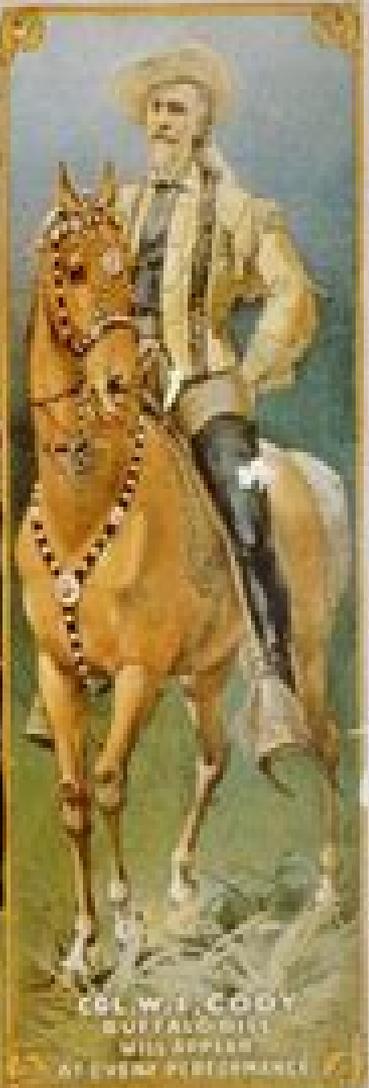


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Wild West Shows

Stephen Currie



Wild West Shows:

Life in a Wild West Show Stephen Currie, 1999 Discusses life in a Wild West show including its origins the show content the performers its relation to Native Americans moving the show daily life and the death of the Wild West **Wild West Shows** Paul Reddin, 1999 The Wild West a term that conjures up pictures of wagon trains unspoiled prairies Indians rough n ready cowboys roundups and buffalo herds Where did this collection of images come from Paul Reddin exposes the mythology of the American frontier as a carefully crafted product of the Wild West show Focusing on such pivotal figures as George Catlin Buffalo Bill Cody and Tom Mix Reddin traces the rise and fall of a popular entertainment shaped out of the raw material of America Buffalo Bill and other entertainers capitalized on public fascination with the danger heroism and courage associated with the frontier by continually modifying their presentation of the West to suit their audiences Thus the Wild West show contrary to its own claims of accuracy and authenticity was highly selective in its representations of the West as well as widely influential in shaping the public image of life on the Great Plains A uniquely American entertainment colorful energetic unabashed and as Reddin demonstrates self made the Wild West show exerted an appeal that was all but irresistible to a public hovering uncertainly between industrial progress and nostalgia for a romanticized past **Wild West Shows** Judy Alter, 1997 Describes the rise and fall of Wild West shows and discusses the entertainment s legendary characters including Buffalo Bill Annie Oakley and Pawnee Bill *Wild West Shows and the Images of American Indians, 1883-1933* L. G. Moses, 1999 Examines the lives and experiences of Show Indians from their own point of view **Native Performers in Wild West Shows** Linda Scarangella McNenly, 2012-10-29 Now that the West is no longer so wild it s easy to dismiss Buffalo Bill Cody s world famous Wild West shows as promoters of stereotypes and clich s But looking at this unique American genre from the Native American point of view provides thought provoking new perspectives Focusing on the experiences of Native performers and performances Linda Scarangella McNenly begins her examination of these spectacles with Buffalo Bill s 1880s pageants She then traces the continuing performance of these acts still a feature of regional celebrations in both Canada and the United States and even at Euro Disney Drawing on interviews with contemporary performers and descendants of twentieth century performers McNenly elicits insider perspectives to suggest new interpretations of their performances and experiences she also uses these insights to analyze archival materials especially photographs Some Native performers saw Wild West shows not necessarily as demeaning but rather as opportunities for travel for employment for recognition and for the preservation and expression of important cultural traditions Other Native families were able to guide their own careers and even create their own Wild West shows Today Native performers at Buffalo Bill Days in Sheridan Wyoming wear their own regalia and choreograph their own performances Through dancing and music they express their own vision of a contemporary Native identity based on powwow cultures Proud of their skills and successes Native performers at Euro Disney are establishing promising careers The effects of colonialism are undeniable yet

