

# Discover American History

**Hey, Buffalo Bill, can we be in your show?**





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## ABOUT THE COVER

William F. Cody's firsthand experience as a U.S. Army scout gave him material for his role as "Buffalo Bill," which, in turn, became woven into his Wild West productions. (Library of Congress)

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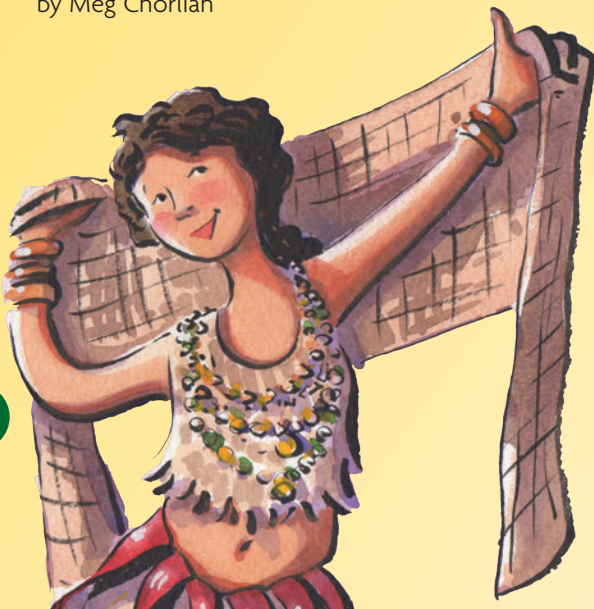
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What do you  
think of my  
new look?



You give new  
meaning to  
the phrase  
"wild west!"



## EDITOR'S NOTE

We have lots of choices today for how we can be entertained by live performances. Theatrical shows, musical concerts, and sporting events all draw huge crowds. Most cities offer a number of venues where large audiences can watch famous shows, performers, or athletes in real time. But a little more than 100 years ago, the options were narrower. This month's issue takes you back in time to the era of Wild West shows, which brought a taste of the West to Americans just as the "Old West" was fading into history. A little bit of show, a few tricks, and a lot of talent—the Wild West shows entertained, educated, and enthralled viewers!

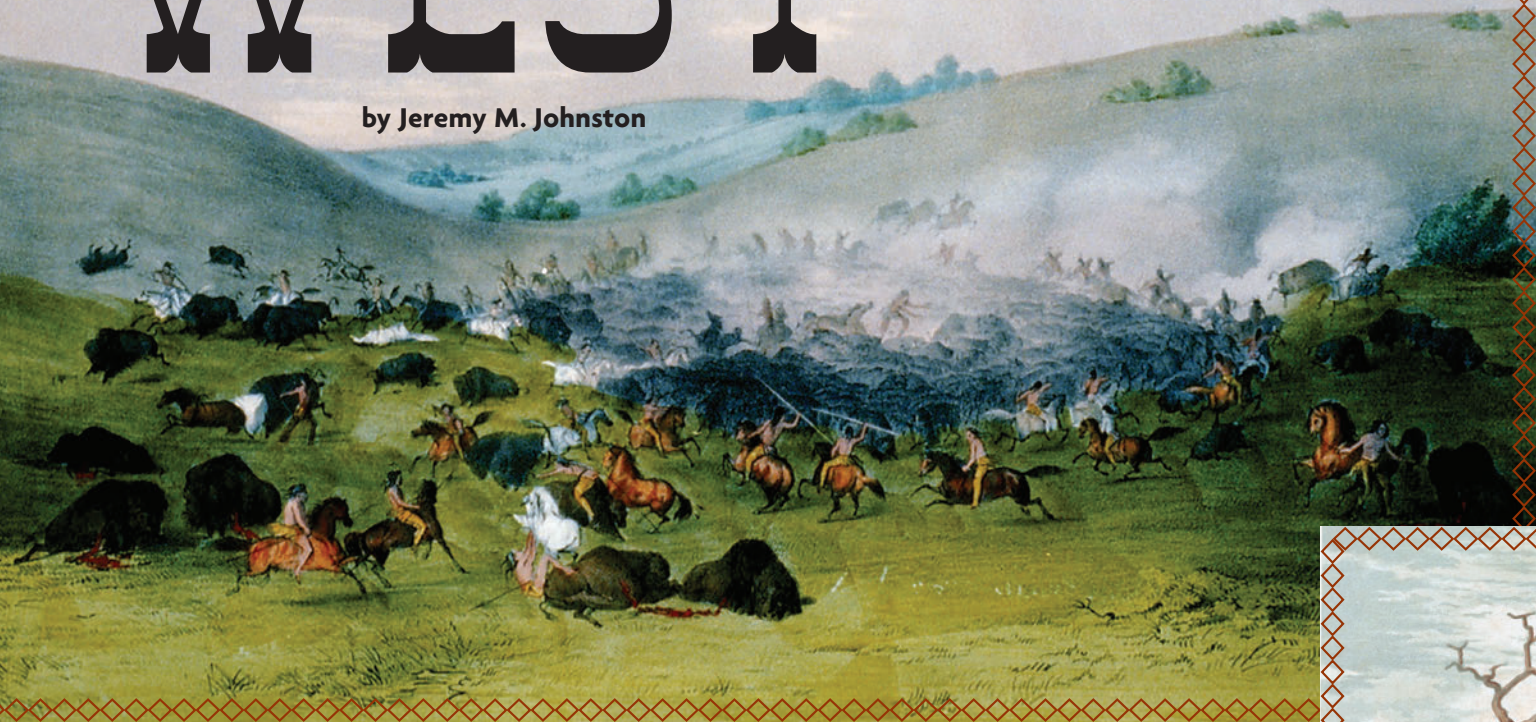
*Meg Chorlian*

Editor



# CLAIMING THE WEST

by Jeremy M. Johnston



**T**he West—and how people explored it, claimed it, fought over it, and settled it—is central to America’s story in the 1800s. When Thomas Jefferson took office as the third U.S. president in 1801, he set the tone for the new century with his support of westward expansion. Stories about the frontier had started to trickle back to Americans living on the East Coast. They were carried by fur traders and mountain men who had journeyed into the wilderness. Jefferson had long wondered what lay on the other side of the Mississippi River, and the stories made him only more curious. He decided to organize an expedition to find answers. Then, in 1803, the United States acquired the vast territory claimed by France that lay west of the Mississippi River.

## EXPLORATION

The Louisiana Purchase doubled the size of the United States and pushed America’s new western boundary to the Rocky Mountains. The timing was perfect. Jefferson’s expedition, the Corps of Discovery, was prepared to set out. Before the men left in 1804, they learned that they would be exploring U.S. territory, not French territory as they originally thought.

The Corps returned after two years of exploration. Their journals and maps noted geographic features, Native American villages, and plants and animals. Adventurers and settlers used the information to pioneer new emigrant and trade routes on the Santa Fe Trail, the Oregon Trail,

A bison hunt!  
Wow!





**Native Americans had roamed freely on the land for centuries before the first American settlers began claiming portions of it.**

and the California Trail. The federal government also sent military expeditions to map the routes, sign treaties with Native American groups, and build forts to protect travelers and settlers.

## SETTLEMENT

In the 1840s, many Americans hoped to claim land all the way to the Pacific Ocean. The belief that Americans were destined to settle the continent from coast to coast became known as Manifest Destiny. It resulted in a compromise between the United States and Great Britain to settle ownership of the Pacific Northwest. The two countries agreed on the present-day boundary between the United States and British-controlled Canada.

A support of Manifest Destiny also led to the U.S.–Mexican War (1846–1848). As the victor in that war, the United States took possession of lands previously claimed by Mexico, which included California and most of the American Southwest. By the mid-1800s, the United States extended to the Pacific Coast.

**Settlers changed the land, clearing trees to create open spaces for farming.**

## NEW OPPORTUNITIES

The discovery of gold in 1848 attracted a large number of emigrants. The California gold rush created such a dramatic spike in population that California became a state without first forming a territory. Thousands of miners headed west across the Oregon and California trails. Additional gold and silver rushes in present-day Nevada and Colorado in the 1850s brought new settlers and businesses. Mining communities were established in present-day Montana, Idaho, Arizona, and New Mexico in the 1860s and 1870s.

As the populations of mining towns grew, other businesses flourished to support those communities. Freight companies shipped goods. Stagecoach lines brought passengers and mail. Farmers claimed nearby land and provided produce to miners. Others established ranches to provide cattle and horses to the growing populations.

## VIOLENT CLASHES

The settling of the American West produced great internal conflicts. Native Americans had lived in the Midwest and West for thousands of years before the United States formally claimed the region. In addition, the descendants of Spanish, French, and Russian settlers found themselves in the way of American expansion. Those groups resented the way in which Americans moved onto and claimed land without regard to other peoples' traditional uses of them.

Many Native American groups in the West, such as the Lakota, Cheyenne, Arapaho, Modoc, Cayuse, Nez Perce,







Comanche, and Apache, resisted the expansion. They fought to prevent settlers and the U.S. Army from taking their traditional land. Native American resistance often led to additional U.S. Army units being sent to protect nonnative settlers and travelers.

Political and social debates also heated up. Northern and southern states had opposing views on whether or not slavery should be allowed to expand into western territories. Violent struggles resulted after the creation of the Kansas–Nebraska Act of 1854. It reopened the debate over how territories and states would determine slavery’s role within their boundaries. It led to a deadly border war between residents of Kansas and Missouri.

## GOVERNMENT SUPPORT

The U.S. government pushed for greater settlement of the American frontier during and after the Civil War (1861–1865). It passed the Homestead Act of 1862 to promote new farms. The act gave settlers the opportunity to claim 160 acres of farmland. In exchange, homesteaders agreed to make improvements on that land over the course of five years. The federal government also passed the Pacific Railway Act. The act provided federal support for loans and land to be made available to railroad companies to build railroad lines linking the Pacific Coast with the East.

## DEMANDS ON THE WEST

Urban centers in the East also demanded resources from the West. Cowboys drove herds of Texas longhorn cattle northward along now-famous cattle trails, such as the Goodnight–Loving Trail and the Chisholm



By the 1870s, western towns such as Wichita, Kansas, became settled.





Wagon trains of settlers carved trails through the Great Plains as emigrants headed west in the 1840s.



The first transcontinental railroad was completed in 1869, making it easier to transport people and goods from coast to coast.

Trail, to reach meat markets in Colorado and Wyoming and stockyards in Kansas. As the railroad continued to expand westward, steam-powered locomotives needed additional supplies of coal to continue operation. New mining regions opened in the West to meet the need.

Larger populations increased the demand for electricity and paper. Copper mines in the West provided metal for electrical wiring. Mountain logging camps provided the lumber to make paper. Sometimes western settlers fought among themselves to protect the natural resources from competitors. Range wars broke out among cattlemen.

## LAW AND ORDER

Throughout the 1870s and 1880s, new communities were established in the West. Many of the small towns struggled to maintain law and order. Town marshals, such as James Butler “Wild Bill” Hickok and Wyatt Earp, often used their pistols to keep order. Community members also took the law into their own hands. They formed *vigilante* groups to capture and punish men who were suspected of breaking the law.

*Vigilante* describes the taking of, or supporting the taking of, law enforcement into one's own hands.

## THE WEST'S APPEAL

Ultimately, the stories that came out of the West captured Americans' imaginations. It was a place of natural beauty, open spaces, and great potential. It offered opportunity to groups such as European immigrants, former slaves, and former Civil War soldiers who were in search of a better life or a fresh start. It provided a dramatic background to the wars

between the U.S. Army and Native American groups trying to preserve their traditional way of life.

By 1890, less than 100 years after the Louisiana Purchase, the U.S. Census Bureau announced that the American frontier effectively had been settled. It was around that time that Wild West shows became popular. The stories those shows brought to life have left a lasting impact on how the West is remembered today.



