDULE

- **NATIONAL COWBOY HALL OF FAME & WESTERN HERITAGE CENTER**, Oklahoma City, Oklahoma, January 15—April 5, 1998
- **BUFFALO BILL HISTORICAL CENTER**, Cody, Wyoming, May 15—August 16, 1998
- **EITELJORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART**, Indianapolis, Indiana, Sept. 26, 1998—Jan. 3, 1999.
- **AUTRY MUSEUM OF WESTERN HERITAGE**, Los Angeles, California, Feb. 20—May 16, 1999.
- **GLENBOW MUSEUM**, Calgary, Alberta, Canada, July 3 - Sept. 26, 1999.
- **THE HEARD MUSEUM**, Phoenix, Arizona, Nov. 13, 1999—March 19, 2000.
- **GILCREASE MUSEUM**, Tulsa, Oklahoma, May 6—July 16, 2000 (tentative)
- **NATIONAL MUSEUM OF WILDLIFE ART**, Jackson, Wyoming, Fall, 2000—Winter, 2001.

Museums West members participating in the exhibition's organization, but unable to serve as hosts, are the Rockwell Museum in Corning, New York, and the Amon Carter Museum in Fort Worth, Texas.

of United States expansion. "The dejected Indian seated on a horse whose posture echoes the melancholy theme inverts the usually heroic formula of the equestrian sculpture," remarked Sarah Boehme, curator of the Whitney Gallery of Western Art and co-curator of the exhibition.

Throughout the exhibit, new insights will be provided by the juxtaposition of Euro-American art *about* American Indians with art produced *by* American Indians. American Indian art in many forms has been used to record history and retell cultural histories. What is recorded and the way in which it is recorded reflects cultural values and provides interesting counterpoints to non-Indian historical documents.

Powerful images have also been conveyed through film, literature, radio, music, and consumer products. Few media presentations have had greater impact than television and motion pictures. From the 1920 *Life of Buffalo Bill* movie poster to a foreign poster for *Dances with Wolves,* and from film costumes worn by John Sitting Bull to the original Tonto shirt worn by Jay Silverheels, a popular media section in the exhibition reminds visitors of how the media has influenced our perceptions of Indian people.

Paintings, sculpture, and prints by contemporary Native American artists offer a perspective on the changing roles of native people in society. Like many artists, Native American artists often seek to provide greater awareness of and solutions for some of the social, political and economic issues facing modern society. The disparities between common stereotypes and the realities of contemporary native life are reflected by the voices and images of Native Americans.

The final section of the exhibition presents the persistent voices of Native Americans, provoking discussion about the idea of "Indianness" and one's own perceptions of others. Visitors will come to understand that Native Americans and their cultures are not relics of an historic past but that they are full participants in the modern world, contributing to the economic and social fabric of American and Canadian communities.

Powerful Images will be on view at the Historical Center from May 15 through August 16 after opening in January at the National Cowboy Hall of Fame in Oklahoma City. ■

CHILDREN APPRECIATE

SUMMER WORKSHOPS

Record numbers of students participated in the Historical Center's summer workshops. Letters from two students follow here:

I really liked the classes at the museum this summer. My favorite classes were painting with Mr. Seabeck, writing songs, sculpting and working with clay. I liked painting with Mr. Seabeck because we painted lots of different objects like flowers, still life and trees. We wrote songs and sang them in front of a live audience in one of the classes, which was very exciting. I made a buffalo in the sculpting class that was really neat. I also made many different pots out of clay with Mr. Schrepferman. When the art class was done, we displayed our pots and sculptures during an art exhibit. The museum served us good food during this exhibit. Thank you for putting on these classes and I hope you do them again next year.

—Cole Axthelm, 10
Cody, Wyoming

I truly loved all of the classes I took this summer. They were fascinating! I really thought I knew a lot about clay working and beading, but the classes gave me lots more information. I learned about the texturing of the clay and how the Crow lived with such simple tools compared with the new technology we have today.

It was very enjoyable going to Beck Lake to paint landscapes and learn how different strokes and patterns can show fine or coarse sensations. I especially enjoyed painting watercolors with Mr. Seabeck and I'm very proud of all of my projects, but I think I love my watercolors best. I learned how shadows and different colors can make a three-dimensional painting.

I learned many new things and I truly hope the lessons are available next year because I know I want to take more!

Thanks to all of those fantastic teachers at BBHC!

—Taylor Stonehouse, 11
Cody, Wyoming

Above left:
Cole Axthelm (right) and Doug Schrepferman admire works on display during a summer student art reception.

Above:
Taylor Stonehouse creates a project in a summer art class taught by Bently Spang (left).

Before there was MOLESWORTH HIGH STYLE

by Joanita Monteith

From the summit of Cedar Mountain, Buffalo Bill Reservoir shines like a sheet of hammered silver to the west and the town of Cody reveals itself to the east. This was and is the domain of William F. Cody, world-famous for his Wild West Show, which helped to create the romantic myth of the cowboy and the West that persists even today.

It was upon this myth that Thomas Molesworth capitalized. He was the legendary designer and craftsman who popularized world-class western furnishings from about 1933 to 1961 from his shop in Cody. Some of his pieces are in the collections of the Buffalo Bill Historical Center today.

