



POINTS WEST

FALL 2004

**POWWOW TIPI
Unites Cultures**

**Conservation for
The 'New West'**

OLD WEST FEVER
Online Expeditions
Excite Nation's Youth

**Cowboy Songs
Tap Celtic Roots**

BUFFALO BILL HISTORICAL CENTER • CODY, WYOMING



Director's Desk

by Robert E. Shimp, Ph.D.
Executive Director

Welcome to our new *Points West*

Welcome to a new look for *Points West*. We discussed this publication for many months and concluded we needed to make some changes to better serve you and the Buffalo Bill Historical Center.

While retaining a number of the scholarly articles that have dominated *Points West*, we are placing a new emphasis on current events at the Historical Center. We want you to have a better understanding of what is being done for and by the Center and to share the breadth of our collections and educational programs. In short, we want you to know what we are up to here in Cody.

Starting with my column each month, you will also see essays from our other senior administrators. Deputy Director of Planning and Development George Mongon leads it off in this issue and his space will be in rotation with later columns by Associate Director Wally Reber and Deputy Director of Collections and Education Robert Pickering.

About the Cover:

Artist Robert Krogge of Coeur d'Alene, Idaho, created this young and adventurous Buffalo Bill Cody for a poster to publicize the Buffalo Bill Cody American West Contest. The Buffalo Bill Historical Center offered the poster free to teachers via a mailing of 23,500 postcards to members of the National Middle School Association. More than 900 teachers requested the poster and more than 700 teams signed up for the first annual contest. See more on page 4.



An assortment of features and departments in each issue covers fascinating news and information. Look at *Behind the Scenes* and *Acquisitions*, for example. Here you find out why we moved Buffalo Bill's Boyhood Home and learn about the generous gift of the Proctor Collection from Phimister Proctor "Sandy" Church and the A. Phimister Proctor Foundation.

Please take a look at this issue and let us know what you think. Tell us how we can make it better. *Points West* has been redesigned to more fully demonstrate the vitality of this wonderful institution. We need to show how the Buffalo Bill Historical Center is so much more than a "storehouse of artifacts." We are learning, sharing what we know, entertaining, and constantly changing to better serve you and our visitors. ■

POINTS WEST

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

www.bbhc.org



Spectators stand for one of three Grand Entries during the 2004 Plains Indian Museum Powwow. See more on page 8. (Sean Campbell Photo)

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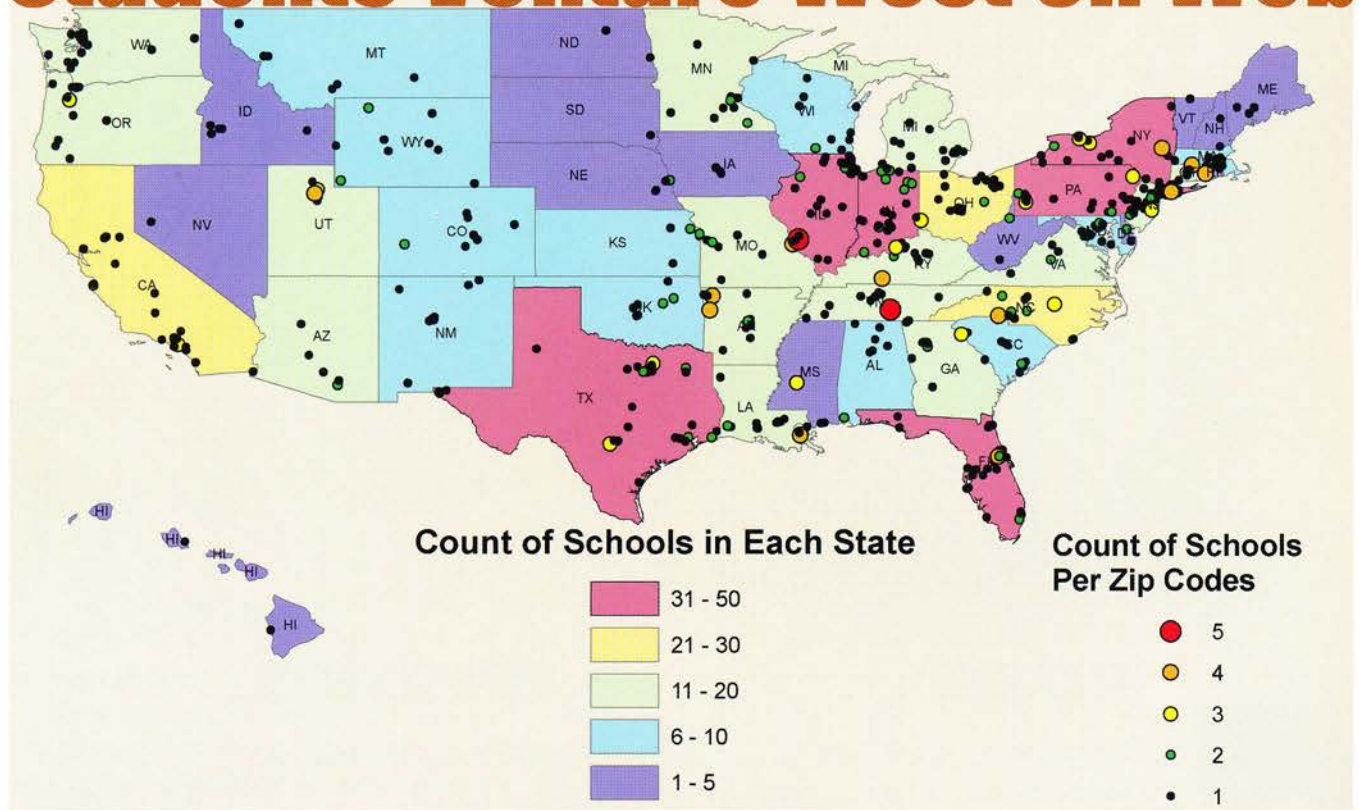
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Visit us online . . .

The Buffalo Bill Historical Center's website contains a wealth of additional information about many of the stories in this issue, including the history of the Boyhood Home, the Plains Indian Museum Powwow, and Cowboy Songs & Range Ballads. Visit us online at www.bbhc.org.

Students Venture West on Web



Participating schools in the first Buffalo Bill Cody American West Contest dot a map of the United States from Hawaii to Maine. (Graphic by Spencer Smith)

Opposite page: Grand-prize winning teammates from Woodbury Heights and Logan, New Jersey, and their faculty advisers and immediate family members won a trip to Cody, the Buffalo Bill Historical Center, and nearby Yellowstone National Park. (Thom Huge Photo)

Across America, thousands of middle school students are swept up in the excitement of discovery as they warp back in time on a virtual expedition to the heart of the Old West. They're hitting the history books, probing the Internet, and unleashing their imaginations as a consequence of the Buffalo Bill Cody American West Contest.

More than 700 teams from every state in the country have taken part in the educational contest sponsored by the Buffalo Bill Historical Center. Conducted entirely on the Internet, the first annual contest engaged more than 3,000 students and their advisers and additional thousands of family members and other interested parties. During April alone, the contest website attracted 12,000 visitors. "It tells me the lure of the West is still very much alive," says Historical Center Executive Director Robert E. Shimp, Ph.D.

Participating middle school students formed teams of three or four members each and enlisted a teacher as their adviser. Each teammate chose to be a writer, an artist, a scientist, or an adventurer and maintained that character throughout the online expedition. The teams picked a year for their trip between 1855-75, mapped their routes from one of six major departure points, and headed out for Yellowstone.

Each week for the next six weeks, teams logged onto the contest website to receive their latest surprise challenge. They were confronted by fierce storms, mysterious ailments, and attacks by predatory animals. Teams faced prompt deadlines to record their reactions in journals they stored on the website. By the end of the journey, contest judges scrutinized the journal entries for accuracy in their depictions of the history, geography, arts, and sciences of the nineteenth-century American West.

"Learn as much as you can about the natural wonders, wildlife, people, and activity you might expect to see in the Greater Yellowstone area," the website advised. "Judges will award your team points based on your ability to weave historical fact into your fictional journey — so go ahead and immerse yourself in the culture of the West."

Journal entries flooded into the website from as far away as Hawaii and Maine and from all manner of settings: urban, suburban, and rural schools; public, private, and parochial schools; university lab schools; schools for the gifted and the learning disabled; a therapeutic community school; and a school within a juvenile detention facility.