Jeremy M. Johnston is the curator of the Buffalo Bill Museum at the Buffalo Bill Center of the West in Cody, Wyoming. He also is the consulting editor for this issue.





# Through Artists' Eyes



***The Last Race, Mandan  
(Eeh-K'na-K'nah-Pic)***  
by George Catlin

by Karen McWhorter

What images come to mind when you think of the American West? Chances are that movies, books, advertisements, and art influence your impressions. In the 19th century, artists played an important role in helping people visualize the West.

Nearly 200 years ago, artists from the East Coast of the United States and from Europe began traveling to places west of the Missouri and Mississippi rivers. They wanted to see the landscape, the wildlife, and the people who lived there. The artists imagined that America's frontier was full of new and unique

subjects, and they were right. The people, animals, and natural scenery in the West provided dramatic themes for their work.

One of the earliest American artists to use his paintbrush to capture the West was George Catlin. He made five trips west in the 1830s to document Native Americans'



appearances and lifestyles. Catlin painted portraits of native people, scenes from their everyday lives and religious ceremonies, and prairie landscapes. Beginning in 1837, Catlin displayed the paintings in his Indian Gallery. The Indian Gallery traveled from city to city. Accompanied by Catlin's lectures and a selection of Native American artifacts, it introduced people to western imagery for the first time.

Like Catlin, Alfred Jacob Miller and John Mix Stanley painted Native Americans, but they painted other westerners, too. Literature about the West included descriptions of fur trappers, mountain men, explorers, soldiers, and pioneers. Miller and Stanley helped bring those figures to life in their paintings. They portrayed their subjects as brave and adventurous early frontier heroes in the story of western exploration and settlement.

Other artists painted, sculpted, and photographed Native Americans. Some portrayed native people as admirable or mysterious. Other artists depicted them as hostile or threatening. Wildlife and hunting scenes were also popular in western art. Artists especially liked to represent bison and other animals that were new to people on the East Coast.

In the years following the Civil War (1861–1865), artists devoted more attention to western landscapes. Earlier artists had depicted the West as a vast, harsh desert. But

after the war, Americans thought of the West as a place to start a new life. Artists such as Worthington Whittredge echoed that optimism. Whittredge created scenes of land fit for farming and settlement. He portrayed the West as a nearly perfect place with flowing rivers and green pastures.

Painters Albert Bierstadt and Thomas Moran captured a different type of landscape. The majestic, rugged, and dramatic places in the

West, such as the deep canyons of Yellowstone and massive peaks of the Rocky Mountains, inspired them. They painted those natural wonders with vivid colors on huge canvases. One of Moran's largest paintings of the Grand Canyon of the Yellowstone measured almost 15 feet wide by 8 feet tall! Crowds

**Louis—Rocky Mountain Trapper**  
by Alfred Jacob Miller







**Longs Peak From Denver**  
by Worthington Whittredge

of people in the East flocked to see the enormous paintings on display. Many others saw illustrations of the

paintings in popular magazines. Bierstadt's and Moran's incredible western vistas encouraged tourism to the West. People wanted to

see for themselves if those unique places actually existed.

By the 1890s, people had explored and settled much of the

It's all so beautiful.



**Golden Gate, Yellowstone National Park**  
by Thomas Moran





West. Small frontier communities had grown into big cities. Land had been divided up and fenced off with barbed wire. Native Americans had been removed from their traditional lands and relocated to reservations. Cowboys, who had once driven herds of cattle across open ranges, no longer had such wide spaces in which to roam. Great herds of wild animals, particularly bison, had been significantly diminished.

Despite the changes, artists were still interested—maybe more so than before—in western subjects. Cowboys and Native Americans became especially popular at this time.

Frederic Remington and Charles M. Russell emerged as major artists

during this moment of change in the West. Both artists were born in the 1860s, and both men had first-hand experiences in the West in the 1880s. Remington worked as a sheep farmer in Kansas and Russell rode with cowboys in Montana.

Rather than portraying the West that they knew from their personal experiences toward the end of the 19th century, Remington and Russell chose to show the West as they imagined it had been at an earlier time. They built their careers drawing, painting, and sculpting scenes from the “Old West.” Magazines and books reproduced many of their images of heroic western people and wild western places. Those publications helped readers

across the country imagine western tales coming to life.

Then, in the late 1800s, theatrical shows offered live re-creations of life in the West. The shows staged dramatic and exciting western experiences for audiences. People did not have to rely on artists’ perspectives to introduce them to the wonders of the West. All they had to do was buy a ticket for the nearest performance of Buffalo Bill’s Wild West! 🐎

**Karen McWhorter** is Scarlett curator of western American art at the Whitney Western Art Museum at the Buffalo Bill Center of the West in Cody, Wyoming.

***When Wagons Meant Plunder***  
by Charles M. Russell






# MEET

by Jeremy M. Johnston

# Will Cody



As a U.S. army scout, William F. Cody participated in attacks on Native Americans, which he later reenacted in his shows.

Like many Midwestern families in the mid-1800s, Isaac and Mary Ann Cody helped settle the West as they moved from one farm to another. Their second son, William Frederick Cody, was born on February 26, 1846, near LeClaire, Iowa. By 1853, the family moved to Kansas Territory.

In Kansas, the Codys were caught in the national debate over the expansion of slavery into the western territories. When Isaac was asked to share his opinion at an outdoor gathering, he said he was opposed to allowing slavery in the territory. People in the proslavery crowd became angry. One man rushed forward and stabbed Isaac with a knife.

Isaac survived the attack, but violence continued to plague the Cody family. Proslavery men showed up at the Cody home threatening to harm Isaac for his views. Young Will found himself in tight situations with rough and violent men called “border ruffians.”

In 1857, Isaac died from an illness that had been complicated by the stabbing, from which he had never fully recovered. As the oldest living son, 11-year-old Will became the head of the household. He left home to work as a messenger

THE SCOUT  
BUFFALO BILL  
Hon. W.F. Cody



for Russell, Majors and Waddell, which was a freighting firm that hauled supplies across the Great Plains to mining camps in the Rocky Mountains. In later years, Cody said he killed his first Native American on one trip across the Great Plains. He also claimed that he worked for a time as a Pony Express rider.

After his mother died in 1863, Will joined the 7th Kansas Volunteer Cavalry and fought in the Civil War (1861–1865). While stationed in St. Louis, Missouri, he met Louisa Frederici. They were married in 1866 and settled in Kansas. Cody briefly ran a hotel there, but it failed. Between 1866 and 1883, the Codys had four children.

## LIFE AS A SCOUT

After the Civil War, Cody worked as a scout for the U.S. Army. He carried messages between forts, and he tracked “hostile” Native Americans who were fighting to keep settlers from taking over their lands. He also hunted bison to provide meat for the railroad crews working on the first transcontinental railroad. He later claimed that he killed more than 4,280 bison in less than two years, which earned him the nickname “Buffalo Bill.”

Conflicts between settlers and Native Americans intensified in the post–Civil War years. As a U.S. Army scout, Cody took part in the Battle of Summit Springs in July 1869 in present-day Colorado. Cody claimed that he killed the Cheyenne chief, Tall Bull, during that battle. Around that time, Cody met E.Z.C. Judson, a writer of dime novels who went by the pseudonym Ned Buntline.

By the late 1800s, Cody found success with his idea for an educational and entertaining show about the Wild West.



Ned Buntline, William F. “Buffalo Bill” Cody, and John Baker “Texas Jack” Omohundro performed on stage together in “Scouts of the Prairie.”







Cody devoted 30 years to bringing his version of life in the West to audiences around the world.

Vaudeville was a form of stage entertainment that offered a variety of different acts.



## FAST FACT

“Bison” is considered the more accurate term for the animals that roamed the American West, but “buffalo” was commonly used in the 1800s. That’s why William F. Cody, the scout and hunter, earned the nickname “Buffalo Bill” instead of “Bison Bill.”

## GROWING FAME

Cody’s reputation as a famous frontiersman attracted many prominent people to travel to meet him and see the American West. One highly publicized event was a hunting trip with Russia’s Grand Duke Alexis in 1872. Shortly after the hunt, a group of businessmen invited Cody to New York City. During the trip, Cody saw a *vaudeville* performance about his life. Buntline convinced Cody that he should become an actor and portray himself. Buntline wrote a play, “Scouts of the Prairie,” with Buffalo Bill as the main character. Cody took to the stage and became a theatrical star.

In 1876, when the death of Lieutenant Colonel George A. Armstrong at the Battle of the Little Bighorn motivated Cody to return to scouting, Cody fought and killed Yellow Hair, a Cheyenne warrior. He scalped Yellow Hair and proclaimed his bloody trophy to be the “First Scalp for Custer.” When he re-created that scene on-stage, his performances began to blur the lines between dramatic entertainment and historical reality.

## BUFFALO BILL’S WILD WEST

After spending years as a successful stage actor, Cody wanted to give his audiences a better sense of life on the American frontier. Cody’s fame as “Buffalo Bill” made his idea for an outdoor show instantly successful. His Old Glory Blowout, held on July 4, 1882, in North Platte, Nebraska, centered around the rodeo events of riding and shooting.

Building on that idea, Cody partnered with a famous rifle shooter named William F. “Doc” Carver in 1883 to present acts in an outdoor arena. The next year, Cody had a new business partner, Nate Salsbury, and the result was Buffalo Bill’s Wild West.

Billed as an educational experience, Buffalo Bill’s Wild West celebrated the settlement of the American frontier. The show and Cody became internationally famous. It traveled all around the country and made extended tours overseas. In 1887, the show performed before Great Britain’s Queen Victoria. The queen had not made any public appearances since the death of her husband in 1861. Her presence at the show gave it a symbolic endorsement and set it up for success. The show returned to Europe in 1889 and appeared at the Paris Exposition. That tour lasted until 1892. A third and final European tour took place from 1902 until 1906.

In 1908, Cody formed a partnership with another western show performer—Gordon W. Lillie, known as Pawnee Bill. After that show went bankrupt in 1913, Cody continued to appear in the arena





as part of other shows. He also produced an early film depicting his adventures in the Indian Wars.

On January 10, 1917, William F. “Buffalo Bill” Cody passed away in Denver, Colorado. He was buried on Lookout Mountain overlooking the city. His show may have mixed fiction and fact, but audiences loved the way it offered an entertaining display of life on the disappearing American frontier. 🐾



Cody's gravesite in Golden, Colorado, offers views of Denver.

## CODY'S CAREER

**D**uring his career as an entertainer, William F. “Buffalo Bill” Cody traveled to all 48 contiguous states in the United States, Canada, and a dozen countries in Europe. The shows he participated in were organized under several different names:

- 1872–1882** “Scouts of the Prairie” launches Cody’s theatrical career and leads to Buffalo Bill’s Combination stage productions. The Old Glory Blowout, performed on July 4, 1882, becomes the basis for Buffalo Bill’s Wild West.
- 1883–1908** Buffalo Bill’s Wild West (first show titled “The Wild West, Hon. W.F. Cody and Dr. W.F. Carver’s Rocky Mountain and Prairie Exhibition”) includes hundreds of performers and live animals, such as bison, elk, and cattle.
- 1909–1913** Buffalo Bill’s Wild West and Pawnee Bill’s Great Far East
- 1914–1915** Sells-Floto Circus
- 1916** Miller and Arlington 101 Ranch Wild West

Posters captured the excitement and drama that awaited audiences.







"Wild Bill" Hickok was a stagecoach driver, a spy, a gambler, a law enforcer, an actor, and a gunfighter. No wonder he's a legend!



# *The Legend of* **WILD BILL HICKOK**



**H**e was a spy, a lawman, and a gambler. But James Butler “Wild Bill” Hickok probably was most famous for his gunslinging and marksmanship, and his real-life experiences on America’s frontier were full of drama. Similar to the stories about William F. “Buffalo Bill” Cody, the stories that followed Hickok’s trail across the West fascinated Americans back East.