If Molesworth's chic western decor is called Cowboy High Style as a tribute to its design excellence, what then do we call the traditional, homemade plank and pole furniture that inspired and predated it? Some might call it Cowboy Low Style, but the only thing this forerunner was low on was design sophistication. It was meant to be functional and much of it was built out of necessity, on the spur of the moment, by builders who most often had no experience at crafting fine furniture.

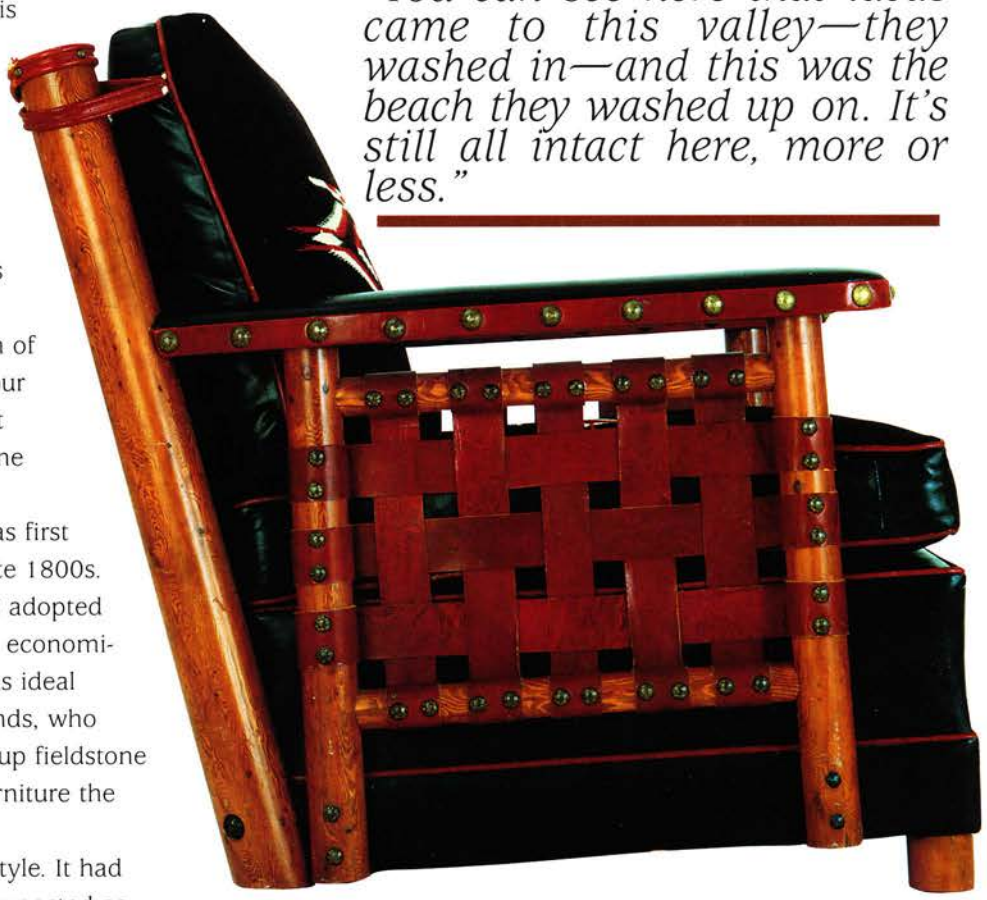
This Cowboy Low Style furniture was first made by area homesteaders in the late 1800s. Around the turn of the century, it was adopted by area dude ranchers as a quick and economical way to furnish their ranches. It was ideal because it could be built by ranch hands, who might build fence, tend horses or lay up fieldstone fireplaces one day and build rustic furniture the next.

Best of all, guests delighted in the style. It had precisely the looks they wanted and expected as part of a western dude ranch vacation.

Thomas Molesworth had other inspirations for his designs besides the western myth and the example of Wyoming's historic homemade furniture. He was well traveled, and he had trained at the Chicago Art Institute in 1908-09, where he was exposed to Adirondack Eastern Lodge style and to the most sophisticated designs of the era, such as Art Deco and the Mission style of the Arts and Crafts movement, inspired by Frank Lloyd Wright. Function may have dominated early homestead furniture, but not so for Molesworth. He was a stickler for quality materials, workmanship, design and function.

Some of the classic, original Molesworth pieces have the look that the uninitiated would expect to find in a place like Roy Rogers' living room. The styles were as

"You can see here that ideas came to this valley—they washed in—and this was the beach they washed up on. It's still all intact here, more or less."

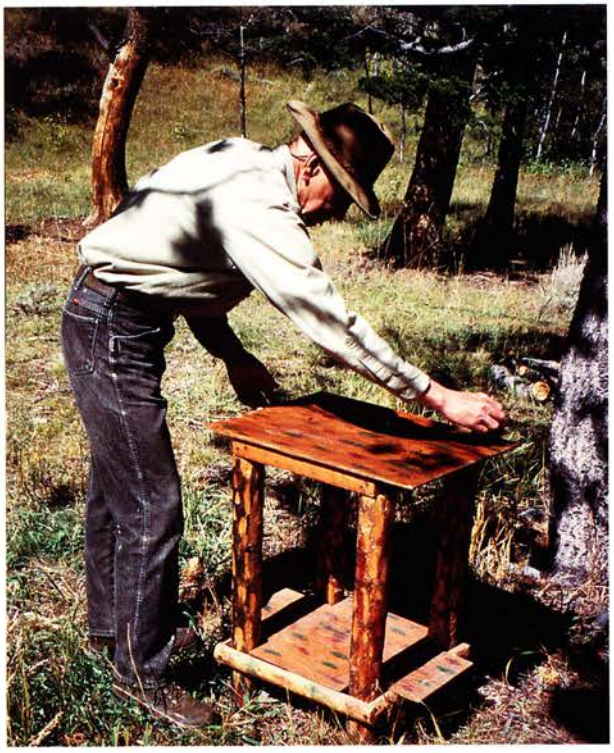


Above: Thomas Molesworth. Chair, black/red. Buffalo Bill Historical Center. Collection of Paul Stock Foundation.