Revealing a spirited fascination with all aspects of the West, as recorded in their online journals, students bemoaned their insufficient preparation, marveled at friendly encounters with Native cultures, thrilled at

their first sight of the Rocky Mountains, or waxed poetic as they pondered their fates while gathered around a campfire.

**They're hitting
the history books,
probing the internet,
and unleashing
their imaginations ...**

"Although this has been a frightening journey so far, we are still determined to make it to Yellowstone. We learned from this experience that you can never be too prepared," wrote the grand-prize winning "Gators Go West" from Gateway Regional High School in Woodbury Heights, New Jersey.

Reviewing the first edition of the Buffalo Bill Cody American West Contest, educators participating in the extracurricular activity expressed gratitude, surprise, and even awe of their students and what they learned about America, the dynamics of teamwork, electronic and print research skills, and creative writing.

"It took independent, bright learners into a time





Contest winners from the Yellowstone region won an expense-paid trip to Washington, D.C., along with their immediate family members and adviser. Pictured at a monument to Albert Einstein are the "Lil' Sure Shots" from Cody Middle School (clockwise from bottom): Ashli Hunter, Crystal Zemke, Meredith Iler, and Ashlen Bell. (Thom Huge Photo)

and place where they could research, discuss, evaluate, and apply knowledge of history and geography to the whole realm of the human experience," said JoAnne Heeg of Heritage Middle School in St. Paul, Minnesota.

Anne Marie Radke of Piedmont Middle School in Monroe, North Carolina, says her students learned many things: "That the Old West was a big, dangerous place; that Yellowstone is a national treasure; that the challenges facing pioneers in the West had life-altering results; and that Americans could have done a better job with Native American, Mexican, and immigrant relations."

"I had no idea how much they wanted to get out, be someone else in another time and place, and picture what it must have been like to see the West for the first time," says Michelle McDonald, adviser for the team called "Unbroken Spirit" from Logan Middle School in Logan Township, New Jersey.

For capturing top honors, the teams from Woodbury Heights and Logan Township, New Jersey, both won an all-expense paid trip to Cody and nearby Yellowstone National Park for teammates, their faculty advisers, parents, and one or two siblings. In addition to its national grand prize, the contest awarded a regional grand prize for a participating team from the Yellowstone region. The regional winner, the "Lil' Sure Shots" from Cody Middle School, won an all-expense paid trip for the team and their families to Washington, D.C.

While the 2004 contest has concluded, registration for the 2005 edition begins in October. Middle school students and teachers interested in serving as team advisers can find details on the contest website, www.buffalobillcontest.org. The National Association of Secondary School Principals approved the Buffalo Bill Cody American West Contest. ■

**Buffalo Bill Cody
American West
Contest**
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Diary of a Fateful Journey

Edmond the artist, Samantha the writer, Lucas the scientist, and Tim the adventurer comprised the "Unbroken Spirit" team from Logan Middle School in Logan Township, New Jersey. They were one of more than 700 teams participating in the 2004 Buffalo Bill Cody American West Contest. Following are excerpts from the team's online journal about their virtual expedition to the western frontier. (For online journals by additional teams, visit www.buffalobillcontest.org and click the link called Buffalo Bill Blog.)

Dear Diary

In the Beginning

The four of us have known each other since childhood. We grew up in the overcrowded streets in the North End of Boston. We are all different, but we all have always shared the same sense of adventure.... As a group we decided to take this expedition out west for two main reasons: one, to enhance our individual careers, and two, to discover the true beauty of America for ourselves.

The Blizzard of 1860

We set up camp under a weeping willow tree to keep away the wind. We all must sleep in one tent for extra warmth. As we wake up and poke our heads outside the tent, we discover one FOOT of SNOW! We are trying to stay dry and warm in our one tent.... This unexpected weather has brought us closer together and made us stronger as a team.

Influenza Strikes

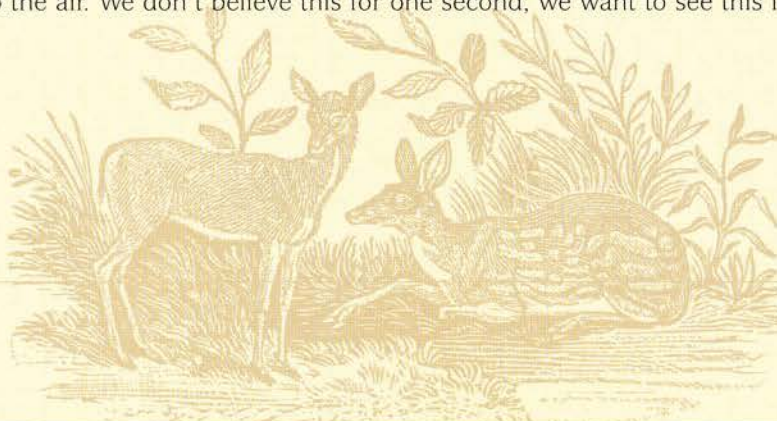
In a daze, Sam vaguely recognized Healing Hands standing over her saying that she was running a fever. Healing Hands said that Sam has influenza, and it's possible she could die.... After four days passed, Sam was able to walk outside into the vivid sunlight. Her fever broke, so the Potawatomi women took her to the lake to bathe the sickness away. Samantha got stronger and healthier over the following week. We thanked the Potawatomi for everything they did and started on our way. We will never forget the Potawatomi tribe not only as helpers and healers, but as our friends.

Independence Rock

Nearly two months pass as we cross the vast plains of Nebraska; we figure we must have traveled over 500 miles. We come to a halt at the famous landmark, Independence Rock. Tim suggests we carve our names in the rock. Edmund sketches the scene, and his picture turns out to be a beautiful masterpiece.

Our Final Destination

We made it over the Wind River Mountains. We are glad to see the sun, breathe in the fresh air, and take in the beauty of the land. We know that pools of hot, bubbling water abound. We've heard from people along the way that hot water actually shoots up from the ground. Lucas believes this to be a natural phenomenon. Some say one shoots faithfully every 1 to 2 hours. Some say it shoots only 50 feet high while others say it shoots more than 100 feet high into the air. We don't believe this for one second; we want to see this for ourselves.



Culture Crossing: 'Education Tipi' Fosters Understanding

Within the circle of this tipi, screened from the powwow swirling beyond its canvas walls, cultural gaps are bridged and understandings formed. Often the children are the first to peek inside as they tug their parents through the flaps on a quest to find out more about the sights and sounds that dazzled them in the Robbie Powwow Gardens. These curious guests have come from around the world to see a powwow, and they've found their way to the Education Tipi to learn about a culture so different from their own.

For children, whose natural impulse is to touch and shake things, the Education Tipi does not disappoint. Awaiting them inside is a treasure chest of headdresses and necklaces, bells, drums, and flutes. Boys and girls alike are anxious to wrap themselves in powwow clothing and sample musical instruments made of wood and hides. Positioned there to help them and cast light on the living

history behind these objects is Lakota educator Gloria Goggles of Fort Washakie, Wyoming—returning for her third year to host the Powwow Workshop at the 2004 Plains Indian Museum Powwow.

"My children don't know anything about Native Americans, and we wanted to come in and learn," says one mother from Florida gathered in the circle with her family. Then out pop the questions: how are powwows judged, how did the Ghost Dance come about, how do Native people name their children? "Many Indian people still give their children an Indian name based on a dream they've had," Gloria says. "My Indian name means 'generous woman.'" Another couple from Austria asks to hear words from an Indian language. Slowly and deliberately, Gloria favors them with the Oglala Lakota

for "good day" and "small one," much to the wonder of their teenage son and daughter.

During the day, more children pop through the flaps of the Education Tipi. One boy tries on an elaborate combination of powwow gear featuring a collar, headband, breastplate, bells, moccasins, and gloves, prompting Gloria to kid him, "I can't tell if you're a traditional dancer, a fancy dancer, or what!" Thrilled by his appearance, the boy struts about the circle, boldly reluctant to take the items off. One girl

tries on a brilliant purple dress made of silk and learns that many early powwows named one lucky girl the "powwow princess." Delighted to know this, the girl twirls in her shiny silk dress like a princess indeed. More children enter, including one boy determined to beat on a hand drum. He sits there on the grass for quite some time, testing various beats while Gloria explains the different sounds produced by

drums composed of different hides.