Hickok was born on May 27, 1837, in present-day Troy Grove, Illinois. In 1856, Hickok and his brother Lorenzo traveled to Kansas Territory to try homesteading, but his attempts to settle down were unsuccessful. He found employment as a constable in Monticello, Kansas, and worked as a freighter where he first met Cody.

On July 12, 1861, Hickok participated in a shootout at the Pony Express’s Rock Creek Station, Nebraska Territory. While the exact details of the fight were unclear, he got involved in a dispute between the station managers and the station owner, David C. McCanles (also spelled “McCandless”). Hickok was believed to have killed McCanles and two of his employees. The shootout was the first of many gun-fights that eventually established Hickok’s reputation as a gunslinger.

During the Civil War (1861–1865), Hickok earned the nickname “Wild Bill” as a result of his exploits as a Union spy and scout. After the war, he spent time playing cards in saloons and gambling halls. In Springfield, Missouri, he participated in—and won—what was considered the first gunfight, in which he and his opponent faced each other in the street, drew their pistols, and fired.

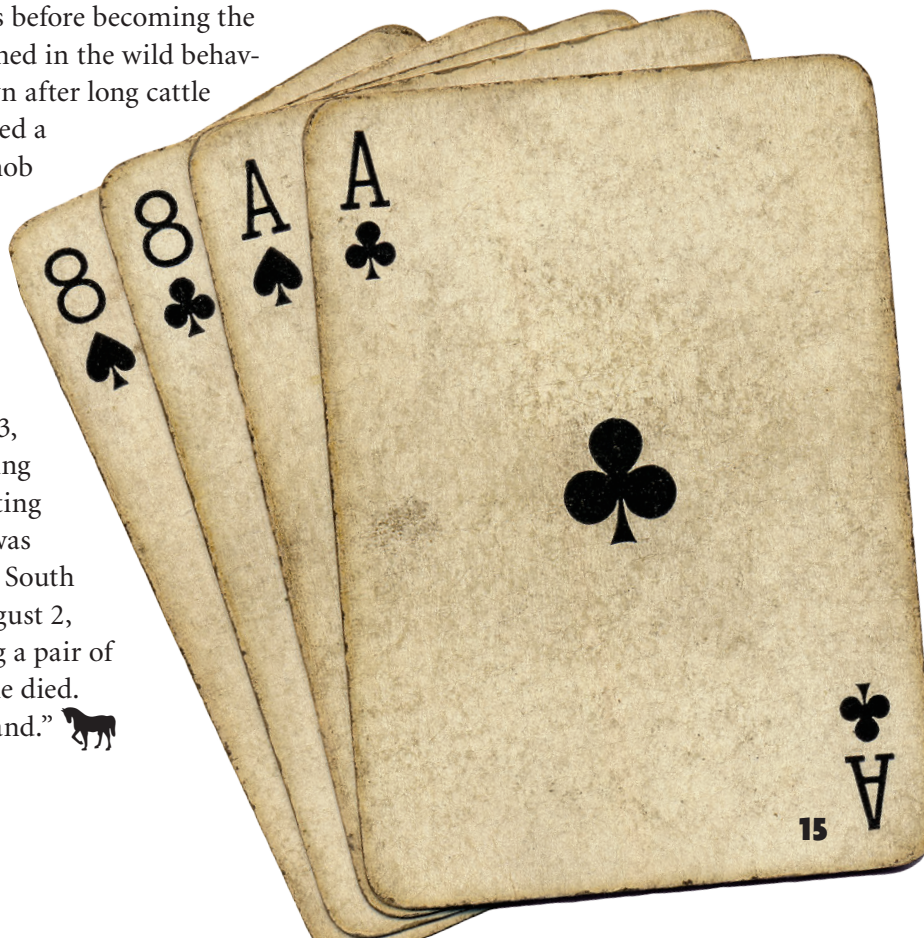
Hickok was involved in several shootouts before becoming the marshal of Abilene, Kansas, in 1871. He reined in the wild behavior of the Texas cowboys who rode into town after long cattle drives. On October 5, 1871, he shot and killed a gambler named Phil Coe and held back a mob of Texas cowboys who were Coe’s friends. But he also accidentally shot and killed Mike Williams. Williams, the town jailer and Hickok’s friend, had started to run to Hickok’s aid after Coe fell.

After that, Hickok spent time gambling. He also hosted a mock buffalo hunt. In 1873, Hickok toured the East with Cody, portraying himself on stage. But he became tired of acting after a year and returned to gambling. He was playing poker in Deadwood, in present-day South Dakota, when Jack McCall shot him on August 2, 1876. The legend is that Hickok was holding a pair of black aces and a pair of black eights when he died. It has become known as the “dead man’s hand.” 🐾

## DID YOU KNOW?

**S**tories about James Butler “Wild Bill” Hickok had motivated writer Ned Buntline to travel west to meet him in the mid-1800s. Buntline hoped to use Hickok as the subject of a dime novel. When Buntline met William F. “Buffalo Bill” Cody on the trip, he decided to base his stories on Cody instead!

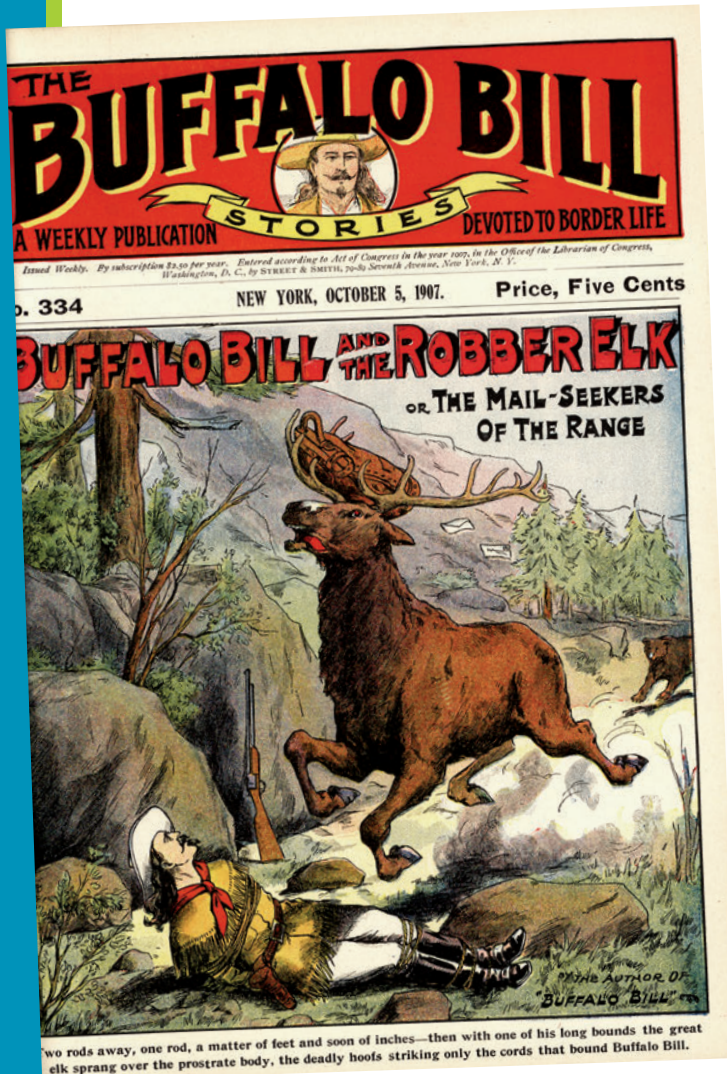
Stories of Hickok’s death while playing cards has led to this hand becoming known as the “dead man’s hand.”



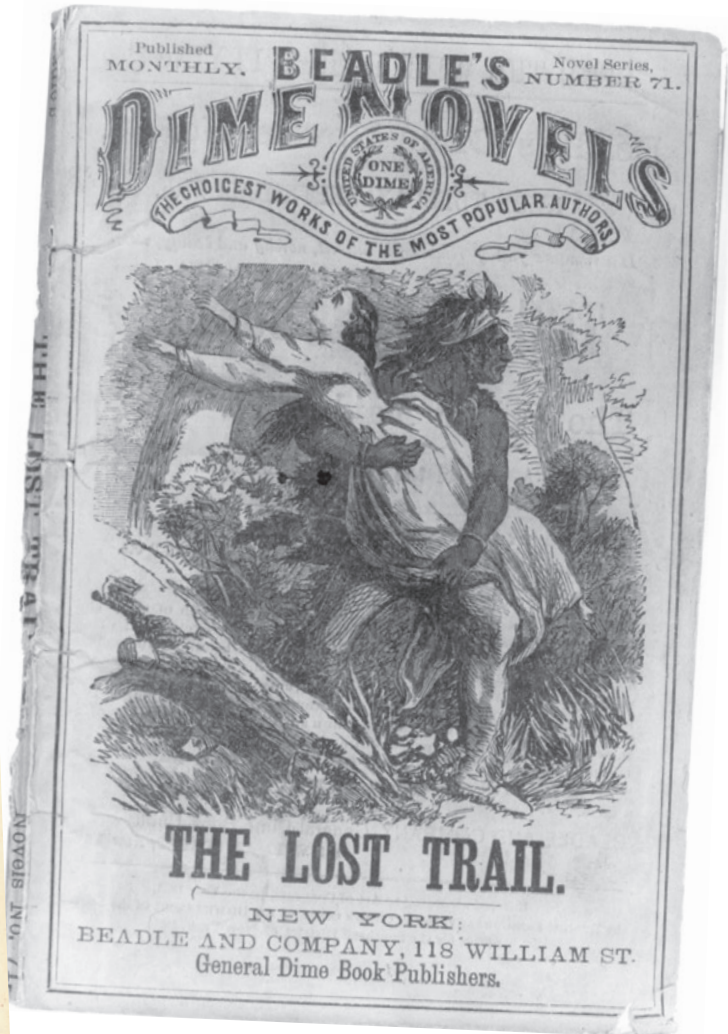


# The Dime Novel

by Megan Smith



**ABOVE:** Despite facing difficult situations in dime novels, Buffalo Bill always found a way out! **ABOVE RIGHT:** This cover illustration from an 1864 Beadle's dime novel hints at the melodramatic story inside.




Before William F. “Buffalo Bill” Cody started his world-renowned Wild West shows, he became famous as a character in dime novels. The first dime novels were introduced in the mid-1800s, when an increasing number of Americans were becoming educated. Publishers, such as Beadle and Munro, started to mass-produce stories or short fictional pieces with paperback covers. Dime novels became popular and inexpensive forms of entertainment for working-class Americans. Often, despite their name, they cost less than a dime.



In the late 1800s, dime novels captured the imaginations of children and adults with *melodramatic* tall tales. Not only did the stories describe vivid scenes, but dramatic artwork on the covers also grabbed the reader's attention. They transported readers to places unknown to them. For 10 cents or less, readers throughout the world read about outrageous adventures and exploits. In Buffalo Bill's case, the fact that he was a real person convinced some readers that all the stories were true. But the truth is that the stories were loosely based on Buffalo Bill's adventures, and parts of them were completely fictional.

Understanding the difference between fact and fiction is not only important for a reader but also for a writer. Fiction refers to events and things that are made up or exaggerated. Facts are things that are real and events that actually happened. For example, while it is an undisputed fact that Buffalo Bill was a real person whose given name was William F. Cody, certain events in Cody's life remain less clearly true. Some of these fictional events are featured in dime novels.

*Buffalo Bill and the Robber Elk or The Mail-Seekers of the Range* provides an excellent example of a fictional story about Buffalo Bill. Buffalo Bill and his comrades are determined to find a mailbag, which authorities had accused their friend of stealing. As it turns out, Goliath, the elk, had run off with the mailbag. Here is an excerpt from the novel. In this passage, Goliath's horns and the mailbag are caught in a tree. 

**Megan Smith** is school services coordinator at the Buffalo Bill Center of the West in Cody, Wyoming, where she oversees all outreach and on-site services offered to students and teachers.