Opposite page: Caretaker Jim McGregor shows a beautiful example of Dunrud's furniture, which includes a skip-peeled finish and red and green polka-dots. (Photo by Joanita Monteith.) Shown below is a Swastika settee and chair made by Thomas Molesworth from the Buffalo Bill Historical Center collection. Furniture such as that created by Dunrud inspired and pre-dated the classic designs of Thomas Molesworth.

there was COWBOY LOW STYLE

classy as Roy's Hollywood costumes. Of course, real cowboys were not outfitted like that, and neither were their living rooms. But no one cares. It's all part of the American love affair with the West. Some of the best parts have been largely imaginary.



While few would deny that Molesworth was king of the road in western furniture during his years of operation and that today his legacy influences craftsmen far and wide, others had a role to play. One of those was Carl Dunrud. He built the buildings and furniture for the Double Dee Dude Ranch in northwest Wyoming in 1931, the same year Molesworth set up shop in Cody. Little did Dunrud and his ranch hands know that in building the old style furniture for the ranch, they were providing for future generations a unique glimpse into the grassroots traditions that underpinned Molesworth's vision. They had more practical concerns in the hard times of the Great Depression.

Dunrud first got the idea to build a dude ranch after participating in an expedition to Greenland with his friend George Putnam. The best-known publisher of his day, Putnam was the husband of aviator Amelia Earhart. The purpose of the Greenland trip was to capture a live polar bear for exhibition at the American Museum of Natural History in New York. Dunrud was a Yellowstone National Park ranger, and the two first met when Putnam and a group of scientists were studying Yellowstone's Geyser Basin. When Dunrud decided to build his dude ranch, the wealthy and influential members of the Yellowstone and Greenland expeditions offered to be paying guests and to help promote the ranch.

The ranch buildings were made of logs. Born and raised in Minnesota, Dunrud was familiar with this style of building in the tradition of his Norwegian ancestors. The buildings show the same attention to craftsmanship as

The main lodge of Carl Dunrud's Double Dee Dude Ranch was built of logs in the tradition of Dunrud's Norwegian ancestors. (Photo by Joanita Monteith.)

the furniture that would fill them. Doug Nolen, a custom furniture builder from Cody, remarked, "I'll say one thing—the way they worked these logs was a lot of work. Skip-peeling logs to create that polka-dot effect took time."

In furnishing the buildings, Dunrud and his helpers were probably not thinking of historical legacy. Their creations were the result of hard work, ingenuity and available materials. No agonizing over style, proportion, line, balance and scale. No tack rag wiping between coats of clear finish for this furniture. The lack of sophistication was its principal charm. It connects to something with which anyone who has ever loved cowboys, or who has ever attempted to build something with his own hands, can identify. This is Cowboy Low Style furniture.

Dunrud and his ranch hands quickly crafted beds, davenports, tables, benches, wood boxes and pole racks for saddles. One particularly attractive little table was painted with red and green polka-dots before shellac was applied. Time stands still in this old furniture. And in the end, something accidentally beautiful and wonderfully enduring was created.

Dunrud closed the dude ranch in 1941 when tourism fell off as the country's attention turned to World War II. He sold out around 1947. Eventually, the ranch was purchased by Amax, a mineral mining company. Because of the unprofitability and environmental concerns, it was sold to another owner and donated through the Andrew W. Mellon Foundation to the United States Forest Service, which owns, preserves and administers the site today.

The Forest Service's plan to stabilize and clean up the site has been helped along by volunteer caretaker Jim McGregor, who has lived there for the past two seasons. He sees the place as embodying Wyoming tradition. "I don't want to sound stuffy, but this place is important beyond just the buildings and the furnishings,"

McGregor observed. "This is a microcosm of what people did in Wyoming. They tried this and that and they bucked the odds. There was wrestling to make do. You can see here that ideas came to this valley—they washed in—and this was the beach they washed up on. It's still all intact here, more or less." ■

Editor's note: Joanita Monteith is a Buffalo Bill Historical Center volunteer. She moved to Cody from South Dakota in 1997, where she served as executive director of the Codington County Historical Society and its museums.

INSIGHTS

by Dena Hollowell
Cody Firearms Museum Researcher

I have been asked many times why a firearm's caliber or barrel length is not included as part of the research records housed at the Buffalo Bill Historical Center. While some companies (for example, Colt) have production records available for researchers, the original records that we work from (and the only ones we have) are the warehouse ledgers from Winchester, Marlin and L.C. Smith.