A senior citizen with a military insignia on his cap sat quietly attentive throughout the early afternoon before he rose from his chair to show Gloria four small medicine wheels he had purchased as gifts for his grandchildren. As Gloria explained the meaning behind the wheels, she lifted a piece of buckskin and started to cut long strips from the soft, white material. The medicine wheels, she said, represent the cycles of life and the four colors of man. She handed the strips to the man and told him to tie one onto each wheel so his grandchildren could hang onto them. She explained the time-honored process she followed to soften and whiten the buckskin strips, she answered a few more questions, and



Lakota Educator Gloria Goggles teaches children the fundamentals of playing a flute. (Chris Gimmeson Photo)



Nine-year-old Keya Trujillo-Clairmont of Lakewood, Colorado, a Sicangu Lakota/Ojibway fancy dancer, competes during the 2004 Plains Indian Museum Powwow June 19-20 at the Buffalo Bill Historical Center. (Chris Gimmeson Photo)



Children and parents hear more about the Indian way during the Powwow Workshop at the 23rd annual Plains Indian Museum Powwow. Gloria Goggles has hosted the workshop in the Education Tipi for three years. (Sean Campbell Photo)

she explained some more about the Indian way. The man listened quietly while he tied the strips to the little wheels, and then he rose to present Gloria a gift in return. It was a pocketknife he had kept as a good

luck charm for many years. "I'd like you to have this," he said with a slow nod, then turned to depart. It was one of many cultural connections made that day in the Education Tipi. ■

'Traveling Trunks' generate lively lessons in Old West history

The Powwow Education Trunk is one of several "traveling trunks" available to educators for classroom use through the Historical Center's Education Department. Trunks pertaining to powwows, Plains Indian art, and mountain men each contain objects that students can inspect and handle as part of a classroom discussion of Old West history. Each contains a handbook to guide teachers and students to a deeper understanding of the objects.

The trunks are lent to teachers across the United States. The Historical Center provides one-way shipment, and the recipient assumes return shipping costs. For more information on traveling trunks and additional educational outreach, visit the educational resource guide on the Historical Center's website, www.bbhc.org/erg, or email: schoolprograms@bbhc.org. ■



Adam Nordwall, a Shoshone-Chippewa-Navajo dancer from Fallon, Nevada, flashes through the Robbie Powwow Gardens.
(Sean Campbell Photo)

POWOW '04

Old West, New West:


By Mark Bagne

Editor, Points West



Like many paintings by Albert Bierstadt (1830–1902), this subject might be drawn more from the artist's imagination than from an actual spot. Whyte's Lake, a man-made lake, existed only one year, 1877, and was washed out by floods the following year. *Estes Park, Colorado, Whyte's Lake*; ca. 1877; oil on canvas; 30 x 43.75 inches; Buffalo Bill Historical Center, Cody, Wyoming; Gift of The Coe Foundation; 12.74

Conservation Paradigms



Ever since Euro-American explorers first laid eyes on the American West, they began to create the great myths of the West that still permeate its culture, formulate its dogmas, and color its evolving models of conservation. While some view the West as a pristine world untouched by human hands, as represented by landscape painters Albert Bierstadt and Thomas Moran, others imagine a West of unlimited resources to be tamed and dominated, as represented by Charles Russell and Frederic Remington. So deeply rooted are these competing mythologies from the Old West that they continue to polarize the nation's dialogue about conservation in the New West, says Richard Knight, Ph.D., a professor of wildlife conservation at Colorado State University in Fort Collins.

Knight and Charles R. Preston, Ph.D., the founding curator and curator-in-charge of the Historical Center's Draper Museum of Natural History, are among those at the forefront of an effort to construct a new paradigm of conservation that incorporates humans as part of the environment while adapting to monumental changes that are shaking the West to its core. They led a June session of the Historical Center's Larom Summer Institute in Western

American Studies called *The Old West, the New West, the Next West: Myths and Realities*.

"For one reason or another, all of us are in love with this region, even if we live outside of it, and we are all trying to figure it out," Knight says. "But we are focused on the rear-view mirror, and we're not looking through the windshield. This is the time we need to be focusing on the road ahead because we are on the cusp of momentous change. Everything in the American West is changing — the demographics, the economics, the land uses, the biodiversity. All of those things are in a state of play we really haven't seen since the 1800s. These are not ordinary times."

As viewed through a camera positioned on a satellite, a snapshot of America at night shows clusters of man-made lights that wouldn't have even registered twenty years ago. It's dramatic evidence of what Knight calls the greatest redistribution of the American population since the homestead days. While maps dating to the 1950s show four-fifths of the West dedicated to range livestock, contemporary maps depict the region as America's playground — dotted with icons indicating zones for four-wheeling, whitewater rafting, skiing, and golfing. This rapid influx of new people and new interests has stirred a "cultural upheaval" as dramatic as the upheaval Preston experienced while growing up in the South in the 1950s and '60s. Faced with these changes, westerners hold onto myths and treasured values and blame "outsiders" for many modern dilemmas.

"I have never been in a region where I've seen so much dogma," Knight says. "The hardest thing in the world, because of the depth of the mythology, is to have an informed conversation on human and natural histories in the American West."

From the perspective of many rural westerners, demands to protect endangered species or transfer water rights to urban areas challenge strong traditions of independence, private property rights,



Satellite images of the United States at night reveal communities filling parts of the West that would have appeared black only 20 years ago. (Photo courtesy NASA)

and even the ability to make a living. Rural people produce valuable commodities and protect open space and wildlife habitat without adequate reimbursement or even appreciation. "People in urban areas don't seem to care as long as they get the best cut of steak at the lowest possible price," Knight says.

Contemporary attitudes toward wolf restoration stem to the early 1900s. After native ungulates were nearly exterminated by unregulated human exploitation, wolves took huge tolls on cattle and sheep and the nation at large rallied behind efforts to exterminate the predators. Preston notes the grandparents of many modern ranchers led that campaign, and they were considered heroes. Now the rancher who finds dead livestock in his field must document confirmation of a wolf-kill to receive compensation. That can be impossible if all he finds are scattered bones. "A wildlife biologist can tell a rancher all day long that livestock predation by wolves is less than predicted, but if you're the guy who just lost fifteen

sheep, that doesn't mean much to you," Preston says. "We have Old West cultural values and perceptions, and we have a New West issue in this restoration of endangered species, and, boy, are they butting heads."

Knight says the West appears to be in conflict not only within its region but also with the entire United States, considering that the United States has ownership in the full half of the West that falls in the public domain. Ever since the "unregulated exploitation" of the West of the 1800s, Americans have exercised various strategies designed to protect its resources. Arising from the Teddy Roosevelt administration, these strategies eventually spawned preservationists, conservationists, and environmentalists.

During the late 1960s, while working for the Washington Department of Game, Knight participated in a style of preservation he ironically refers to as "the gospel of efficiency." Under this mandate, civil servants wielded power without regard for the "social

dimensions" of their actions. "We went where we pleased and got what we wanted," Knight recalls. "We would intimidate and put the fear of God into a landowner. I remember the days when I didn't even ask a landowner if I could climb up to a golden eagle nest. Somebody should have told me, 'You can't talk to these private landowners this way.'" This bureaucratic and legalistic approach bred mistrust and resentment.

"The Endangered Species Act was nice when it was trying to save the bald eagle or the Florida alligator," Knight says. "But when it tries to save the Preble's Meadow Jumping Mouse, all of a sudden it becomes onerous. And when it tells ranchers they can't spray Canada thistle, and they can't irrigate, and they can't graze cows seasonally in riparian areas, it becomes a pain in the butt."

The 1990s ushered in a new model for conservation that promotes stewardship across administrative boundaries. "Ecosystem management says that if you work for the Forest Service, you'd better stop at that fence, extend your hand over to the private landowner, and introduce yourself to your neighbor," Knight says, "because you will never deal with fire issues and weed issues and land issues or any issue, political, economic, or ecological, if you do not have relationships on all sides of the boundaries. You can't manage natural resources with computer spreadsheets. You have to work with people."