McNenly's study reveals how these Native peoples have adapted and re-created Wild West shows to express their own identities and to advance their own goals. **Native Performers in Wild West Shows** Linda Scarangella McNenly, 2015-04-23

Now that the West is no longer so wild it's easy to dismiss Buffalo Bill Cody's world famous Wild West shows as promoters of stereotypes and clichés. But looking at this unique American genre from the Native American point of view provides thought-provoking new perspectives. Focusing on the experiences of Native performers and performances Linda Scarangella McNenly begins her examination of these spectacles with Buffalo Bill's 1880s pageants. She then traces the continuing performance of these acts still a feature of regional celebrations in both Canada and the United States and even at Euro Disney. Drawing on interviews with contemporary performers and descendants of twentieth-century performers McNenly elicits insider perspectives to suggest new interpretations of their performances and experiences she also uses these insights to analyze archival materials especially photographs. Some Native performers saw Wild West shows not necessarily as demeaning but rather as opportunities for travel for employment for recognition and for the preservation and expression of important cultural traditions. Other Native families were able to guide their own careers and even create their own Wild West shows. Today Native performers at Buffalo Bill Days in Sheridan Wyoming wear their own regalia and choreograph their own performances. Through dancing and music they express their own vision of a contemporary Native identity based on powwow cultures. Proud of their skills and successes Native performers at Euro Disney are establishing promising careers. The effects of colonialism are undeniable yet McNenly's study reveals how these Native peoples have adapted and re-created Wild West shows to express their own identities and to advance their own goals. **Buffalo Bill's Wild West** Joy S. Kasson, 2015-12-22

Buffalo Bill's Wild West presents a fascinating analysis of the first famous American to erase the boundary between real history and entertainment. Canada and Europe crowds cheered as cowboys and Indians and Annie Oakley galloped past on spirited horses sharpshooters exploded glass balls tossed high in the air and cavalry troops arrived just in time to save a stagecoach from Indian attack. Vivid posters on billboards everywhere made William Cody the show's originator and star a world-renowned figure. Joy S. Kasson's important new book traces Cody's rise from scout to international celebrity and shows how his image was shaped. Publicity stressed his show's authenticity yet audiences thrilled to its melodrama. Fact and fiction converged in a performance that instantly became part of the American tradition. But how precisely did that come about? How for example did Cody use his audience's memories of the Civil War and the Indian wars? He boasted that his show included participants in the recent conflicts it presented theatrically yet he also claimed it evoked memories of America's bygone greatness. Kasson's shrewd engaging study richly illustrated in exploring the disappearing boundary between entertainment and public events in American culture shows us just how we came to imagine our memories. **Wild West Show!** Thomas W. Knowles, Joe R. Lansdale, 1994. A richly illustrated history of the Wild West in popular culture. Features images of the West from all the great western movie makers writers historical figures and actors articles by major western writers and the