Were there  
any stories  
about  
squirrels?



**Melodramatic**  
means exaggeratedly  
emotional or  
sentimental.

## The Fate of the Mailbag

"The game is won!" exclaimed the scout.

"Oh, Mr. Cody!" cried Lock, "must that noble animal be shot?"

Buffalo Bill lowered his rifle.

"I've been thinking of that," he confessed, "especially since he did me such a good turn. That tree, with the long branch—Ha! If the elk don't break his neck in his struggles, I may save him yet."

The speaker leaped from the saddle, ran to the tree, climbed the big limb, and began crawling out upon it.

Goliath was frantic with fear. Wildly he struggled to break away, but he was held fast.

Buffalo Bill had not far to go. He reached a point directly above the elk, and pausing, gazed downward keenly.

"It can be done!" he cried to Lock.

Drawing his knife, he bent down, and with a great effort, slashed the mailbag. Once, twice, three times the knife gleamed. Then Goliath seemed to be half liberated. He felt the thrill of hope, and pulled desperately. With a crack an offshoot of the limb first broke away from the tree and then fell to the ground.

Free, Goliath sprang from the spot like a flash.







The sudden discovery by the Indians that this was an attempt to escape, threw the savages into a frenzy of excitement. But the balloon and its occupants were soon beyond the reach of Aztec arrows.

This dime novel cover suggests the plot of a fictional story about Buffalo Bill being carried to safety in a hot-air balloon.

# Create a Tall Tale

by Megan Smith

Try your hand at writing a melodramatic story. Use one of the sentence starters below as inspiration to write a dime novel about Buffalo Bill. After writing your story, illustrate a cover that will encourage your family and friends to read it.

Keep in mind the following classic elements to include in your story: a brave hero, an evil villain, a dramatic adventure and rescue, Native Americans, and conflict or tension between “civilized” society and the untamed West. Add a moral dilemma and a patriotic conclusion, and you have all the ingredients for a great dime novel!

As a young boy, Buffalo Bill had many adventures.

The town of Cody, Wyoming, was quiet as Buffalo Bill rode through it.

The animal looked right at Buffalo Bill when they met in the forest.

## DID YOU KNOW?

In 1869, Ned Buntline wrote *Buffalo Bill: King of the Border Men*, the first of more than 500 dime novels based on the exploits of William F. “Buffalo Bill” Cody. By the time Cody launched Buffalo Bill’s Wild West more than a decade later, he was already nationally famous through the stories that used his nickname, “Buffalo Bill.”



Send your story to COBBLESTONE, Cricket Media, 70 East Lake Street, Suite 800, Chicago, IL 60601



# Ladies and Gentlemen...

by Jeremy M. Johnston  
illustrated by David Harrington

**W**illiam F. “Buffalo Bill” Cody intended his Wild West show to be a re-creation of historical events related to the settling of the American West. Yet Cody was good at sensationalizing his performances for his audiences. He often blurred the line between drama and history. The mix of entertainment and education, while difficult for historians to sort through today, proved immensely popular with audiences of the time.

Packed with action and excitement, the show began with an opening parade of the entire cast into the fairgrounds. Then the show portrayed a combination of “historic” scenes, trick shooting, and rodeo events. Performances included general portrayals of life on the frontier, such as a buffalo hunt, a Native American attack on the Deadwood stagecoach, and a Native American attack on a homesteader’s cabin. Of course, Buffalo Bill and his entourage of cowboys always saved the day at the last minute!

Many of the acts in Buffalo Bill’s Wild West celebrated military accomplishments. For example, Cody portrayed scenes from his career as a scout for the U.S. Army. One act included the killing of Chief Tall Bull at the Battle of Summit Springs. Cody also recreated famous battles in which he personally had not been involved, such as the Battle of the Little Bighorn. Following that act, which became known as “Custer’s

Last Stand,” Cody would perform “First Scalp for Custer,” in which audiences watched his famous defeat of the Cheyenne warrior Yellow Hair.

Some scenes included in the show did not always have a clear connection to the settlement



## **FAST FACT**

Yellow Hair was billed as “Yellow Hand” in Buffalo Bill’s Wild West because of a mistranslation of his Cheyenne name.





of the West. For example, the Pony Express lasted for only 18 months and involved riders on horseback carrying mail between Missouri and California, but it became a regular act in the show. That portrayal later found its way into movies, radio programs, and television.

Buffalo Bill's Wild West showcased a variety of shooting acts by both men and women. Buffalo Bill rode around the arena and shot glass balls tossed by an assistant. Annie Oakley shot targets while riding a horse—and while riding a bicycle! Johnny Baker, also known as the Cowboy Kid, performed in the show for the entire time that Cody owned it. For safety, many of the acts used *birdshot* instead of regular bullets.

Highly skilled *equestrian* acts thrilled audiences. Cowboys and cowgirls rode bucking broncos in the arena. *Vaqueros* demonstrated their roping skills and riding ability. In the 1890s, Cody added the Congress of Rough Riders of the World to the show. It included famed horsemen from around the world. North America's U.S. cowboys, Native American warriors, and Mexican vaqueros were represented, as were Russian Cossacks, Arab horsemen, Argentinian gauchos, and European cavalries.

Native Americans played a key role in the show. A large number of the native performers were survivors from the Battle of the Little Bighorn in 1876 and the Wounded Knee Massacre in 1890. In addition to re-creating battle scenes, the Native American performers also offered traditional dances and set up a Plains Indian encampment on the Wild West grounds. Those features gave millions of spectators a look into Plains Indian culture. At the same time, Native Americans who traveled with the show encountered new cultures in urban cities across the United States and Europe.

Buffalo Bill's Wild West also included contemporary military events. Spectators witnessed reenactments of the Battle of San Juan Hill shortly after the Spanish–American War (1898) concluded. The show staged a re-creation of China's Boxer Rebellion (1898–1900). Additionally, military drill teams known as Zouaves showed off their elaborate marches.

*Birdshot* consists of small lead pellets.

*Equestrian* means of or related to horseback riding.

*Vaqueros* is the Spanish word for cowboys or ranch hands.









In 1894, Cody began a partnership with James Bailey. Bailey was part owner of the famed Barnum and Bailey Circus, and he carefully managed Buffalo Bill's Wild West for almost a decade. Bailey added various sideshows to the spectacle. The sideshows offered sword swallowers, fire-eaters, and "freaks" (an insensitive name used to describe little people or conjoined twins, for example).

After Bailey passed away in 1906, Cody partnered with Gordon W. Lillie, who was known as Pawnee Bill. Their show—Buffalo Bill's Wild West and Pawnee Bill's Great Far East—increased the circus-like atmosphere. Lillie brought in elephants, acrobats, Japanese jugglers, and an Australian aborigine. The show went bankrupt in 1913. Cody became associated with a few other shows after that, but he simply rode into the arena on horseback or in a carriage and waved his hat to the audience.

In the end, the success of Buffalo Bill's Wild West sparked the organization of other shows. Beginning in the 1880s, dozens of smaller Wild West shows toured in the United States. Traveling from city to city, they introduced a generation of people to the American West. 🐾

## BY THE NUMBERS

**F**ew business records from Buffalo Bill's Wild West survived. Over time, the show evolved with different acts and new technology. The below statistics give general insights into the complex organization that was Buffalo Bill's Wild West.

- 🐾 Size of the showground: at least 11 acres
- 🐾 Size of the arena: 150 feet by 320 feet
- 🐾 Seating in grandstands: 15,000 people
- 🐾 Total number of employees: 700 people
- 🐾 Total number of livestock: 500 horses and 18 bison
- 🐾 Canvas used to make tents: 22,750 yards
- 🐾 Total number of stakes used to hold down tents: 1,104 stakes
- 🐾 Amount spent per day for food for employees: \$300 to \$400
- 🐾 Number of lights needed: 77 arena lights, 800 tent lights, 400 grandstand lights, and 3 searchlights (one with 8,000 candlepower and two with 25,000 candlepower) —J.M.J.







**S**ixteen months before the World's Columbian Exposition opened in Chicago, William F. "Buffalo Bill" Cody asked the fair's organizers for permission to include his famous show. After enjoying a successful tour in Europe, he was eager to find a new place to perform, especially one that was going to receive so much publicity. The fair was being organized to celebrate the 400th anniversary of Christopher Columbus's arrival in the Americas.

The exposition committee, however, denied Cody's request. It claimed that Buffalo Bill's Wild West wasn't dignified and educational enough to fit the overall theme of the fair. So Cody and his managers leased a piece of land opposite the fair's entrance instead. Cody placed a full-page ad in the fair guidebook. It proved to be a much more successful arrangement for Cody's show than the fair's **Midway** would have been. Buffalo Bill's Wild West was still included on the official map of the fairgrounds, but it did not have to compete with other attractions. It drew more attention by being separate from the fair.

In the spring of 1893, a train arrived in Chicago carrying the Wild West performers. Hundreds of soldiers and Lakotas from the Pine Ridge Reservation in South Dakota got off. Almost 200 horses, bison, elk, and mules were unloaded. Cody's troupe performed twice a day, rain or shine and often to sold-out crowds, for the six-month duration of the fair.

The World's Columbian Exposition's educational and manufacturing exhibits certainly awed visitors with their vision of the future. But Americans also showed that the West still captured their imaginations. Buffalo Bill's Wild West had its most successful season ever in 1893.



The **Midway** at the World's Columbian Exposition was the first time a separate space was designated for amusements and food at a world's fair.





## DID YOU KNOW?

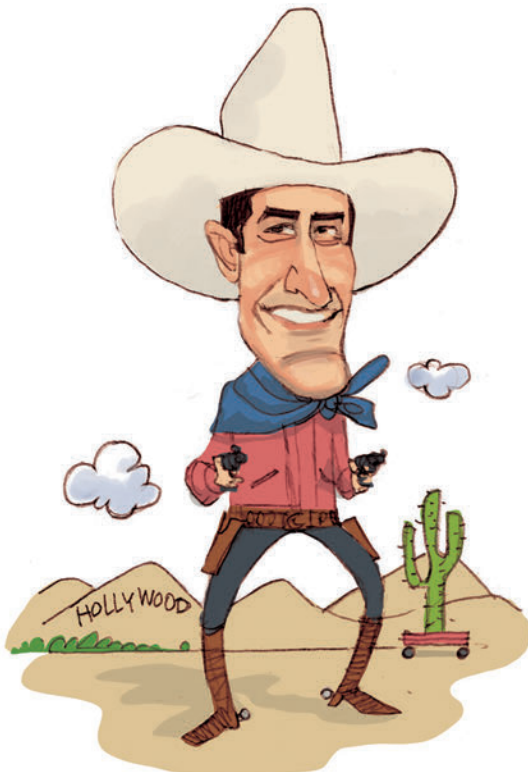
illustrated by Chris Ware

Meet some other popular performers of the early 1900s whose fame was tied to the stories of America's West.



**WILL ROGERS** (1879–1935) worked as a ranch hand and a circus performer riding and doing rope tricks before getting a part on the vaudeville stage. He became famous for his witty dialogues and humorous articles filled with social commentary. From radio to silent films and then talking pictures, Rogers was a fan favorite until his death in a plane crash in 1935.

**GENE AUTRY** (1907–1998) earned fame in each of the media that became popular with the American public by the mid-1900s: radio, moving pictures, and television. Known as the “Singing Cowboy,” he personified honesty and bravery in his roles. He wrote the classic Christmas song “Here Comes Santa Claus” in 1947.



**TOM MIX** (1880–1940) turned his skills as a horseman and sharpshooter into a film career. He had parts in more than 290 mostly silent films from 1909 to 1935. Mix was always the hero who saved the day, and the way he portrayed western cowboys on the big screen set an example for famous Hollywood actors who came after him, such as John Wayne.