The ledger entries were made by a particular warehouse worker the day the firearm was being brought into the warehouse. The firearm was already assembled and being moved into storage. Each model had its own book with serial numbers stamped to the left of the page in consecutive order. The warehouse worker would check in each firearm by noting the date it was received into his warehouse, a brief description of the gun, and the date it was shipped, along with the corresponding work order numbers.

Take the Winchester Model 1873, for example. Since the standard barrel length for a sporting rifle was 24 inches, the warehouse worker would not write the length down 50 times a day, but took it for granted that everyone working at the factory knew it was 24 inches. Only shorter (22 inches) or longer (28 inches) barrel lengths were usually noted. The same was true with calibers. Early Model 1876s were known to be 45/75 Winchester centerfire caliber, so the caliber is not written down in the early serial number records for that model.

Because our factory letters state, " . . . the statistical data . . . **as extracted** from the original records housed in this museum, . . . " sometimes one feels we have "left something out" when it is really the warehouse worker taking it for granted that we would know what was standard. Should you need to read up on standard features for these firearms, please call or write our office for a list of publications that may help you, or call 1-800-533-3838 to order firearms publications. ■

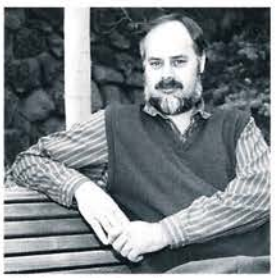
newspoints:

BENDER HEADS UP LIBRARY STAFF; CLYMER PROMOTED TO LIBRARIAN

With the creation of the Housel Curator of Library Collections position, thanks to a generous endowment from Trustee Jerry W. Housel, the McCracken Research Library has a new leader.

Nathan E. Bender, most recently Curator of the West Virginia and Regional History Collection of West Virginia University Libraries, is the first Housel Curator of the McCracken Research Library. Bender holds master's degrees in library science from Kent State University in Ohio and in anthropology with an emphasis in archaeology and ethnology from the University of Washington.

Much of Bender's career has been spent in the West and his arrival in Cody brings him back to the part of the country he loves best. Before moving to West Virginia, Bender was head of special collections/university archives at Montana State University Libraries in Bozeman.



Nathan E. Bender

Bender's personal interests include the history of technology and American firearms, and in particular the study of Kentucky rifles. In his leisure time he enjoys reloading and shooting as well as a variety of other outdoor activities.

At the same time, long-time Center employee Frances B. Clymer has been promoted from associate librarian to librarian of the McCracken Research Library. She replaces librarian/ archivist Christina K. Stopka, who is now librarian/ archivist at the Texas Ranger Hall of Fame and Museum in Waco, Texas. Clymer will receive her master's degree in library science from Emporia State University in Emporia, Kansas on May 30, 1998. ■

HONORING CHIEF CRAZY HORSE

Bronze by Richard Greeves joins Whitney Gallery Collection

by Rebecca West
Curatorial Assistant
Whitney Gallery of Western Art and Plains Indian Museum

Crazy Horse, chief of the Oglala Sioux, was a legendary leader of his people during the Battle of the Little Bighorn in 1876 and the Sioux War of 1876-1877. Even his subsequent surrender with 900 of his band to the United States Army at the Red Cloud Agency near Fort Robinson, Nebraska, did not diminish his fame or power.

Despite the wealth of historical information about Crazy Horse, there are no confirmed photographs or images of the Indian chief.

In 1977 Wyoming sculptor Richard Greeves created an image in bronze of the famous chief, based upon a blend of historical facts and his own vision of Crazy Horse. *Crazy Horse* was not created entirely without a model, however, as Greeves' Indian nephew posed for the work. After living on the Wind River Indian Reservation for 45 years, Greeves was able to create this image of Crazy Horse with an understanding of the symbols of Plains Indian culture.

Despite Crazy Horse's untimely and demoralizing death in 1877, Greeves' depiction of Crazy Horse represents the pride and perseverance of the chief and his followers. The chief did not perish in the glory of battle —Crazy Horse was killed by a bayonet wound to his back, inflicted during his arrest at Camp (later referred to as Fort) Robinson, Nebraska. "I have made him moving forward for he never retreated. His lance is touching the earth and his heart, for he lived for both. The buffalo robe encases his body giving it strength and touching the earth from where it came with his shield guarding his back." Inscribed in the base of the sculpture are the words "Killed in 1877 Defending His Country." The sculpture reflects Greeves' belief that "Crazy Horse is an American hero. He did not fight for the American flag, but he did lay down his life for the land we call America."

Crazy Horse was donated to the Historical Center in October of 1997 by Helen Cashman in memory of her late husband, Richard Cashman. Mr. Cashman, a former trustee and trustee emeritus of the Buffalo Bill Memorial Association, died in July of 1997 following a long illness. Services honoring Mr. Cashman were held at the Buffalo Bill Historical Center in September 1997.

This expressive and dignified portrait in bronze of Chief Crazy Horse is a significant contribution to the contemporary art collections of the Whitney Gallery of Western Art. Greeves is now working on a monumental version of *Crazy Horse* with plans to place the sculpture at Fort Robinson, Nebraska, on the site where the chief was killed.