In contrast to command-and-control techniques that enforce technological solutions even in the face of evidence showing they aren't working, ecosystem management promotes adaptive strategies based on test studies from the field. Ultimately, ecosystem management places the health of the land first and foremost—to the benefit of the humans who inhabit and

*Everything that's good comes to us
from healthy landscapes. Nothing
but problems come from degraded
and unhealthy landscapes.*

cultivate the land. As part of their session at the Larom Summer Institute, visiting scholars from as far as Massachusetts saw a grass-roots conservation effort in action at the Heart Mountain Ranch—owned and operated by The Nature Conservancy

near Cody. The community grassbank at this ranch provides livestock forage at affordable rates for ranchers, allowing them to rest grazing allotments and/or conduct ecological restoration. The class also visited lands and projects administered by the Bureau of Land Management, U.S. Forest Service, National Park Service, and private landowners to gain a broad



Chuck Preston (left), curator of the Draper Museum of Natural History, leads a field trip of visiting scholars to explore the grassbank at the Heart Mountain Ranch near Cody

perspective regarding issues of land use management.

"Everything that's good comes to us from healthy landscapes," Knight says. "Nothing but problems come from degraded and unhealthy landscapes. We need to get to this point where we put the health of the land first, knowing the long-term health of human communities is entwined with the health of the land. No community is healthy if it can't produce food, potable water, and breathable air."

Knight and Preston say the conservation paradigm of the twenty-first century will be community-based—with a driving goal of finding common ground and building bridges across the gap between rural and urban communities. Instead of segmenting ecological, economic, and cultural concerns, it will integrate them.

"What we see right now is an all-or-nothing paradigm that still rules some parts of the West," Preston says. "If a person holds one view, we snap this colored jersey on him and say he can't take part in the discussion. We have to take those jerseys off and become people again, so everyone can have a voice. We have to build trust where there's no trust now and work to replace dogma with information."

Far from representing a fantastic vision for the future, Knight observes that community-based conservation is currently thriving among hundreds, and probably thousands, of locally driven collaborative efforts that might loosely fall under the umbrella of an initiative called the Radical Center. Knight was one of a small group of citizens who formed the Radical Center to include so-called radicals and liberals on the right and so-called conservatives and reactionaries on the left. "The seven of us who came together two years ago were all tired of

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fighting," Knight recalls. "When you're young you like to fight, but when you get older you realize, well, what good did fighting do? All of us, from different walks of life and experiences, were just tired of fighting."

"The only thing that's going to save the natural heritage of our region—the thing we love so much—is people," Knight says. "The only way the hysterical voices of the far right and far left will be dimmed is by people, gradually over time, abandoning those choruses and making a new chorus." ■

For more information on the Radical Center, call the Quivira Coalition in Santa Fe, 505.820.2544, or visit www.quiviracoalition.org. For information on the Heart Mountain Ranch, contact Laura Bell, Absarokas Program Director for The Nature Conservancy, 307.587.1655 or email lbell@tnc.org.



Laura Bell, the Absarokas Program Director for The Nature Conservancy, meets at the Heart Mountain Ranch with participants in a June session of the Larom Summer Institute in Western American Studies.

Cody's Community Spirit Lives On



Building the West

by George Mongon, Deputy Director,
Planning & Development

The West has seen a multitude of individuals who, while exploring or prospecting, investing or building, transformed their relationships into communities. In this space, we will discuss the community-minded and how their efforts shaped—and continue to shape—the West we know today.

The American West is a unique place packed with larger-than-life individuals. Paramount among them is the Historical Center's namesake, William F. "Buffalo Bill" Cody. During his lifetime, Buffalo Bill was one of the most widely known individuals on the face of the earth. He was a hunter, adventurer, army scout, rancher, entrepreneur, and showman. He was a man with great depth of character.

Cody was the consummate community builder. He once said, "I don't want to die and have people say 'Oh, there goes another old showman.' When I die I want the people of Wyoming who are living on the land that has been made fertile by my work and expenditure to remember me. I would like people to say, 'This is the man who opened up Wyoming to the best of civilization.'"

In Cody, Wyoming, alone, he helped found the Shoshone Irrigation District and later surrendered his irrigation rights to the federal government which then built what's today called the Buffalo Bill Dam. He encouraged Mormon colonizers to settle in the area and acted as an agent for European groups to immigrate to the West. He built the Irma Hotel, sponsored the building of the

Masonic Lodge, started the newspaper, and opened a coal mine to provide fuel. He blazed Sylvan Pass into Yellowstone National Park and subsequently urged funding for a road in the area. To assure good transportation, he invested in stagecoaches and White Steamer touring cars and encouraged the Chicago, Burlington, and Quincy Railroad to build a spur into Cody. He erected Pahaska Tepee Lodge just east of Yellowstone and regularly filled it with influential hunting guests. He also lobbied for hunting laws to prevent a decline in game herds.

Community-mindedness colored all that Cody did. He jumped into political discussions and initiatives,

managed community meetings across the globe, and even booked the Milan Opera Company into his hometown of North Platte, Nebraska. A true friend to individuals, he often had one or more of his show people recovering from injury or illness at his Scout's Rest Ranch. He frequently gave free tickets for his Wild West show to the less fortunate. In one instance in New York, he allowed an estimated 1,500 newsboys and bootblacks free entry into the show, gave them each a sack lunch, and spoke to them about the importance of being a good citizen.

Where would the West be without such a generous citizen? One can only speculate. Know this, however: Cody is a man who brought civilization to the West and the West to civilization. ■



"William F. Cody"

"William F. Cody," pencil sketch by Dennis Karchner, Buffalo Graphics, Palm Harbor, Florida, based on a Eugene Pirous photograph, Paris, 1896.



David Wilkie performs a traditional cowboy song rooted in the cattle country of the Scottish Highlands. The words have changed, but the tune remains the same.
(Sean Campbell Photo)

Celtic Roots

Gaelic influences ring through traditional cowboy melodies

American cowboys may have fiddled with the lyrics, but the familiar melodies of some traditional cowboy songs originated much earlier than the era of the American frontier, across the Atlantic in Irish dance halls and Scottish cattle country. Musician and music historian David Wilkie traces these Celtic influences back to ancient times.

Most often imagined as sheep country, the Scottish Highlands produced an impressive cattle culture dating to the Picts, a people first noted in historical records in the third century. For many centuries, Wilkie says, the cattle industry of the Highlands consisted of clans raiding other clans to steal cattle. Cattle thieves, or reavers, were especially powerful in the southern borders region, where Johnnie Armstrong achieved the status of "outlaw royalty" in the sixteenth century.

By the early eighteenth century, organized cattle drives carved the first roads across Scotland as drovers, working on foot with dogs, herded as many as 300 cattle at a time, south, toward the cattle markets. Wrapped in homespun tweeds of drab brown and green and armed with heavy swords, these Scottish cowboys were viewed by Englishmen as shaggy, uncultured, and wild. But once the drovers reached market, the Englishmen haggled with them and shared their whiskey.

When the cattle industry fell on hard times during the early 1800s, many Scottish and Irish cattlemen emigrated to America, and they carried their tunes with them. One can only imagine how their Celtic melodies crept into the genre of North American

cowboy music. Wilkie imagines a Scottish drover gathering with cowboys around the campfire, feeling lonely for his homeland, and breaking into a ballad accompanied by his tin whistle or harmonica. In time, the cowboys would put their own words to these same melodies, and the original Celtic songs would "morph" into American songs.

During Cowboy Songs and Range Ballads in April, David Wilkie and Cowboy Celtic performed lines from Celtic songs dating to the 1600s,

followed by the American cowboy versions. The rhythms and melodies of "Old Man's Lament" and "The Water Is Wide" hold true to versions sung centuries ago in Scotland. "When the Work's All Done This Fall" echoes "The Humour Is on Me Now" from old Irish dance halls. The band followed another remarkable trail from the Scottish "Bonnie Dundee" to the whaling song "Farewell to Tarwathie" to the western classic "The Railroad Corral" as they pieced together this strange

blend: "Our ship is well rigged and she's ready to sail, our crew they are anxious to follow the whale.... We're up in the morning at breaking of day, the chuckwagon's busy, with flapjacks in play."

"You can see how that one got confused along the way," Wilkie notes with a grin. ■

For information about Cowboy Celtic and their CDs, visit www.cowboyceltic.com. Their CDs and CDs by additional Cowboy Songs performers are also available at the Historical Center's Museum Selections (307.587.3243 or 800.533.3838).

Cowboy Songs & Range Ballads

www.bbhc.org/events

Lillian Turner

307.578.4028

programs@bbhc.org



Cowboy Celtic takes the stage during Cowboy Songs and Range Ballads. (Chris Gimmeson Photo.)