history behind major western movies Illus *Wild West Shows* Source Wikipedia,2013-09 Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online Pages 59 Chapters Adam Bogardus American Exhibition Annie Oakley Arizona Charlie Bee Ho Gray Bill Pickett Brushy Bill Roberts Buffalo Bill Calamity Jane Fannie Sperry Steele Frank E Butler Gabriel Dumont Metis leader Georgian horsemen in Wild West Shows Joe Bowman marksman Jones Bros Buffalo Ranch Wild West Ken Maynard Lillian Smith entertainer List of Wild West shows Lucille Mulhall May Lillie Mexican Joe Miller Brothers 101 Ranch Pawnee Bill Ray Crash Corrigan Red Shirt Oglala Ruth Roach Samuel Franklin Cody Show Indians Sitting Bull Texas Jack South Africa Texas Jack Omohundro Tom Mix William Frank Carver Excerpt Show Indians or Wild West Show Indians were Native American performers hired by Wild West Shows most notably in Buffalo Bill s Wild West and Congress of Rough Riders The Show Indians were primarily Oglala Lakota from the Pine Ridge Agency South Dakota Performers took part in reenacting historic battles demonstrations of equestrianism and performing ceremonial dances for audiences Veterans from the Great Plains Wars chose to offer their services to Colonel Buffalo Bill Cody and appreciated that Wild West Shows preserved Native American heritage during a time when the Bureau of Indian Affairs was intent on promoting Native assimilation Often central to the popular image of the American West are American Indians specifically northern Great Plains tribes popularly characterized as dwelling in tipis skilled in horseback riding and hunters of bison The shaping of the western myth was aided in part through the Wild West Shows of William Frederick Cody whose show toured the United States and Europe between 1883 and 1917 Native Americans were hired from the earliest stages of the show first drawn from Pawnee and then Lakota For many Indians who chose to offer The Wild West Don Russell,1970 An exhibition publication project on the origins etc of the Wild West Show **Buffalo Bill and Sitting Bull** Bobby Bridger,2002 Army scout buffalo hunter Indian fighter and impresario of the world renowned Wild West Show William F Buffalo Bill Cody lived the real American West and also helped create the West of the imagination Born in 1846 he took part in the great westward migration hunted the buffalo and made friends among the Plains Indians who gave him the name Pahaska long hair But as the frontier closed and his role in winning the West passed into legend Buffalo Bill found himself becoming the symbol of the destruction of the buffalo and the American Indian Deeply dismayed he spent the rest of his life working to save the remaining buffalo and to preserve Plains Indian culture through his Wild West shows This biography of William Cody focuses on his lifelong relationship with Plains Indians a vital part of his life story that surprisingly has been seldom told Bobby Bridger draws on many historical accounts and Cody s own memoirs to show how deeply intertwined Cody s life was with the Plains Indians In particular he demonstrates that the Lakota and Cheyenne were active cocreators of the Wild West shows which helped them preserve the spiritual essence of their culture in the reservation era while also imparting something of it to white society in America and Europe This dual story of Buffalo Bill and the Plains Indians clearly reveals how one West was lost and another born within the lifetime of one remarkable man **2ND**

ANNUAL WILD WEST SHOW. ,1983 *The Quarterly Journal of the Society of American Indians* ,1914 Georgian Trick Riders in American Wild West Shows, 1890s-1920s Irakli Makharadze,2015-03-14 In 1893 Georgian horsemen from the Caucasus immigrated to the United States where for more than 30 years they performed in circuses and Wild West shows under the billing of Russian Cossacks The connection between Buffalo Bill Cody and the Georgian trick riders represents one of the earliest relationships between Georgia and the United States Western historian Dee Brown wrote Trick riding came to rodeo by way of a troupe of Cossack daredevils imported by the 101 Ranch Intrigued by the Cossacks stunts on their galloping horses western cowboys soon introduced variations to American rodeo This is the story of the men who came in search of financial support for their families in Georgia and without knowing it influenced an essential fixture of American culture **Hunger for the Wild** Michael L. Johnson,2007 Americans have had an enduring yet ambivalent obsession with the West as both a place and a state of mind Michael L Johnson considers how that obsession originated how it has determined attitudes toward and activities in the West and how it has changed over the centuries **The Wild West** Tim Wood,1998 Spotlights significant people and events in the history of the American West **Wild West Shows and the Images of American Indians, 1883-1933** Lester George Moses,1996 **The Billboard** ,1926 Be More Cowboy: Wrangling Wisdom from the Wild West Abbie Headon,2025-11-06 Saddle up and embrace the spirit of the Wild West with Be More Cowboy the perfect gift book for fans of Yellowstone Cowboycore and all things country Red Lodge and the Mythic West Bonnie Christensen,2002 Tracing the story of Red Lodge from the 1880s to the present Christensen tells how a mining town managed to endure the vagaries of the West s unpredictable extractive industries economy She connects Red Lodge to a myriad of larger events and historical forces to show how national and regional influences have contributed to the development of local identities exploring how and why westerners first rejected and then embraced western images and how ethnicity wilderness and historic preservation became part of the identity that defined one town BOOK JACKET

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