Other new acquisitions for 1997 include *Peaceful and Still*, oil on canvas by Geoff Parker, donated by the Mary A.H. Rumsey Foundation. Wiley T. Buchanan III donated two works, *Looking Within*, acrylic on canvas with bronze leafing by Hal Larsen, and *Yellowstone*, a watercolor by Joseph Bohler. ■

Richard V. Greeves (b. 1935), *Crazy Horse*, 1977. Gift in loving memory of Richard Cashman from Helen Cashman.

MARLIN COMMEMORATIVE RIFLE CELEBRATES LIFE OF ANNIE OAKLEY

by Scott Hagel
Director of Communications

At the height of her popularity, sharpshooter Annie Oakley charmed audiences in the United States and Europe as a member of Buffalo Bill's Wild West show.

Not only was she the most famous woman exhibition shooter of all time, she was truly one of the best shots of her era. Buffalo Bill called her "Little Sure Shot." This year, the Marlin Firearms Company is honoring the life and career of Annie Oakley by issuing a new Model 1897 Annie Oakley rifle. The lever action .22 caliber rifle is patterned after the Model 1897 Century Limited, one of which was given to Annie Oakley by the Marlin Firearms Company in 1906. The original rifle is on display at the Buffalo Bill Historical Center.

The Annie Oakley commemorative piece not only celebrates the life of its namesake, but also will help support the Historical Center. For each rifle sold, the Marlin Company has pledged to make a donation to the Historical Center. Marlin anticipates a limited edition of no more than 3,000 rifles, with 2,000 as the probable initial quantity.

Those who are familiar with the history of the Buffalo Bill Historical Center will recall the 1960s issuance of a Buffalo Bill commemorative rifle by the Olin Corporation. Although the Marlin Annie Oakley is planned as a much more limited edition than that earlier piece, eager buyers purchased more than 117,000 of the Buffalo Bill rifles and the resulting donation provided a significant portion of the funding for the new Buffalo Bill Museum.

Marlin's new Annie Oakley rifle features an 18-inch tapered octagon barrel, adjustable Marble semi-buckhorn rear sight and Marble front sight with brass bead. The blued receiver is roll engraved and has an Annie Oakley signature in gold on the bolt. The straight grip stock is made of a semi-fancy American black walnut with cut checkering, a tough Mar-Shield finish, a blued steel fore-end cap and a hard rubber butt plate. It weighs five and one half pounds and represents one of the oldest repeating shoulder firearms still being manufactured.

Marketed nationally by the Marlin Firearms Co., the rifle is also available at the Museum Selections Gift Shop at the Buffalo Bill Historical Center. ■

(Historical photo)
Annie Oakley was born Phoebe Ann Moses in Ohio in 1860. She joined Buffalo Bill's Wild West in 1884, demonstrating her skills to audiences for 17 years.

The Model 1897 Annie Oakley rifle, issued this year by Marlin is patterned after the Model 1897 Century Limited, pictured at far right. The firearm to the left, a Model 1893, was specially engraved and inlaid as a gift to Annie Oakley in 1917 by the Marlin Firearms Corporation.

Buffalo Bill's Last Stand

by Christine Houze
Curatorial Assistant, Buffalo Bill Museum

PAHASKA ISHTEMI WASHTA

(The Long-haired Man May Sleep Well)
— Sioux wish for Buffalo Bill

It was December 1916 and Buffalo Bill wasn't feeling well. Also, financial problems still plagued him after he lost his Wild West show in 1913. Cody went to visit his sister, May, in Denver and while there he developed a serious cold. His symptoms were so grave that his wife, Louisa, and daughter, Irma, were summoned. By the time they arrived, he was feeling better. So on Jan. 5th he went to Glenwood Springs, Colorado to "take the waters." Two days later he collapsed.

On his death bed William F. Cody was baptized into the Roman Catholic Church. Buffalo Bill died of uremic poisoning at his sister's home on Jan. 10, 1917.

Ironically, Harry H. Tammen (co-owner of the *Denver Post*), who had brought on the financial collapse of the Wild West show, took over the planning of the elaborate funeral. Buffalo Bill had wanted to be buried on Cedar Mountain above his namesake town, but Louisa claimed he had changed his mind. Allegedly Tammen had given her $10,000. This probably did not happen, but Mrs. Cody did choose Lookout Mountain (in what is now Golden, Colorado). Denver claimed the West's most famous man.

Condolences arrived from around the world. Buffalo Bill lay in state in the Colorado Capitol as thousands of people paid their respects. After a funeral ceremony, Cody's body was taken to a mortuary until warm weather permitted interment.

A tomb was hewn into the granite of Lookout Mountain. On June 3, 1917, thousands again filed past Cody's casket before his body was finally laid to rest under 10 feet of concrete. This security was intended to deter a Wyoming raid to recover the body. Rumors about reclaiming Buffalo Bill persisted for years. In 1948 the Cheyenne American Legion Post supposedly devised a secret strategy to bring Buffalo Bill's body back to Wyoming. "The state of Wyoming has long rankled under the humiliation of Buffalo Bill's enforced absence from his chosen burial spot on Cedar Mountain near Cody." (*Cody Enterprise*, Aug. 4, 1948)