Boyhood Home 'home' at last

by Anne Marie Shriver

My father did not make a successful farmer, and when I was five years of age he abandoned the log cabin of my nativity and moved the family to a little village fifteen miles north of Davenport, on the Mississippi, named LeClair [sic].

—William F. Cody from *The Life of Buffalo Bill*

Buffalo Bill's Boyhood Home is one of the oldest and most travelled buildings in Wyoming. With its fourth and final move earlier this year, the charming, two-story, yellow clapboard home has reached its ultimate destination in a setting reminiscent of its original surroundings in 1850s Iowa. Proudly positioned within the Historical Center's Greever Garden, 100 yards from its previous location, the home is undergoing a painstaking restoration while it becomes a hub for new educational activities.

"The move brings the home into the visitor experience, drawing attention to it and allowing for more educational activities such as pioneer crafts and games in the vicinity of the home," says Buffalo Bill Museum Curator Juti A. Winchester, Ph.D.

Built in 1841 in LeClaire, Iowa, the building was home to Isaac and Mary Cody and their children for two years before they moved to Kansas Territory in 1854. By that time, William F. Cody, or Willie as his family called him, was seven years old.

In 1933, the Chicago, Burlington and Quincy Railroad purchased the house, moved it 1,200 miles from Iowa to Cody, and placed it adjacent to the Burlington Inn—a hotel for tourists en route to Yellowstone National Park. The Boyhood Home was a point of interest for tourists and provided a place for entertainment. In subsequent years, tourism by rail subsided and railroad officials decided to tear down the Burlington Inn. They donated the Boyhood Home to the Buffalo Bill Memorial Association in 1948 and the house made its second move—down two long hills, across the Shoshone River, and back up two more long hills—to be placed alongside the Buffalo Bill Museum. In 1969, the Buffalo Bill Memorial

Association moved across the road into the new Buffalo Bill Historical Center and the old Boyhood Home went along on its third trip to a new setting to the south of the Historical Center's museums. It stayed there for more than three decades until its recent move to the core of the museum campus.

The Boyhood Home was a typical town house on the agricultural frontier, built according to the memory and skills of the carpenter, with no written plans. The house was made from sawed lumber with hand-hewn beams and corner posts. The walls were made of hand-split oak lathe covered with a homemade plaster of lime, sand, and cement. The floorboards were evened with an adze and smoothed with hand planes. The outside of the house was covered with pine clapboard. "If you look closely at the top gable," Winchester notes, "you can see some of the original siding and also see square nails."



Buffalo Bill Museum Curator Mary Jester Allen warns house movers not to bump into the museum's sign as the Boyhood Home is moved to the museum's original grounds in 1948. *Cody Times* Photograph. Buffalo Bill Historical Center, Cody, Wyoming. P.69.1381.



The Boyhood Home in its new location in the Greever Garden. (Chris Gimmeson Photo)

Facilities Manager Paul Brock says “care and caution” were exercised during the move of the old and somewhat unstable structure. When the house was transported to Cody in 1934, it was sawn in two—causing weakness in the structure’s frame. As part of a long-term stabilization process to restore the building’s integrity, Brock and restoration carpenter Ty Barhaug are documenting any telltale signs of mistakes in the reconstruction and are utilizing standards of the National Trust for Historic Preservation.

Funded by Buffalo Bill Museum Advisory Board members Bill Garlow and Naoma Tate, the move and restoration is a team effort among the Buffalo Bill Museum and the Facilities and Grounds Keeping departments. Plans call for the restoration to be completed by September 2005. As he performs the restoration carpentry, starting with the roof and working his way down, Barhaug is constantly learning more about it. He has even found traces of what is thought to be original wallpaper.

By utilizing historical photos, the team has been able to approximate the setting of the house when young William F. Cody and his family lived there in the 1850s. Winchester says they want to impart that flavor to the house and “give it back a little of what it had before.” The house will remain yellow—its original color. During the 1980s, the FBI was enlisted to test chips of paint to determine the house’s original hue.

The stone and picket fence seen in photographs was reproduced, as was the cottonwood tree that was placed in its original orientation. Lake Valley limestone from Iowa was used for the fence. Interestingly, without knowing its origins, the sample was Brock’s first choice. The color and texture seemed right. When he was told it was from an Iowa quarry, it was the only option. Research has shown that a house built in Scott County, Iowa, by Isaac Cody in 1847 also had an unusual limestone and picket fence, leading Winchester to believe Isaac Cody built the fences at both houses.

While they want to bring visitors back in time, members of the restoration team must also consider the long-term preservation of the house and whether surrounding plants will grow in Wyoming. Grounds Keeping Supervisor Bryan Frank says a cottonless cottonwood tree, which is already more than fifteen feet tall, was planted next to the house with room for future growth so as not to affect the foundation or siding. The cottonless Narrowleaf Cottonwood (*Populus angustifolia*) grows fast, adapts to a variety of soils and water levels, and does not release potentially damaging cotton in the spring. Crested wheatgrass (*Agropyron cristatum*), intermixed with native wildflower seed, was planted on the perimeter of the house. The crested wheatgrass requires significantly less water than Kentucky bluegrass and is tolerant to hot and cold temperatures—a good choice for Wyoming’s high, arid conditions. Less water means less risk of damage to the house.

During the summer of 2004, living history intern

Katrina Krupicka planted a vegetable garden next to the Boyhood Home, featuring heirloom plants and herbs that would have been found in an Iowa frontier garden. Collaborative programming with the Education Department during 2003-2004 produced two week-long children’s workshops which featured hands-on work and play common to the Iowa Frontier of 1850. Education Specialist Heather Bender’s Museum Discovery Program participated in the design of a furnishing plan.

Winchester says that working to restore the Boyhood Home is “a really satisfying project, where you are able to see the results. Piece by piece, Ty will go over the house by hand. Hopefully when we are done it will last another 150 years.” ■

¹ Cody, William F. *The Life of Hon. William F. Cody, Known as Buffalo Bill, the Famous Hunter, Scout and Guide: An Autobiography*. Hartford, Conn.: Frank Bliss, 1879.



The Boyhood Home in LeClaire, Iowa, overlooking the Mississippi River, ca.1900.
Buffalo Bill Historical Center, Cody, Wyoming. P.6.710.

Acquisitions

Proctor Museum Donates Collection

By Sarah E. Boehme, Ph.D.

The John S. Bugas Curator, Whitney Gallery of Western Art

The Buffalo Bill Historical Center's special exhibition on Alexander Phimister Proctor has reaped a long-term benefit for the Historical Center and its audience. Through negotiations to bring *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor* to Cody, the Historical Center formed a friendship with a grandson of the artist, Phimister Proctor "Sandy" Church, who organized the A. Phimister Proctor Foundation and developed an extensive collection of Proctor's sculpture. Although Church along with the Foundation had founded the A. Phimister Proctor Museum in Poulsbo, Washington, he believed that the sculptor's works could reach a larger audience through a more established museum. Convinced that the Buffalo Bill Historical Center was the appropriate museum to become the steward of the Proctor Collection, Church and the Proctor Foundation have decided to donate the collection to the Historical Center.

The Proctor Collection includes approximately twenty-five bronzes, seventy-five plasters, twenty-five water-color paintings, twenty etchings and etching plates, forty pencil sketches, and five oil paintings. Included will be the Proctor Museum works of art that were selected for the traveling exhibition, such as the elegantly modeled *Elk*, the Boone and Crockett Club emblem *Head of Brown Bear*, and the handsome portrait *Sundown Nez Perce's Chief*. Other important works, not included in the special exhibition, will be shipped to the Historical Center in the coming year. A notable addition will be *Bust of Iron Tail*, a portrait of the Oglala Sioux man who was a

respected warrior and a member of Buffalo Bill's Wild West troupe.

One of the most significant treasures of the Proctor Collection is the monumental plaster used in the modeling of the heroic-sized bronze sculpture of Theodore Roosevelt. The Proctor Museum acquired the separate pieces composing this plaster from the North Dakota Historical Society, where they had been stored for many years. Two pieces, the bust of Roosevelt and the horse's head, were featured in *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor*. In the future the entire Theodore Roosevelt plaster will be reassembled.