**ROY ROGERS** (1911–1998) was referred to as the “King of the Cowboys” for his roles—often as a singing cowboy—in more than 100 movies from the 1930s to the 1950s. He also starred in his own television show, *The Roy Rogers Show*. Nearly all his appearances included his horse, Trigger, and his dog, Bullet.



**DALE EVANS** (1912–2001) got her start as a performer singing on the radio. She became known as the “Queen of the Cowgirls,” after she starred as a cowgirl in films opposite Roy Rogers beginning in the 1940s. They were married in 1947. She wrote the classic cowboy song “Happy Trails.”





# Behind the

by Gretchen Henrich

**I**n 1899, Buffalo Bill's Wild West traveled 11,000 miles in 200 days and appeared in 132 cities and towns for a total of 341 performances. Performers—including trick horseback riders, trick shooters, band members, announcers, military drill performers, cowboys, Native Americans, rodeo cowboys, and stagecoach drivers—participated in an opening parade and then performed two shows on most days.

A successful show also required a large number of behind-the-scenes staff members. The crew became masters at setting up and breaking down the camp and using railroads to transport the show from place to place. Here are three behind-the-scenes jobs that helped the show run smoothly. Do you have what it takes to be a Wild West staff member?



## Advance Man

Your job is to find good sites for the performances. You are responsible for putting up posters and getting the show advertised in newspapers.

## Your Task

Design a poster that advertises the show. Decide what information you will need to include and what picture might best describe the performances.

## Setup crew Leader

Your job is to coordinate the setup of the arena tent, grandstand, and lighting for the performances as well as all the tents for the camp where the performers live.

## Your Task

Create a diagram that shows how you would organize the grounds. Here are some labels to include: Arena, Ticket Booth, Business Office, Dining Tent, Kitchen, Medical Tent, Stables, Hay Shed, Calvary Tents, Indian Camp, Trash Area.



# Scenes



Send your ideas  
to **COBBLESTONE**,  
Cricket Media,  
70 East Lake Street,  
Suite 800,  
Chicago, IL 60601

**Gretchen Henrich** is the director of the interpretive education division at the Buffalo Bill Center of the West in Cody, Wyoming, where she manages programs and services, including hands-on exhibits and media offerings for both children and adults.

## cook

Your job involves making sure the show's 700 employees are fed three meals each day. Seven cooks, two pastry chefs, and two butchers travel with the show.

## Your Task

Plan a menu for one day's meals—breakfast, lunch, and dinner. Keep in mind that all meals have to be on time to meet tight schedules. Use the below list of supplies (one week's worth!) to help build your menu.

Beef	5,694 pounds
Bacon	350 pounds
Ham	410 pounds
Chicken	820 pounds
Bread	2,100 loaves
Milk	3,260 quarts
Potatoes	31 barrels
Eggs	570 dozen
Butter	298 pounds
Sweet corn	12 cases
String beans	12 cases
Rice	75 pounds
Jelly and jam	220 pounds
Sugar	3 barrels
Salad oil	5 gallons
Crackers	10 boxes
Oatmeal	60 pounds
Lettuce	250 heads
Farina (hot cereal)	50 pounds
Flour	4 barrels
Syrup	109 gallons
Pies	500
Tea	25 pounds
Coffee	225 pounds

No donuts?





# A Class Act

by Carol G. Traub



Pinned to Annie Oakley's dress are the numerous awards and medals she won for her sharpshooting.



**F**rank Butler stood at the edge of a trapshooting range waiting for his opponent. He looked every bit the professional marksman in his shooting jacket and feathered hat. He had been told to expect “a crack shot from upcountry.” He was flabbergasted when 15-year-old Phoebe Ann “Annie” Moses—a small, slim girl who stood five feet tall and weighed 100 pounds—appeared. She carried a gun that was almost as long as she was tall.

It was the year 1875, and Butler was in Cincinnati, Ohio, performing with a trick-shooting act on the vaudeville stage. Trapshooting, involving the release of clay pigeons from a small boxlike house or sprung trap to simulate game birds in flight, was a popular sport in Cincinnati. Butler had issued a general challenge to beat anyone who cared to face him.

Butler was experienced and confident, but the sport was new to Annie. The match began with the toss of a coin. Butler won, allowing him to shoot first. “Pull!” he called, and the bird was released. A shot rang out. “Dead!” the referee shouted. Annie stepped up for her first target. “Pull!” she called, following the flight of the bird as she fired. “Dead!” shouted the referee.

“I never shot better in my life,” Butler later said, “but never did a person make more impossible shots than did that little girl. . . . It was her first big match and my first defeat.” Most sources say that Butler shot 24 of his 25 birds. Annie missed none.

Butler was a handsome man with a ruddy complexion, blue eyes, and a dark mustache. He congratulated Annie, and feeling attracted to the spunky girl who had beat him, he invited her to watch his show and later called on her at her sister’s home. They fell in love and were married less than a year later.

Butler was 10 years older than Annie, but their difficult childhoods gave them common ground. Annie’s skill as a shooter had resulted from her determination to help feed her struggling family on the Ohio frontier. Butler had left his native Ireland unskilled but determined to support himself. He worked at various jobs before he trained himself to become a sharpshooter so that he could join a vaudeville act.

# THE AMAZING Annie Oakley!

by Mark Clemens  
illustrated by Julie Kim

**A**nnie Oakley, in a fringed dress and large cowboy hat, stepped forward. She gave a nod to her husband and assistant, Frank Butler, and he reached down. Two clay pigeons flew up into the air, and Oakley began to run toward a table upon which several guns lay. She jumped over it. As she landed on the other side, she snatched up a shotgun, swung up the butt to her shoulder, and fired twice. The pigeons shattered and fell in a dozen pieces, and the crowd roared its approval.





Then Oakley reached for a rifle. Butler tossed five glass balls into the air. Within five seconds, she shattered them all.



He held out a playing card, the ace of hearts. She knocked out every trace of the red heart with 25 rapid shots.



He held up a dime between two fingers, and she shot a hole through the center of it.



After they were married, Annie accompanied Butler on his tours with his partner. When there were no performances and Butler traveled to book shows, Annie stayed with her family to further her education. Butler had begun to teach her how to read because she had not been able to attend school as a child.

In 1882, just prior to the opening of a show in Springfield, Ohio, Butler's partner became ill. He suggested that Annie assist him on stage. She said she could do more than that and proposed that they take turns shooting. Butler quickly agreed. Annie took the stage name Oakley, which was the suburb of Cincinnati where






she and Butler had met, and their act became known as Butler and Oakley. Oakley became an important part of the show as she mastered the tricks Butler developed, such as shooting a cigarette from his mouth. Oakley's natural talent enabled her to learn quickly, and her petite, feminine appearance appealed to audiences.

As they went from performing vaudeville acts to joining the Sells Brothers Circus, Oakley gradually became the star, while Butler assumed the role of assistant and business manager. When Butler and Oakley joined Buffalo Bill's Wild West in 1885, Oakley was billed as the "Peerless Lady Wing-Shot." She was just 25 years old, but she entertained audiences with feats of skill and amazing tricks. Butler saw to it that the act never became repetitious or stale, while Oakley practiced and practiced, determined to do her best. Their routine brought audiences to their feet with applause and cheers.

Butler and Oakley traveled and performed all over the United States and Europe. Although Butler was the business manager, he always consulted Oakley on important decisions. An adoring husband, he would brag that "my wife is the best marksman in America." And although Oakley was born and raised in Ohio, east of the Mississippi River, she became one of the biggest stars of Buffalo Bill's Wild West.

In the early 1900s, a train accident badly injured Oakley's back, and she left the show. She recovered enough to perform again in public until shortly before her death in November 1926. In failing health and grieving for his wife, Butler died less than a month later. Butler and Oakley were married for 50 years. They were buried, side by side, in Brock, Ohio. Written on their gravestones, along with their names, are the words "At Rest." 

**Sounds like Annie Oakley's performance was worth the price of admission!**

**Oakley holds a gun given to her by William F. "Buffalo Bill" Cody.**



Then she picked up a knife and turned her back to her husband. As he whirled a glass ball on a string about his head, she used the reflection in the knife blade to take aim, holding the rifle backward over her shoulder. When she fired, the ball exploded into pieces.

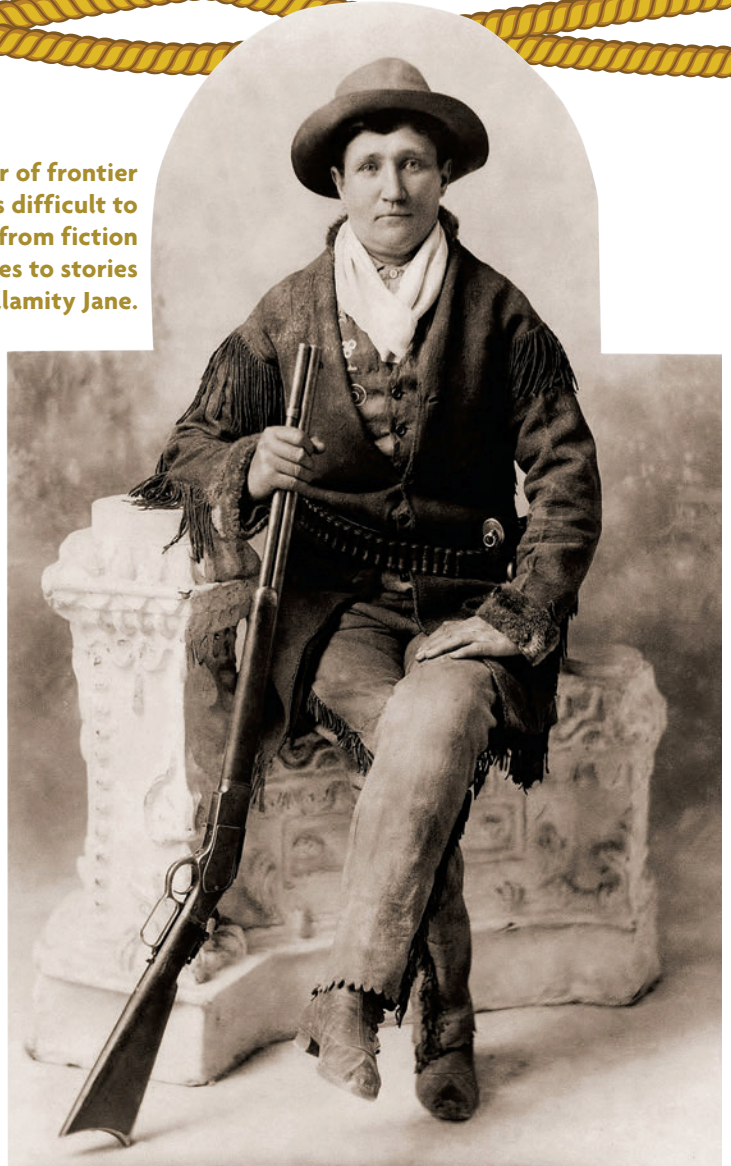


Finally, Butler lit a cigarette and placed it between his lips. Oakley again lifted a rifle to her shoulder. It seemed to the audience that she was taking aim right at his head. Without hesitating, she squeezed the trigger. The audience burst into applause as the tip of the cigarette flew into the air.





Like a number of frontier folk heroes, it is difficult to distinguish fact from fiction when it comes to stories about Calamity Jane.