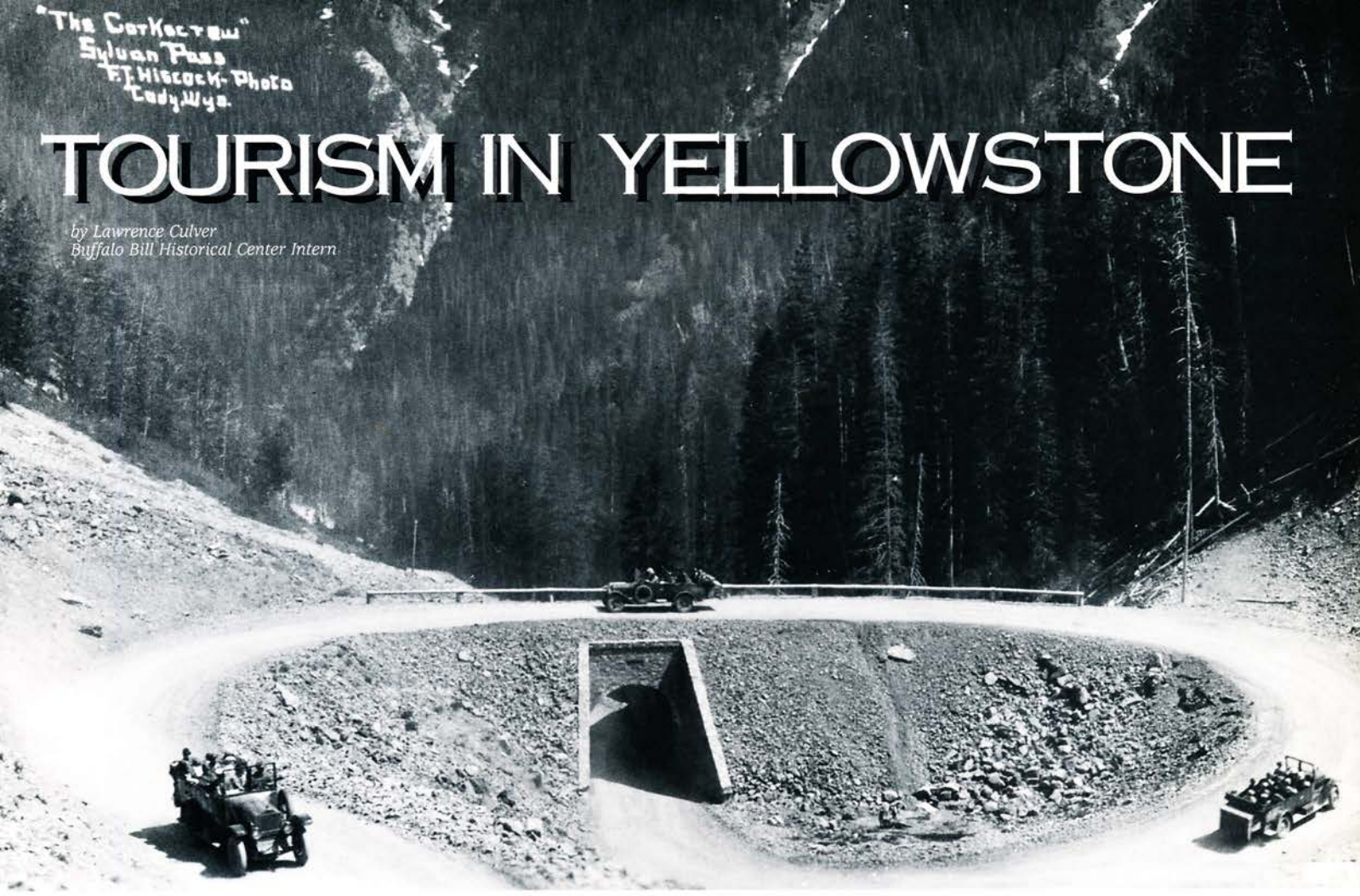
In 1968 an exchange of smoke signals between Lookout Mountain and Cedar Mountain transported the spirit of Pahaska to his chosen site. However, a friendly rivalry persisted between the Buffalo Bill Memorial Museum and the Buffalo Bill Historical Center. At the Lookout Mountain 80th anniversary of Buffalo Bill's burial, Steve Friesen, Buffalo Bill Museum Director, and Paul Fees, the Buffalo Bill Historical Center's Senior Curator, literally buried a hatchet to end any conflict. Cody, Wyoming doesn't have Buffalo Bill's body but it continues to celebrate his life. ■

Opposite page: Ned Frost at Buffalo Bill's *chosen* burial place near Cody, Wyoming, ca. 1950. Vincent Mercaldo Collection.

Inset: Burial place of William F. Cody on Lookout Mountain, Golden, Colorado, 1917. Photograph courtesy of the Buffalo Bill Museum, Golden, Colorado.

Right: Funeral service at the Elk's Lodge in Denver, 1917. Vincent Mercaldo Collection.

Below: W.F. Cody Funeral, 1917, Denver, Colorado.



TOURISM IN YELLOWSTONE

by Lawrence Culver
Buffalo Bill Historical Center Intern

The creation of Yellowstone National Park in 1872 has been viewed as a turning point in American history, the beginning of a new relationship between Americans and their environment. However, the Park's creation was also a defining moment in the history of the West, as the region transformed from a frontier for exploration and settlement into a frontier for recreation. Yellowstone did more than preserve nature; it transformed scenery into a tourist attraction.

The establishment of the park preserved nature . . . but it also changed it.

At first, the Park attracted the affluent, people who could afford adventuring in the western wilderness.