Alexander Phimister Proctor (1860–1950).
"Sundown" Nez Perce's Chief, modeled 1916,
cast initially 1917. Bronze, 11½ x
12½ x 10½ inches. Promised Gift
from the A. Phimister Proctor
Museum, Poulsbo, Washington.
Photograph by Howard Giske.

Acquisitions



Buckskin shirt, ca.1885-1895. Tanned buckskin, embroidery, metal cones. Buffalo Bill Historical Center, Cody, Wyoming, Gift of the A. Phimister Proctor Museum. 1.69.5792.1. Items such as this give a sense of the artist's life.

The Proctor Collection will be a rich resource for study and research because in addition to works of art it also includes documentary material and artifacts from the artist's life. The archival material has manuscripts for the artist's autobiography, notebooks and account books, clippings, scrapbooks, correspondence, and photographs. Proctor's sculpting and modeling tools are part of the holdings as well as personal effects including his buckskins and items such as Native American clothing that he collected for his research.

The addition of the Proctor holdings will enrich the Whitney Gallery of Western Art's presentation and in-depth interpretation of this important sculptor. Given the breadth of the Proctor Collection, the Whitney Gallery is planning to create a reconstructed Proctor studio. This studio will add a new element to the Gallery's special focus on artist's studios because it can emphasize a sculptor and the process of making bronzes.

Since its early history, the Whitney Gallery of Western Art has made artist's studios a cornerstone in its presentation of western art. The Frederic Remington Studio presents a reconstruction of the

artist's room that Remington had built onto his New Rochelle, New York, residence and which he filled with the western clothing and objects that he used as props and as inspiration when he created his major interpretations of the American West. In the W.H.D. Koerner Studio can be seen the collections and methods used by Koerner in making myriad illustrations of the West for popular publications in the early twentieth century. For Joseph Henry Sharp, the Historical Center shows the artist's actual cabin and the designed living space he created to inspire his paintings in the West. Plans for developing an Alexander Phimister Proctor Studio will be undertaken in the coming years. ■



Alexander Phimister Proctor (1860-1950). *Head of Brown Bear*; modeled 1908, cast after 1909 (cast initially 1908). Bronze, 6 x 6 x 5 inches. Promised Gift from the A. Phimister Proctor Museum, Poulsbo, Washington. Photograph by Howard Giske.



'Wild West' Facts and Fantasies

By David Kennedy

Robert W. Woodruff Curator, Cody Firearms Museum

When interpreting the Wild West, it is important to study the period, its people, objects, and events. However, a complete understanding of the period is unattainable without studying both the fact and the fantasy. To use a firearms-related example,

the tendency of most popular representations has been to depict Colt and Winchester as the only guns in great use, despite much evidence to the contrary. This representation of a fantasy Wild West carried through to the costumes used in western film.

This fantasy, beginning with the early black-and-white movies and serials of the 1930s, '40s and '50s and continuing through to the television series of the 1960s and '70s, became The West as understood by those who believed that the fantasy on the screen was as true as any history book. The representation of a cowboy was often as black-and-white as the film stock used in the production. Producers and costumers expressed this black-and-white view through the

It makes a welcome contribution to our ongoing effort to sharpen that blurred line between the fantastic West and the real West.

(Above): This heavily tooled cartridge belt, large Bowie knife, and engraved revolver illustrate some elements of the "Hollywood West." Buffalo Bill Historical Center, Cody, Wyoming; Gifts of the Honorable Richard B. Cheney, Vice President of the United States. 2004.6.1 and 2004.3.1.

costume of the cowboy and the equipment around his waist.

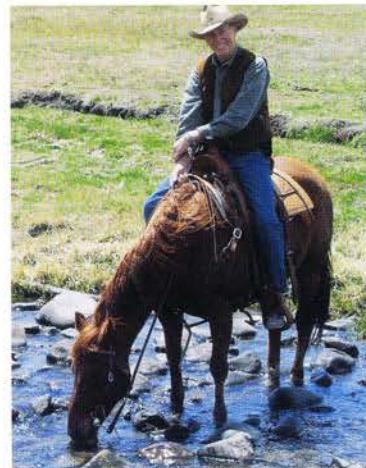
Bringing many of these issues to the forefront is a recent gift to the Cody Firearms Museum consisting of a heavily tooled belt with holster and knife sheath; an engraved,

blued revolver; and a large Bowie knife. The Hollywood firm of Alfonso's—known for many years as a supplier to the movie industry—manufactured the belt. The knife, one of the premier items in the catalog of knife company Cold Steel, has been modified by the addition of an ornamental elk antler grip. The revolver is a Ruger Super Blackhawk with simple engraving and a dedication to the original recipient—Vice President Richard Cheney, a Wyoming native and Historical Center trustee who determined that Cody would be the best destination for the set. It makes a welcome contribution to our ongoing effort to sharpen that blurred line between the fantastic West and the real West. ■

Exhibitions



Living Room (above), a 30 x 40 inch oil painting by Dean St. Clair (1942–2003), will be shown during the Buffalo Bill Art Show August 24 – September 24 and sold during the art show auction on September 24. St. Clair (right) felt this painting depicted “the perfect day.” (Photos courtesy Buffalo Bill Art Show & Sale)



Dean St. Clair

**Buffalo Bill
Art Show & Sale**
www.buffalobillartshow.com
Director Diane Ballard
307.587.5002
art@codychamber.org

Art Show Launches Memorial Award

Nowhere in the art world will western artist Dean St. Clair's presence be more sorely missed than at this year's Buffalo Bill Art Show & Sale. His wife, artist Linda St. Clair, will be among those who will miss his company, especially during the Quick Draw—his favorite event.

“He sure enjoyed that Quick Draw,” Linda says. “He liked to talk about art with people and enjoyed visiting with all the people there. I surely will miss him, and I don't want him to be forgotten.”

Linda has launched a memorial fund as the sponsoring entity of the annual Dean St. Clair Memorial Award. The award will celebrate the memory of her husband and provide \$2,500 to the artist selected as the Quick Draw's people's choice winner.

Dean St. Clair (1942–2003) was a mainstay of the Buffalo Bill Art Show since his first appearance with Linda in 1995.

A native of Taylorsville, North Carolina, he attended

Harris School of Art in Nashville and married Linda there in 1987. He lived in Dallas and New Mexico before he settled with Linda in Del Norte, Colorado, realizing his dream of having a ranch with horses where he continued to paint timeless scenes of working cowboys.

Longtime friend Steven Marshall Newton recalls Dean's adventurous nature, insatiable curiosity, and capacity to become “more alive with every passing day.”

“He didn't just paint the West,” Newton says. “He lived it. That was the Dean we remember, and our lives are far richer for his sharing his free spirit with us.”

Dean's children, Lyn, Bret, Hal, and Kevin, were all deeply influenced by his artistic talents, and they continue to be involved in the arts today.

Contributions to the Dean St. Clair Memorial Fund may be mailed or delivered to the Buffalo Bill Historical Center, 720 Sheridan Ave., Cody, WY 82414. ■

Whitney Delegation Motivated Hurley

A surprise 1976 visit by a delegation representing the Whitney Gallery of Western Art proved to be an important turning point in the career of acclaimed landscape painter Wilson Hurley of Albuquerque. Hurley was struggling through difficult times when he answered his doorbell and opened his door to Peg Coe, William E. Weiss, and Peter Hassrick — three leaders of the Cody arts community.

Hassrick, a former longtime executive director of the Historical Center, recalls the trio and several family members were “scratching around” the Southwest in a rented RV on a scouting mission to find contemporary artwork. They scanned the paintings in Hurley’s home and were drawn to one in particular but left without making a purchase.

“We got several blocks away when Peg said, ‘We should have bought that painting,’ and Mr. Weiss said, ‘Yes, I think you’re right.’ We wheeled that giant RV around, went back and knocked on his door, and told Mr. Hurley, ‘We can’t live without that painting.’”

Hurley fondly recalls the day the Cody group bought his *View from the Mohave Wall* for the Historical Center’s collection. At the time, he was suffering from a “mysterious ailment,” and this unexpected gift sparked him out of his slump. “That picked me up out of the gutter. When they asked if my Grand Canyon was for sale and then they bought it, I clicked my heels three

times and all of a sudden I was better.”

Continuing the association through the years, the Historical Center hosted a one-man retrospective for Hurley in 1985. This year, the Buffalo Bill Art Show & Sale named him its 2004 Honored Artist.