## WILD WEST

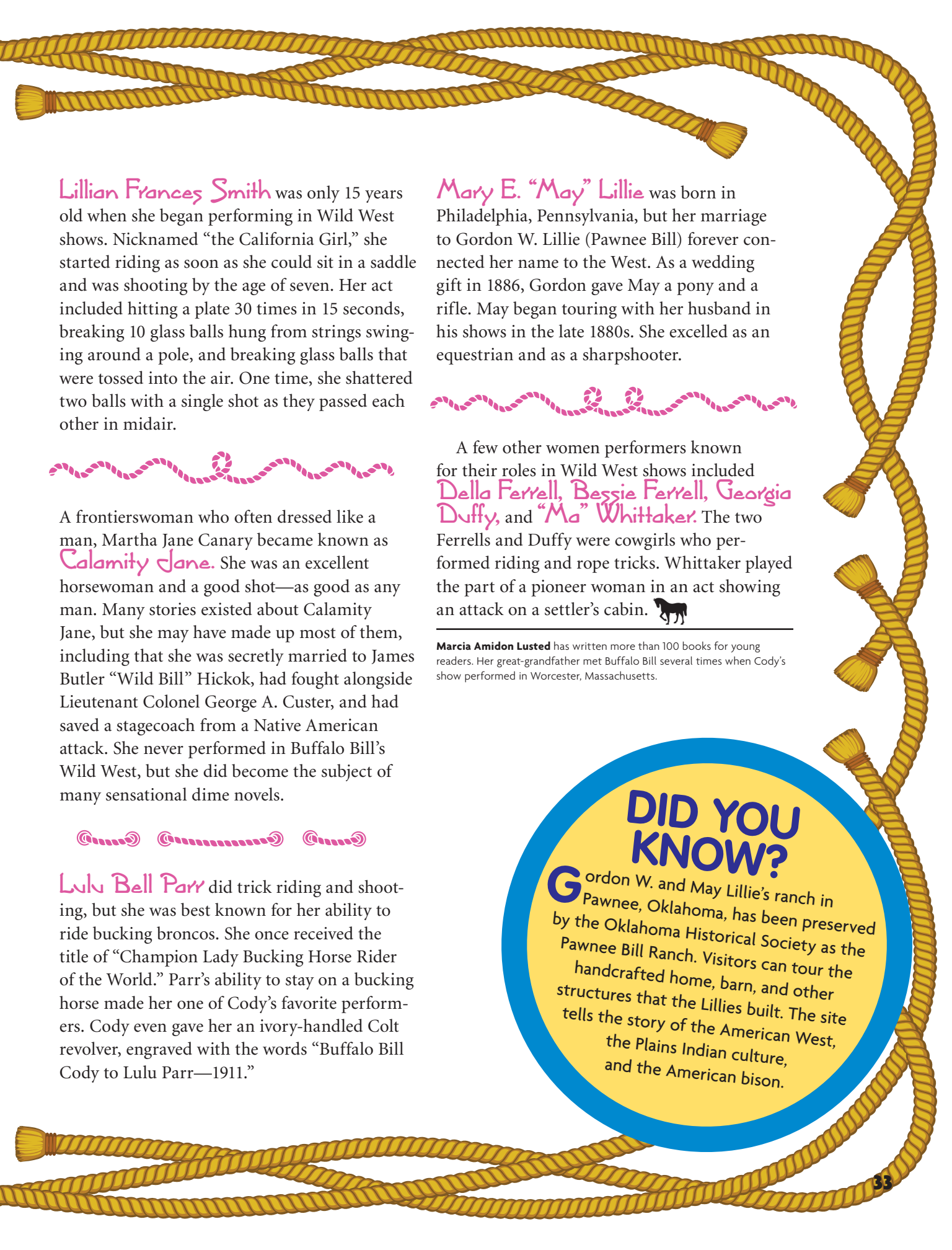
# Women

by Marcia Amidon Lusted

William F. “Buffalo Bill” Cody believed that women should have the same freedoms and privileges that men had. He stated that women should be permitted to “do any kind of work that they see fit, and if they do it as well as men give them the same pay.” Perhaps his role working alongside women

in Wild West shows helped him develop that sentiment as well as support women’s suffrage. Sharpshooter Annie Oakley was not the only woman to earn fame and a little fortune for doing the same kinds of tricks and stunts that the men performers did in shows. Here are a few other female stars.






**Lillian Frances Smith** was only 15 years old when she began performing in Wild West shows. Nicknamed “the California Girl,” she started riding as soon as she could sit in a saddle and was shooting by the age of seven. Her act included hitting a plate 30 times in 15 seconds, breaking 10 glass balls hung from strings swinging around a pole, and breaking glass balls that were tossed into the air. One time, she shattered two balls with a single shot as they passed each other in midair.

A frontierswoman who often dressed like a man, Martha Jane Canary became known as **Calamity Jane**. She was an excellent horsewoman and a good shot—as good as any man. Many stories existed about Calamity Jane, but she may have made up most of them, including that she was secretly married to James Butler “Wild Bill” Hickok, had fought alongside Lieutenant Colonel George A. Custer, and had saved a stagecoach from a Native American attack. She never performed in Buffalo Bill’s Wild West, but she did become the subject of many sensational dime novels.

**Lulu Bell Parr** did trick riding and shooting, but she was best known for her ability to ride bucking broncos. She once received the title of “Champion Lady Bucking Horse Rider of the World.” Parr’s ability to stay on a bucking horse made her one of Cody’s favorite performers. Cody even gave her an ivory-handled Colt revolver, engraved with the words “Buffalo Bill Cody to Lulu Parr—1911.”

**Mary E. “May” Lillie** was born in Philadelphia, Pennsylvania, but her marriage to Gordon W. Lillie (Pawnee Bill) forever connected her name to the West. As a wedding gift in 1886, Gordon gave May a pony and a rifle. May began touring with her husband in his shows in the late 1880s. She excelled as an equestrian and as a sharpshooter.

A few other women performers known for their roles in Wild West shows included **Della Ferrell, Bessie Ferrell, Georgia Duffy**, and **“Ma” Whittaker**. The two Ferrells and Duffy were cowgirls who performed riding and rope tricks. Whittaker played the part of a pioneer woman in an act showing an attack on a settler’s cabin. 

**Marcia Amidon Lusted** has written more than 100 books for young readers. Her great-grandfather met Buffalo Bill several times when Cody’s show performed in Worcester, Massachusetts.

## DID YOU KNOW?

**G**ordon W. and May Lillie’s ranch in Pawnee, Oklahoma, has been preserved by the Oklahoma Historical Society as the Pawnee Bill Ranch. Visitors can tour the handcrafted home, barn, and other structures that the Lillies built. The site tells the story of the American West, the Plains Indian culture, and the American bison.





# An International Cast

by Marcia Amidon Lusted



By the mid-1890s, the theme of Buffalo Bill's Wild West became distinctly international.

COWBOY

Buffalo Bill's Wild West was made up of one of the most diverse casts ever assembled. It not only included women, Native Americans, and African Americans, but it also featured a wide range of international performers. One reporter said that the back lot of one of William F. "Buffalo Bill" Cody's shows was "a Babel of languages," referring to the biblical story of the Tower of Babel that describes how the world came to have so many different languages.

Cody may have fought and killed Native Americans as an army scout, but as the leader of the traveling troupe, he invited Native Americans to play key parts in the show. Those parts mostly involved Native Americans



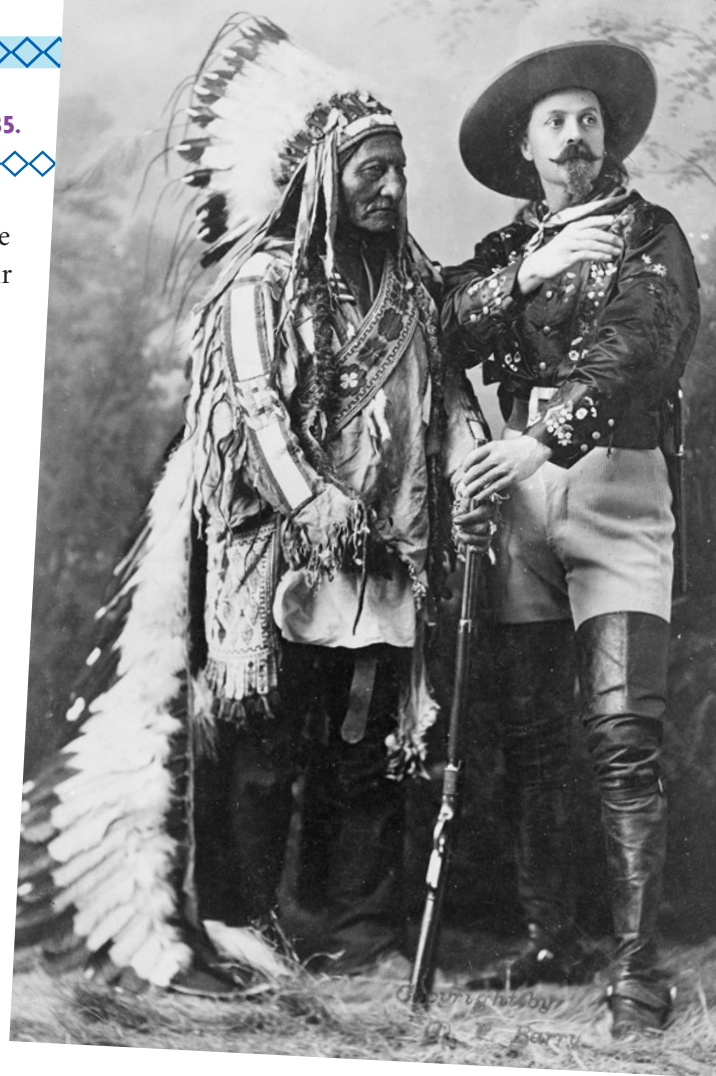
**Sitting Bull and Buffalo Bill posed for a photo in 1885.**

playing the “villains” and being “defeated,” but their presence in the show also highlighted native cultures and brought their situation to the attention of the general public.

By the late 1800s, the U.S. government had forced Native Americans to live on reservations in the West, where their movements were restricted and conditions were difficult. They were no longer allowed to hunt or ride freely on the Great Plains. The U.S. government did not recognize them as citizens. Food and other supplies promised by the federal government did not always materialize.

Cody, however, treated the Native American performers in his shows as full cast members. He paid them the same as other performers and fed them well. They enjoyed greater personal freedom than was allowed on the government reservations, such as wearing native clothing, conducting tribal dances, and traveling with their families off the reservation.

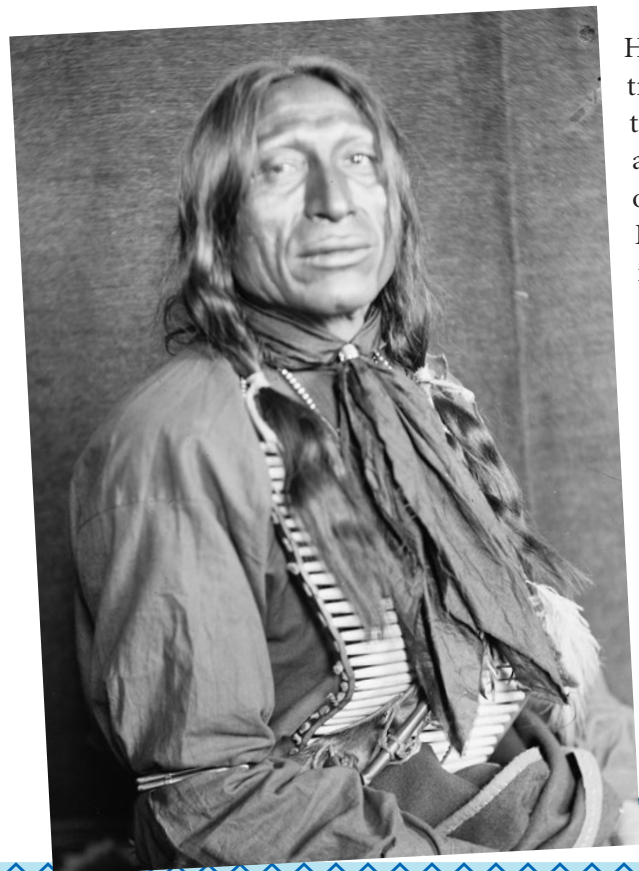
Hundreds of Native Americans, mostly Lakotas, were hired between 1883 and 1916. The most famous performer was Sitting Bull, the Hunkpapa Lakota chief who defeated Lieutenant Colonel George A. Custer at the Battle of the Little Bighorn in 1876. He appeared in the show during the 1885 season, but he did not participate in any of the reenactments. He simply rode around the arena.