Although some visited the Park in wagons or on horseback, most early tourists arrived by train. Railroads, not surprisingly, had avidly supported the Park's creation. Train travelers entered Yellowstone from the north, arriving at Gardiner, Montana. They proceeded through the Park in coach tours. However, accommodations were poor, costs high, and food often tainted.

Even coach holdups were not uncommon. Moreover, while criminals robbed tourists, poachers killed wildlife and visitors vandalized natural formations. The Army was ultimately placed in charge of the Park, which had been created without any funding or agency to operate it.

With the invention of the automobile, tourists finally had an alternative way to travel. Succumbing to widespread pressure, the Department of the Interior rather reluctantly allowed the first cars into Yellowstone in the summer of 1915. In 1916, however, the newly-created National Park Service began aggressively courting auto-tourists. Though some dismissed them as "tin can tourists," Yellowstone embraced them. In an era when national parks were little-visited and sporadically funded, increased visitation seemed the perfect way to attain solvency. Tourists could travel on their own, camping where they wished. Now thousands of middle-class citizens could aspire to visit America's first national park.

More importantly for the greater Yellowstone region, most tourists no longer had to enter the Park from the north at Gardiner. They could enter from other gateway

communities: West Yellowstone, Cooke City, Jackson and Cody. These towns began to jockey for position, clamoring for road construction funds and each claiming the best route to Yellowstone.

For Cody, founded in 1896, tourism promotion was nothing new. Linked to the fame of Buffalo Bill Cody and provided with rail access through Cody's personal lobbying efforts, townspeople quickly learned the value of supplementing their agricultural income with tourist dollars.

Buffalo Bill had suggested a new eastern route to Yellowstone before Cody's founding, and a wagon road following this route was cleared by 1903. Wapiti Inn and Pahaska Tepee, Buffalo Bill's resorts, opened in 1904 to take advantage of the new traffic. When the Park opened to automobiles, Buffalo Bill himself led a caravan from Cody towards the East Entrance.

Townspeople eagerly promoted the route, but some tourists found the road, with its steep inclines and precipitous cliffs, a bit *too* scenic. Motorist Melville F. Ferguson, an author who traversed it in the 1920s, was warned that the road "wound for miles along the very brink of a precipice two thousand feet high, with a rock wall on one side and eternity on the other."

Such dire descriptions led park and state officials to modify and reconstruct the highway in a series of construction projects that continue today. Despite the purported dangers, travel through the East Entrance burgeoned. By 1920, autocamps opened in Cody, providing accommodations for motorists. Traffic increased exponentially after World War II. The town of Cody also grew, as new motels, gas stations, and shops were built.

The Buffalo Bill Historical Center likewise expanded rapidly, benefiting from its proximity to Yellowstone.

The mass visitation remade Yellowstone's gateway towns, transforming them into tourist destinations themselves, their citizens promoting images of the "Wild West" even as that older world proved ever more distant from their bustling, trendy present. The towns are changing even more rapidly today, as disaffected urbanites relocate to the Rocky Mountain West. In Yellowstone, cars are no longer a blessing but a burden, causing congestion and degrading the wilderness experience that tourists seek.

As we celebrate the 125th anniversary of Yellowstone and consider its place in 21st century America, we would do well to remember that national parks cannot simply preserve pristine places. They inevitably change them. ■

Editor's note: Lawrence Culver served an internship with the McCrackenResearch Library from March through December, 1997.

Opposite page: The Corkscrew, Sylvan Pass, ca. 1920. F. J. Hiscock, photographer.

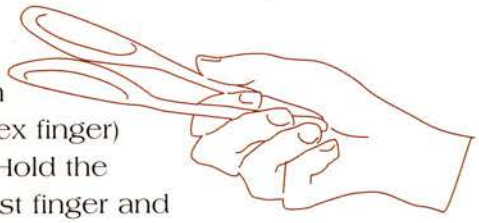
Below: National Park-to-Park official car in mudhole, ca. 1920s.

KIDS CAN PLAY CHUCKWAGON MUSIC

Traditional cowboy musicians used everything from spoons to washtubs to make music. Ginger Evans, a singer and upright bass and spoons player, who is a member of the Hays County Gals and Pals, has provided us with these instructions on how to use **spoons** as a percussion instrument.:

1. **Get** two metal teaspoons or two metal tablespoons. (Make sure you get your parent's permission first.)

2. **Hold** the spoon handles in the palm of the hand you use to write.



3. **Place** the top spoon between your thumb and first finger (index finger) with the scoop part facing up. Hold the bottom spoon between your first finger and middle finger, with the scoop part facing down. Hold the end of the spoon handles steady with your last two fingers.

4. **Hold** your other hand about 4 inches above your knee with the palm facing down.

5. **Bounce** the spoons between the knee and the palm of the empty hand to make a clacking sound.

6. **Loosen or tighten** your hold on the spoons or move them around in your hand until you get the sound that you want.

7. **Try** using the spoons to keep the beat to some of your favorite songs. After you get good at the basic bounce, you can make different sounds by trying new ways to bounce the spoons on your empty hand. For an interesting sound, spread out the fingers of your empty hand and drag the spoons across them.

Have **fun** playing the spoons!

Ginger Evans demonstrates playing the spoons at the Historical Center's 1997 Cowboy Songs and Range Ballads school program.