Hurley’s *Winter Cottonwoods at Sunset* is on display with approximately 100 works by leading western artists during the month-long Buffalo Bill Art Show through September 24 in the Draper Photography Gallery. As Honored Artist, he’ll present a lecture and sign a commemorative poster featuring his *Lower Falls from Red Rock Point*.

Critics have compared Hurley’s paintings to great American luminists such as Thomas Moran. Born in Tulsa, Oklahoma, in 1924, he grew up in Virginia, graduated from West Point, flew air rescue missions in the South Pacific, earned a law degree, and practiced law for thirteen years before becoming a full-time artist in his early forties. Since then, he has placed 1,000 paintings in collections including ten museum collections.

The Buffalo Bill Art Show & Sale is one of three events, including the Western Design Conference and the Historical Center’s Patrons Ball, that comprise Cody’s annual arts celebration, the “Rendezvous Royale,” September 22–25. For more information call 307.587.5002 or visit www.rendezvousroyale.org ■



Wilson Hurley

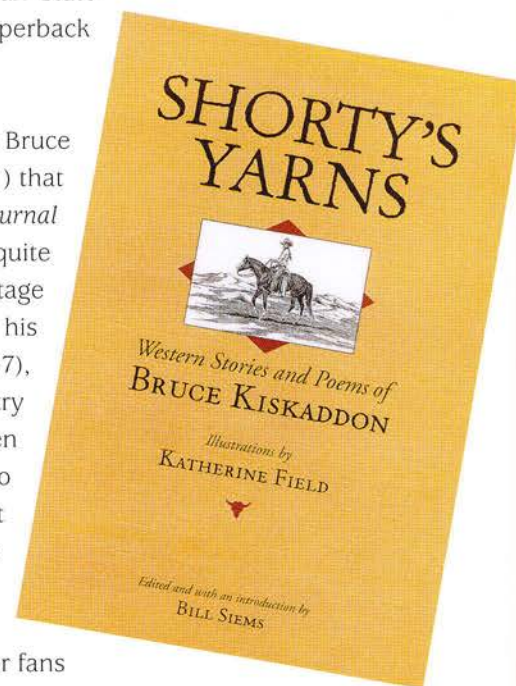
Winter Cottonwoods at Sunset, a 21 x 32 inch oil, is Wilson Hurley’s entry in the 2004 Buffalo Bill Art Show & Sale. (Courtesy Buffalo Bill Art Show & Sale)

book forum

Bruce Kiskaddon, *Shorty's Yarns: Western Stories and Poems of Bruce Kiskaddon*. Illustrations by Katherine Field, edited and with an introduction by Bill Siems. Notes, 171 pages. Logan: Utah State University Press, 2004. ISBN 0-87421-579-X cloth \$39.95; 0-87421-580-3 paperback \$19.95.

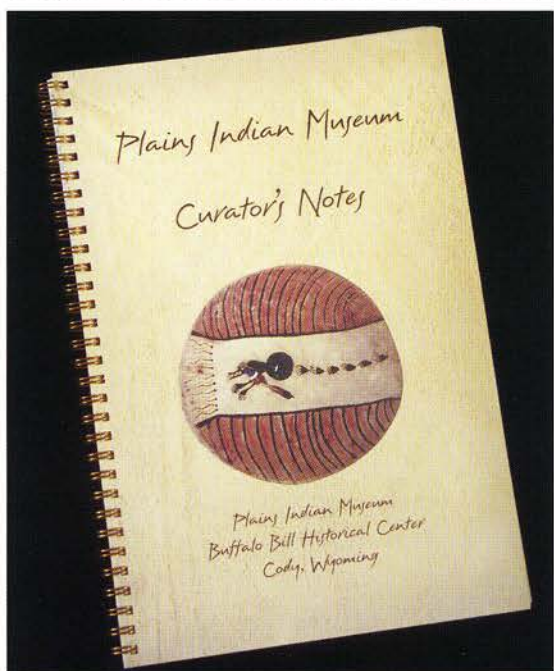
Bill Siems has collected and republished the writings of classic cowboy poet Bruce Kiskaddon (1878-1950) and the illustrations of Katherine Field (1908-1951) that originally accompanied the works as published within *Western Livestock Journal* from 1932 – 1939. The Kiskaddon and Field biographies included within the quite useful introduction document the author's and illustrator's genuine cowboy heritage and how they collaborated for publication. Kiskaddon is today best known for his poetry as self-published within his *Rhymes of the Range and Other Poems* (1947), and his greatly admired poems continue to be included within new cowboy poetry anthologies. This collection of his writings includes not only the pairing of a dozen of his poems with their original illustrations but will make his prose available to a new and modern audience. Readers should welcome the opportunity to meet "Shorty," the persona that the author adopts as a first person narrator for his insightful and popular stories of life on the western range. Having his prose writing side by side with his poetry allows for a fuller perspective and assessment of this influential cowboy poet. This publication is highly recommended for fans of cowboy poetry and western literature.

— Nathan E. Bender, Housel Curator, McCracken Research Library



bookshelf

Emma I. Hansen, editor, *Plains Indian Museum Curator's Notes*. 154 pages, 192 color and black-and-white photos. Cody, WY: Buffalo Bill Historical Center, 2003. ISBN 0-931618-59-2 spiral bound \$19.95.



A popular feature in the Plains Indian Museum, Curator's Notes are information-packed notebooks found in each gallery. Due to popular demand, they have been compiled into one book edited by Plains Indian Museum Curator Emma I. Hansen. *Plains Indian Museum Curator's Notes* includes detailed information on objects, materials, artistic techniques, origin of tribal designs, and much more. This is an excellent reference on Plains Indian cultures, lifeways, and traditions. It's spiral bound for ease of use, including "Notes" pages for personal comments. Soft cover with 154 pages including color and black-and-white historic images.

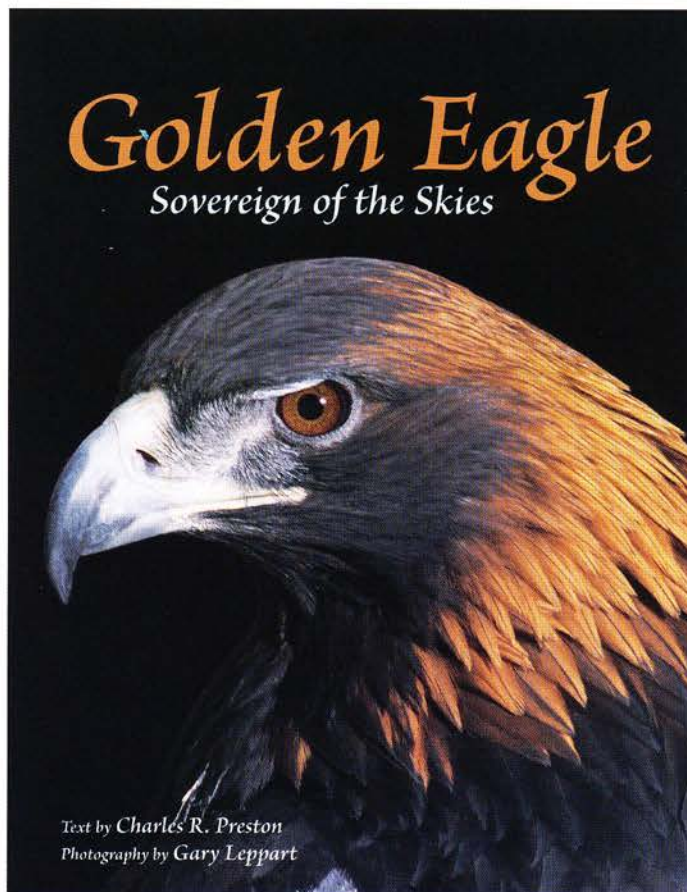
For ordering information, call Museum Selections at 800.533.3838 or 307.587.3243 or visit the website: www.bbhcstore.com. (Available to patrons for \$16.)

—Publisher's review

bookshelf

Charles Preston, *Golden Eagle: Sovereign of the Skies*. Photography by Gary Leppart. 112 pages, 100 color photos. Portland, OR: Graphic Arts Center Publishing, 2004. ISBN 1-55868-794-7 hardbound \$29.95; 1-55868-795-5 softbound \$19.95.