Another famous Oglala Lakota performer, Red Horn Bull, bore a number of facial scars from fighting Custer's troops. Iron Tail, an Oglala Lakota chief, also became famous through the show. He was a popular subject for photographers, and his likeness was used on the Buffalo nickel. He became one of Cody's closest friends. Still another Lakota performer, Standing Bear, met his future wife while on tour in Germany. The couple returned to the Pine Ridge Reservation and raised their family.

African American performers were a part of the cast early on. Members of the all-black 9th and 10th U.S. Cavalry regiments participated in the show, and an integrated concert band accompanied the performances. But as the public developed a perception of the American cowboy as white, African American cowboys were cast in roles as Native Americans or were billed as Mexican vaqueros in shows. Voter Hall, a black cowboy, appeared as “a Feejee Indian from Africa” in order to make him seem more exotic. He rode a saddled “wild elk.”

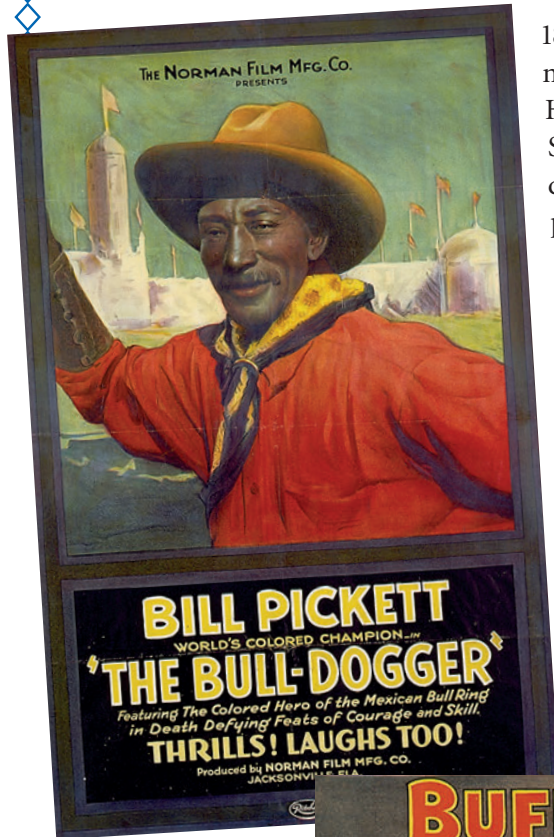
**Chief Iron Tail became a world-famous celebrity as a member of Buffalo Bill's Wild West.**





# ★ WILD WEST ★


African American cowboy Bill Pickett was famous as a traveling rodeo performer before becoming a star attraction in Wild West shows in the early 1900s.



Bill Pickett got his start and developed great skill as a touring rodeo cowboy. He had the talent to be a rodeo star, but black cowboys were not allowed to perform in white rodeos. He was sometimes billed as a Cherokee in order to compete. He performed briefly with Cody in the Miller and Arlington 101 Ranch Wild West. He was famous for “bull-dogging,” a type of steer wrestling where he pinned a steer to the ground, twisted its head upright, and bit its lip to control it. He became the first African American cowboy movie star.

With the addition of the Congress of Rough Riders of the World in 1892, Buffalo Bill’s Wild West expanded to include performers from many different countries. Paniolos, or cowboys from the territory of Hawaii, were included. Military troops, including Japanese samurai, South African Boers, and Cuban and Filipino soldiers, performed drills. A group of Russian Cossacks joined the show and became a popular feature for many years. Their part of the show lasted about 12 minutes and included trick riding, such as standing on their heads in the saddle or standing upright on a galloping horse while shooting. The Cossacks’ performance influenced American cowboys, who began incorporating more tricks and flashier costumes into their own acts.

Other international performers included Syrian and Arabian horsemen, Argentinian gauchos, and British, French, and German military units. Australian aboriginals also performed, throwing boomerangs. The international performers added to the show’s spectacle with their exotic colorful costumes and theatrical tricks.

To people who lived before television or movies, imagine what a thrill it must have been to see the live action and entertainment of a Wild West show. 

Buffalo Bill’s Wild West enacted international military scenes, too, such as a Cuban uprising at the end of the 1800s.





# The Center That Has It All

by Meg Chorlian

**D**o you enjoy stories about the West? Are you curious about the life and times of William F. “Buffalo Bill” Cody and his famous shows? Do you ever wonder how the Plains Indians lived? Do you love exploring the outdoors and making connections with nature? Do you appreciate how art can capture history? Would you like to have a better understanding of the role firearms played in the West? If you answered yes to any or all of these questions, we know just the place to go: the Buffalo Bill Center of the West in Cody, Wyoming.



At the Buffalo Bill Museum, a well-stocked wagon and Cody's buffalo-hide coat are on display.





**LEFT:** The Whitney Western Art Museum has a section devoted to artist Frederic Remington's New York studio, while a bronze statue, *Buffalo Bill—The Scout*, greets visitors outside (BELOW).



The Buffalo Bill Center of the West was founded to keep alive the story and magic of Cody's famous shows. When it opened in 1927, the Buffalo Bill Museum was housed in a log cabin in downtown Cody. Now located in a large modern building, it is just one of five museums that make up the center. The Whitney Western Art Museum opened in 1959. Two more museums were added in the 1970s: the Cody Firearms Museum (1976) and the Plains Indian Museum (1979). Finally, the Draper Natural History Museum (2002) was included.

In addition to the permanent exhibits that each museum offers, there are also annual events for the public to enjoy. These include Buffalo Bill's birthday remembrance in February, the Plains Indian Museum Powwow in June, and the Buffalo Bill Invitational Shootout in August. Its diverse perspectives on the West, from art to science and history, allow the Buffalo Bill Center of the West to capture the full spirit of the West.



**This display of weapons is at the entrance to the Cody Firearms Museum.**





The Plains Indian Museum includes exhibits on the “Buffalo and the People” (LEFT) and “Seasons of Life” (BELOW).



Whether you are truly serious or just curious about digging deeper into western history, the center is also home to the McCracken Research Library. Added in 1980, it holds 30,000 books and more than 500,000 photographs. Among its collections are the papers of William F. Cody. So, you see, the Buffalo Bill Center of the West really does have it all! For more information, go to [www.centerofthewest.org](http://www.centerofthewest.org). 🐾

A reproduction of a young allosaur skeleton captures the imagination of a future paleontologist at the Draper National History Museum.



# See the World Without Leaving Home

**B**efore radio, television, and movies, the way to experience foreign places and cultures was by traveling to see them. For people who could not make the trip, expositions or world fairs offered glimpses into faraway cultures and people, just as Buffalo Bill's Wild West provided its audiences with a taste of the American West.



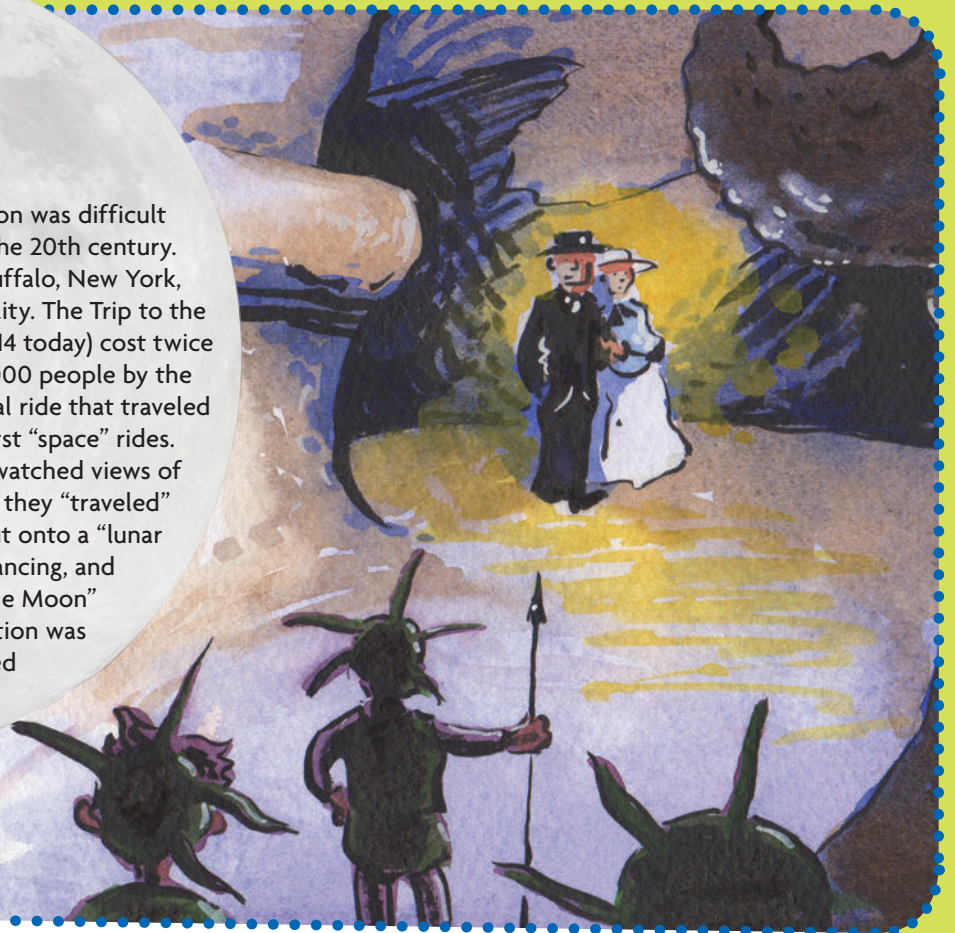
## Visit a Village

From May 1 through October 31, 1893, 27 million people visited the World's Columbian Exposition in Chicago. For many visitors, it was their first experience with foreign people, places, customs, and foods. Many of those amusements were located on the Midway. For example, the Midway included a replica street in Cairo, which was one of the first amusements to bring exotic dancing to America. Turkey sent an authentic Turkish mosque, and Java reconstructed a complete West Javan village. Similar exhibits came from Egypt, Samoa, Africa, China, and the South Seas and from cultures that ranged from the desert Bedouins to the Arctic Eskimos.



## A Trip to the Moon

The concept of a man walking on the moon was difficult for people to comprehend at the turn of the 20th century. But the 1901 Pan-American Exposition in Buffalo, New York, gave visitors a chance to imagine that possibility. The Trip to the Moon amusement, which at 50 cents (about \$14 today) cost twice as much as any other attraction, drew 400,000 people by the time the fair ended. It was the first mechanical ride that traveled through darkness, and it was one of the first “space” rides. Riders boarded an “airship,” the *Luna*, and watched views of Niagara Falls, North America, and Earth as they “traveled” to the moon. Once there, they walked out onto a “lunar surface,” saw costumed characters dancing, and visited the palace of the “Man in the Moon” before leaving. The fanciful attraction was one of the first that imagined human space flight.



## Meet Me in St. Louis

The Louisiana Purchase Exposition of 1904, also known as the St. Louis World's Fair, presented “living displays” to introduce visitors to exotic places and people. The largest display was a village from the Philippines, in which more than 1,000 Filipinos representing different ethnic groups lived for seven months. One of the most popular groups was the Igorot villagers. Another display featured *pygmies* from the Congo. The fair also offered a twice-daily reenactment of a battle from the Boer War of 1899–1902. Afrikaner veterans and British soldiers, using actual weapons and uniforms, reenacted the battle against a backdrop of Swazi, Zulu, and other African villages.

*Pygmies* are people who have an average height of less than five feet.





# BRAIN TICKLERS

I didn't know there was going to be a quiz!