CALENDAR
OF EVENTS

MARCH

1-31 Museum open Thursday through Monday, 10 am to 2 pm.

27 ***Art of the Southern Cheyenne*** exhibition opens.

31 ***Little Bighorn Battlefield Indian Memorial*** exhibition closes.

APRIL

1-30 Museum open daily, 10 am to 5 pm.

1-2 **Cowboy Songs and Range Ballads school programs** for fourth and fifth grade classes. Reservations required.

2-5 **16th Annual Cowboy Songs and Range Ballads.** The granddaddy of all the cowboy music and poetry festivals. A weekend of music and stories presented by cowhands, ranchers, musicians and folklorists.

- Thursday, April 2. Reception, 7 pm.
- Friday, April 3. Cowboy Symposium: *Silver Screen Cowboys*. Follows the trail of cowboy songs from open range through radio and records to the silver screen. 9 am to 5 pm, Coe Auditorium. Evening concert, 7:30 pm, Wynona Thompson Auditorium.
- Saturday, April 4. Concurrent sessions and workshops throughout the day at the Historical Center. Evening concert, 7:30 pm, Wynona Thompson Auditorium.
- Sunday, April 5. Music sessions and workshops, afternoon sessions, Historical Center.

23 Volunteer Appreciation Dinner.

MAY

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

3 **Buffalo Bill Historical Center's Annual Free Open House**. 8 am to 8 pm.

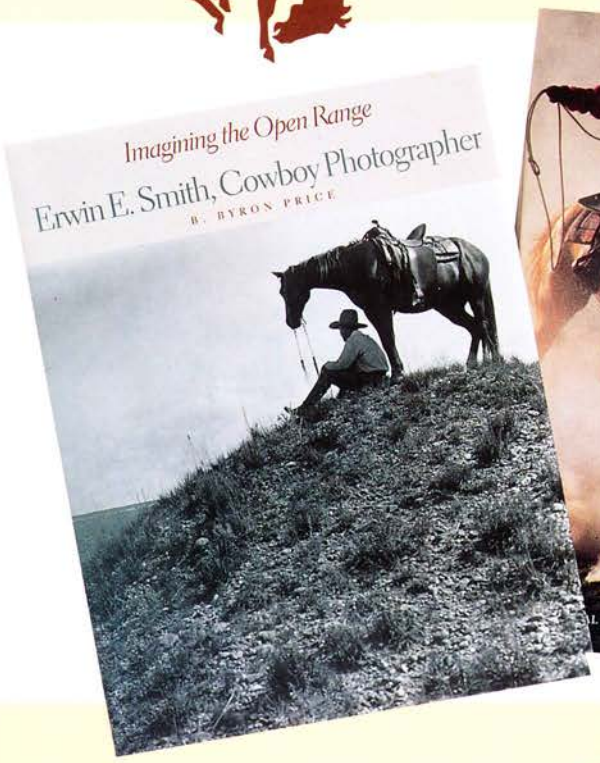
14 **Patrons preview: *Powerful Images: Portrayals of Native America.*** A collaborative exhibition of the Museums West consortium, interpreting the perceptions and stereotypes surrounding Native American images in cultural history as they have developed through time. 5-7 pm.

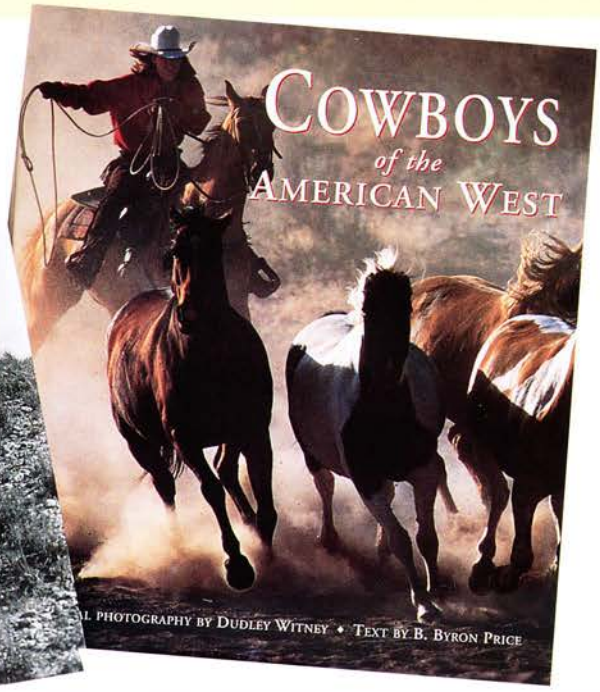
15 ***Powerful Images: Portrayals of Native America*** opens to the public.

17 ***The Singing Cowboys*** exhibition closes.

Cowboy movie posters shown above are among many for sale in the Museum Selections Gift Shop at the Historical Center.

"WRITE 'EM COWBOYS!"





Imagining the Open Range: Erwin E. Smith, Cowboy Photographer by B. Byron Price. Erwin E. Smith (1884-1947) worked on Texas and New Mexico ranches as a teenager, and soon turned to photography as a way to preserve the open range cowboy life he saw fading away. Smith's photographs include some of the best-known images of Southwestern range life. In this first comprehensive biography, Byron Price has drawn on Smith's compelling photographic archives and the history of southwestern ranch life in the early 20th century.

Hardcover, 187 pages. #292333 **$42.95**

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