With a wingspan of more than seven feet, powerful arched talons, and a razor-sharp beak, the golden eagle reigns over the food chain and plays an integral role in its native habitat. *Golden Eagle: Sovereign of the Skies*, a new book by Charles Preston and Gary Leppart, explores the nature of this regal bird from its origins and its methods of hunting to its reproduction and migratory habits. Moreover, the book considers preservation efforts and how the golden eagle fits into human culture. *Golden Eagle* celebrates a bird that has become the symbol of freedom and power in many cultures. It takes the reader on a path that Preston hopes will enhance our understanding of all creatures. "The golden eagle symbolizes the power, beauty, mystery, and vulnerability of nature," Preston says. "By understanding the golden eagle, we learn more about the natural world and our place in it. I have conducted some twenty years of scientific research on eagles and other raptors and was happy to collaborate with Gary Leppart when he asked me to write the text for a collection of photographs he was shooting in Montana and Wyoming."



About the author: Charles R. Preston, Ph.D., is the founding curator and curator-in-charge of the Draper Museum of Natural History at the Buffalo Bill Historical Center. Previously, he was the chairman of the Department of Zoology and curator of ornithology at the Denver Museum of Natural History. Before that he was associate professor of biological sciences at the University of Arkansas at Little Rock. He is the author of two other books and more than fifty scientific, technical, and popular publications, mostly on raptors. He continues to investigate causes and possible mitigation strategies related to livestock predation by golden eagles and other large predators in the Greater Yellowstone region.

About the photographer: Gary Leppart is a full-time wildlife photographer who specializes in the wildlife of the northern Rocky Mountains and the Great Plains of the United States and Canada. His images have appeared in publications of the National Cowboy Hall of Fame, Buffalo Bill Historical Center, Rocky Mountain Elk Foundation, Foundation for North American Wild Sheep, and Sierra Club, among others. His wild horse photography has been featured in five books and comprised a major portion of the exhibit *Unbroken Spirit—Wild Horses of the North American Landscape* sponsored by the Historical Center and the National Wildlife Art Museum, Jackson Hole, Wyoming.

Golden Eagle: Sovereign of the Skies is available at many bookstores, through the publisher, and at the Historical Center's Museum Selections (800.533.3838 or 307.587.3243).

—Publisher's review

Center Goes 'Live at Five'

The Buffalo Bill Historical Center recently hosted the fifth in a series of televised news conferences dating to June 2002. Beamed via satellite to news stations in major cities from coast to coast, these telecasts have reached an estimated 25 million households.

Most recently, news anchors from five stations interviewed Sarah Boehme, Ph.D.—the John S. Bugas Curator of the Whitney Gallery of Western Art—and Phimister Proctor “Sandy” Church—grandson of the late sculptor Alexander Phimister Proctor.

Boehme and Church announced the donation of a substantial body of Proctor’s works and personal items to the Buffalo Bill Historical Center and fielded questions from correspondents, one station at a time. Participating stations were from Denver, Colo.; Washington, D.C.; Austin, Texas; Portland, Ore.; and Billings, Mont.

The Historical Center’s Communications Department launched the first of these “satellite tours” in 2002 to publicize the opening of the Draper Museum of Natural History. Topics of similar news conferences since then have included forest fires and summer travel in August 2002; the exhibition *Colt: The Legacy of a Legend* in June 2003; and the annual Rendezvous Royale arts celebration in September 2003.

Plains Indian Seminar Slated

The 2004 Plains Indian Seminar will explore the living traditions of music and dance for Native people of the Great Plains. Seating is limited to Coe Auditorium and registration is on a first-come basis for the four-day event, September 30–October 3.

The twenty-eighth annual seminar will open with a concert by award-winning blues musician Jared Stewart the night of Thursday, September 30. On Friday, Saturday, and Sunday, scholars from across the United States and Canada will speak about topics ranging from the songs of Cheyenne women to “the power of dance.”

The \$95 seminar fee includes the Jared Stewart concert, seminar sessions, coffee breaks, and information packets. Historical Center members receive a 10 percent discount. For more information or to register for *Enduring Expressions: Music & Dance of the Great Plains*, call 307.578.4028, email programs@bbhc.org, or visit www.bbhc.org/pis/speakers.cfm.

Shimp Addresses AAM

The power of well-formulated strategic plans to drive day-to-day activities in museum settings was a topic of keen interest at the annual meeting of the American Association of Museums, according to Historical Center Executive Director Robert E. Shimp, Ph.D.

About 200 participants at the AAM meeting in New Orleans converged for a panel discussion of new strategic planning and management techniques that measure and monitor performance and help museum staffs and boards think and act strategically.

Shimp appeared on the panel in May with Wilfred B. Sherk, deputy director for planning and operations at Winterthur—An American Country Estate in Winterthur, Delaware.

Shimp reviewed the Historical Center’s strong tradition of planning and mechanisms he has implemented with staff and board leaders to integrate the strategic plan into an annual institutional plan that focuses the energy of the entire staff.



Sarah Boehme and Phimister Proctor “Sandy” Church prepare to field live questions during a televised news conference in June. (Thom Huge Photo)



The 28th annual Plains Indian Seminar explores music and dance of the Great Plains. Above, a fancy dancer competes in the 2004 Plains Indian Museum Powwow. (Thom Huge Photo)



Executive Director Robert E. Shimp, Ph.D.

Enduring Expressions: Music and Dance of the Great Plains

28th Annual Plains Indian Seminar
September 30 — October 3, 2004

Distinguished scholars from across the country and Canada address sessions throughout the day Friday, Saturday, and Sunday. Highlights include:

- "Spirit of Song"
- "The Songs of Cheyenne Women"
- "Kiowa Hymns: Song, Language, and Meaning"
- "The Power of Dance: Bringing Dance and Music into the Museum"
- "Dancing Painters — Painting Dancers: A Visual History of Kiowa Dance"
- "Native Women's Dance Regalia: Symbols and Sacred Images"

To register for the Plains Indian Seminar, contact programs@bbhc.org or call 307.578.4028. Registration is also available on-line at www.bbhc.org/pis/speakers.cfm. Buffalo Bill Historical Center members receive a ten percent discount. The \$95 registration fee includes all seminar sessions, coffee breaks, information packet, and the concert.

Jared Stewart Concert

The seminar begins with a concert featuring award-winning blues musician Jared Stewart from Crow Agency, Montana on Thursday, September 30, 7:00 pm, at the Buffalo Bill Historical Center. Concert tickets are \$6 and \$5 for Historical Center members and may be purchased in advance at Museum Selections at the Buffalo Bill Historical Center, Cody Newsstand, Hedge Music, or on-line at www.bbhc.org/pis/papers.cfm.

For Plains Indian Seminar participants, the concert is included in the seminar registration fee.

All in the five museums of the



BUFFALO BILL HISTORICAL CENTER
720 Sheridan Avenue, Cody (307) 587-4771
www.bbhc.org



Frederic Remington



THE WOUNDED BUNKIE

A fine reproduction of Frederic Remington's bronze sculpture, *The Wounded Bunkie*, by Vic Larsen.

Remington wrote in 1896, "Two Horses in full gallop, side by side. Each horse carries a cavalryman, one of whom has been wounded and is supported in his saddle and kept from falling by arm of the other trooper." A 1900 casting of Remington's *The Wounded Bunkie* resides in the Whitney Gallery of Western Art.

All measurements include the solid maple base, 9" H x 10" L x 6 1/2" W. Bronze with brown patina.

PATRONS PRICE \$1,700

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Call Museum Selections at 1.800.533.3838 or send a written request with payment to: Museum Selections • 720 Sheridan Avenue • Cody, Wyoming 82414

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Buffalo Bill Historical Center



2004 Cadillac SRX

The Buffalo Bill Historical Center, in conjunction with Webster Motors, Inc., invite you to win a 2004 Cadillac SRX! Take a chance in the grand prize giveaway for the 28th Annual Patrons Ball. Drawing will take place September 25th, 2004.

Patrons Ball Grand Prize Drawing
Buffalo Bill Historical Center

Only 3000 tickets
will be sold at \$50.00 each!

For valid entry, call with your credit card number or send check/money order to:

DeAnna Eide
Buffalo Bill Historical Center
720 Sheridan Avenue
Cody, WY 82414
307.578.4008 • www.bbhc.org

Need not be present to win.

Any applicable taxes are the responsibility of the winner. Void where prohibited by law. Must be 18 or older to enter.

Patrons Ball Grand Prize Drawing