Give your brain a little tickle to see how well you read and understood this issue on Wild West shows. If you believe the answer to be false, see whether you can explain why. Answers below.

1. In the 1840s, the belief that Americans were supposed to settle the continent from coast to coast became known as America's Right.  
☐ True ☐ False
2. George Catlin's artwork in his Indian Gallery introduced Americans living on the East Coast to Native American groups in the West.  
☐ True ☐ False
3. Buffalo Bill's given name was William F. Cody.  
☐ True ☐ False
4. Buffalo Bill achieved initial fame as a circus performer.  
☐ True ☐ False
5. Annie Oakley's skill with a gun included the ability to shoot a cigarette out of her husband's mouth.  
☐ True ☐ False
6. William F. Cody refused to pay the Native Americans who performed in Buffalo Bill's Wild West.  
☐ True ☐ False
7. All the scenes included in Buffalo Bill's Wild West were based on experiences that William F. Cody personally had.  
☐ True ☐ False

I got them all right!



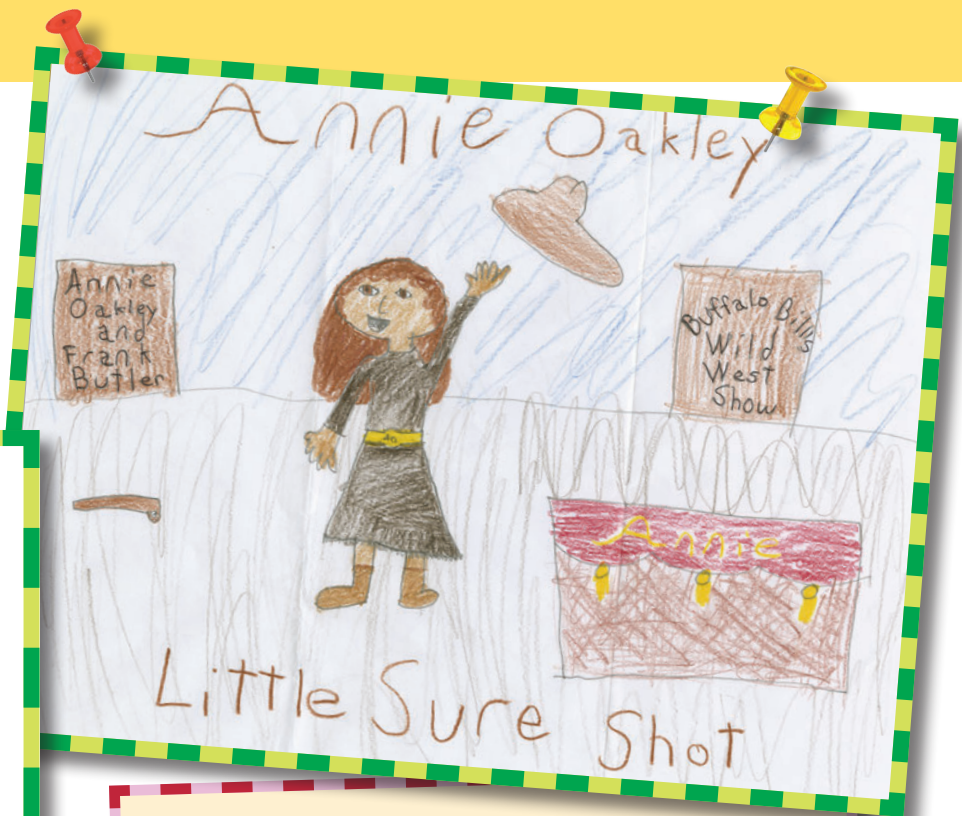
Answers to Brain Ticklers from above: 1. False. The concept became known as Manifest Destiny. 2. True. Buffalo Bill became famous through the mass production of dime novels and his acting on stage. 3. True. 4. False. Buffalo Bill was ahead of his time in that he fairly compensated both Native Americans and women who participated in the show. 5. True. 6. False. Cody often blended fact and fiction in the show, and he added situations and events that happened in the West but with which he had no personal experience. 7. False. Cody was ahead of his time in that he fairly compensated both Native Americans and women who participated in the show.





Dear COBBLESTONE,  
I really like Annie Oakley  
and got excited when  
I saw that you were  
going to do an issue on  
Wild West Shows! I love  
history. And donuts. And  
guess what? My nickname  
is "Squirrel"! So I have  
something in common  
with all of you! Colonel,  
do you like Krispy Kreme  
or Dunkin' Donuts better?  
I like Krispy Kreme.

Your #1 fan,  
Sarah G. Newell, age 11  
Thomasville, Georgia



Dear Sarah,  
Wow, we do have a lot in common: history, donuts, and most  
of my closest friends are squirrels! I didn't know a lot about  
Annie Oakley until this issue, but now I am a big fan. I don't  
really have a favorite donut brand as long as they are freshly  
baked, but my all-time favorite donut is chocolate glazed.  
What about you? Thank you very much for writing.

Your friend,  
Colonel Crow

### Man-Made Marvels

A Movement for Preservation and Conservation  
Time for the Olympics

Write to us! Draw a picture or write a poem or short essay  
that connects to one of the above COBBLESTONE themes  
on which we currently are working. All contributions  
must be your own original work. Include your name  
and address and a note from a parent, guardian, or  
teacher acknowledging the originality of your work.  
We will include as many as we can in the upcoming  
issue to which your work relates.







# Hey, kids!

We're looking for a funny caption for this photo. Send your idea to: Just for Fun, COBBLESTONE, Cricket Media, 70 East Lake Street, Suite 800, Chicago, IL 60601. Include a letter from a parent or guardian that confirms it is your original work and that we have permission to publish it. Send your name and address, too. If your caption is chosen, we'll send you a copy of the issue in which it appears.



Look at the  
size of that nut!

Kate Messer, age 12  
Mason, New Hampshire

All I want for  
Christmas is the  
rest of my teeth!

Annika Schulke  
Austin, Texas

The British are  
coming! The British  
are coming!

Garrett Bullard, age 11  
Stedman, North Carolina

OMG! That's the  
cutest outfit!

Heidi Vander Schaaff, age 10  
Lawrenceville, New Jersey



## September Winners!



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# A Musical Genius

**T**his month's mystery hero's remarkable rise to fame is even more astonishing when you consider his childhood and where he got his start. He was one of eight children, and he was only five years old when his Jewish family fled Czarist Russia in 1893. They landed in New York City. He had some formal education, but he quit school at age eight to sell newspapers on the bustling streets of the city. When our hero was 13 years old, his father died. He and his siblings all worked to bring in pennies to help support the family.

Our hero's father had been a **cantor** in a Jewish synagogue in Russia, so our young hero decided to turn to singing. First, he sang on the streets as he sold papers, which brought him extra pennies. Then he sang and played the piano in local saloons. Our young hero taught himself to play the piano, and he mostly played songs in one key (F-sharp)!

When he started writing his own songs, he began to make a name for himself. By the time he was

30 years old, he was one of America's best and most popular songwriters. In 1946, shortly after our hero's friend Jerome Kern died suddenly while working on a Broadway musical loosely based on the life of Annie Oakley and her Wild West show experiences, our hero took over the task.

Critics still consider the resulting show, *Annie Get Your Gun*, one of the most complete and perfect musical scores ever produced.

This month's mystery hero died in 1989 at the age of 101. He wrote more than 1,500 songs, including two of our country's most beloved tunes: "White Christmas" and "God Bless America." Who was he? Answer on page 48.

A **cantor** is a Jewish religious official who leads the musical part of a service.

"Dr. D"—also known as **Dr. Dennis Denenberg**—loves history and real heroes. For more than 20 years, he's been writing, teaching, and speaking about heroes all over America. Visit [www.heroes4us.com](http://www.heroes4us.com) to learn all about his award-winning book and his Hero-Virtue trading cards.



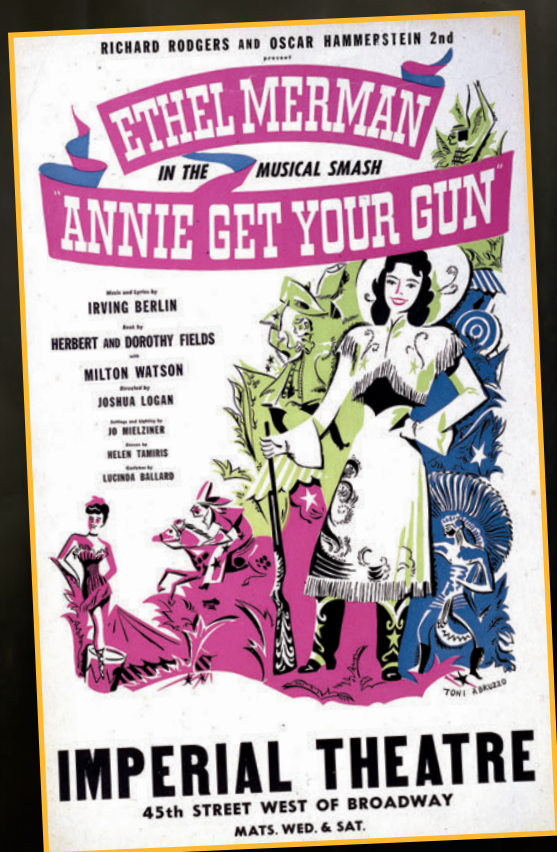
SPOTLIGHT  
ON...

by Ebenezer



# Hollywood's Take

By the time World War I began in Europe in 1914, most Wild West shows were closing down. The war consumed the world's attention until the fighting ended in 1918. By then, technological advancements offered moving pictures projected onto the big screen. Hollywood became big business, and directors and producers enthusiastically embraced western themes in their films. By the mid-1900s, movies about the conflicts between cowboys, outlaws, Native Americans, farmers, miners, and ranchers became popular. Below is a list of famous Western films. **PLEASE NOTE:** Colonel Crow and I recommend that you check with a parent or guardian before watching any of these movies. Although they are considered iconic Westerns, they were produced before the film industry imposed age-appropriate ratings, and most include gunfights and violent scenes.



*My Darling Clementine* (1946)  
*Red River* (1948)  
*High Noon* (1952)  
*Shane* (1953)  
*The Man Who Shot Liberty Valance* (1962)  
*The Good, The Bad and the Ugly* (1966)  
*True Grit* (1969, remade in 2010)  
*Butch Cassidy and the Sundance Kid* (1969)

These musicals offer more family-friendly entertainment about the West:

*The Harvey Girls* (1946)  
*Annie Get Your Gun* (1950)  
*Calamity Jane* (1953)  
*Oklahoma!* (1955)

And *Dances With Wolves* (1990) is a more recent Academy Award-winning film about the disappearing West in the years immediately following the Civil War.





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# Cowboy



Although we think of cowboys as being an iconic symbol of the American West, the first cowboys, or cattle herders, in the Americas were Spanish vaqueros. After Spanish explorers and conquistadors arrived in South and Central America in the 1500s, they introduced horses and cattle ranching to the areas they settled or conquered. Vaqueros moved with herds of animals into Mexico and the American Southwest. In Spanish, *vaca* means “cow.” Thus, a *vaquero* is “a person who herds or tends cattle.” The term “cowboy” is almost a literal translation of that Spanish word.

**Answer to Dr. D's Mystery Hero from page 45:** Irving Berlin

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by KE Lewis





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CREATURE  
FEATURE

## Ride That Bronco!

**A**t the end of long cattle rides or cattle roundups, cowboys in the mid-1800s held friendly competitions to see who among them had the best skills. The informal get-togethers included opportunities to show off roping and riding skills. Eventually, Wild West shows incorporated some of those skills, including riding broncos, also known as broncs. The term comes directly from the Mexican word *bronco*, which means “rough” or “rude.” Broncos were untrained or wild horses or ponies in western North America. Cowboys in the shows attempted to ride or remain seated on broncos, which reacted by bucking or kicking in an effort to throw off the rider. Today, bronco riding lives on in rodeos.