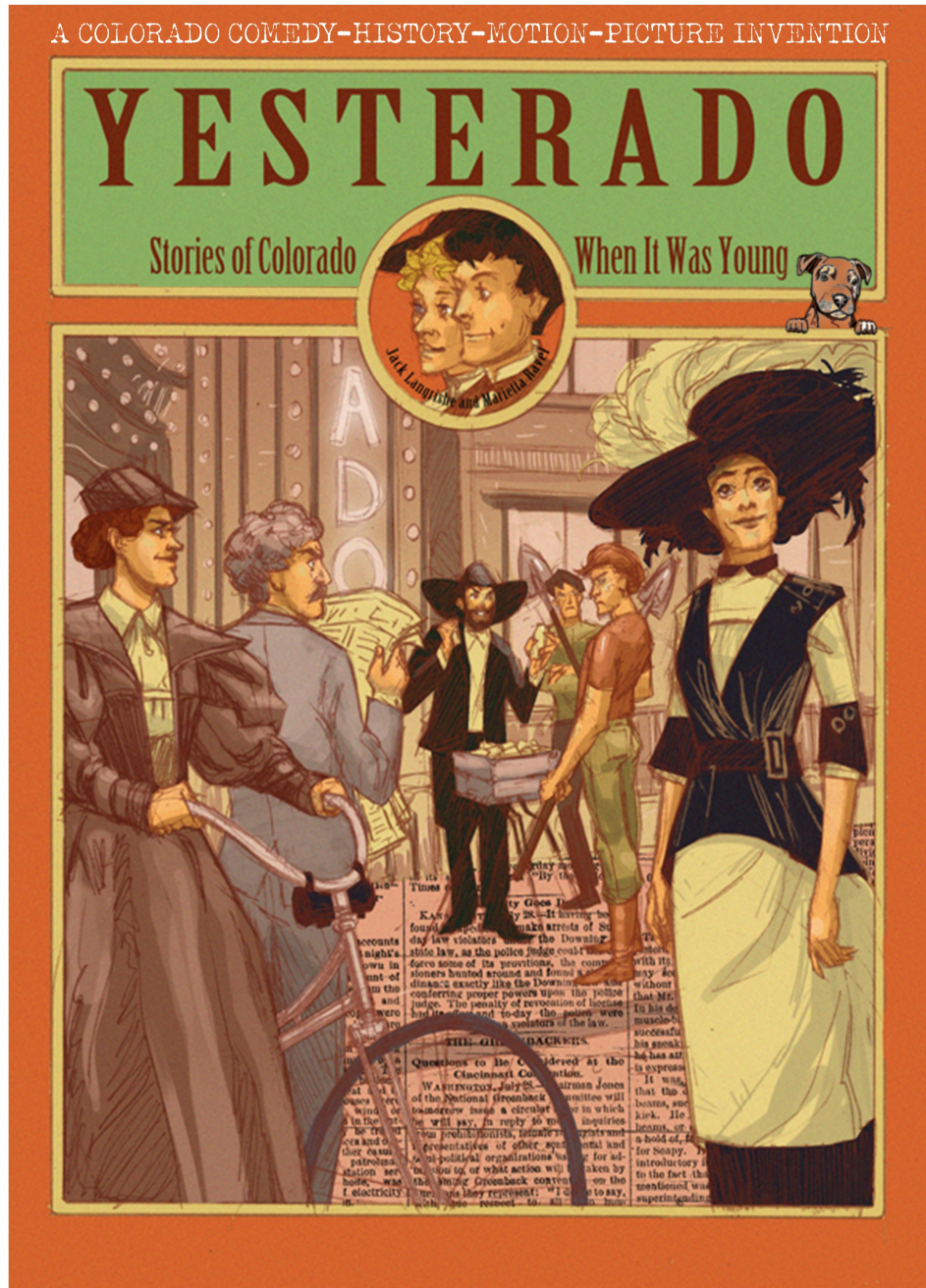


STUDY GUIDE, GAMES, & EXERCISES



Study Guide created by Jessica Robblee
 Supported with funds provided by Genesee Mountain Foundation,
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 Image by Leila Del Duca

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PRE-WATCHING DISCUSSION QUESTIONS

How would you describe Colorado to someone who's never been here?

Have you ever read a newspaper?

Why do you think people read or watch the news?

What problems would you guess Coloradans were dealing with 150 years ago?

Before this land was called Colorado, who lived here?

If you could be someone from history, who would it be?

If you made a movie, what would it be about?

Why do you think people write and tell and listen to stories?

SUMMARY OF YESTERADO

The year, 1897.

The place, a Colorado opera house.

The situation, a blizzard.



Wright Opera House in Ouray, Colorado-- a place where performers of the late 1800s toured.

Traveling performers-- Jack Langrishe, Marietta Ravel, and their circus dog Pascal find themselves trapped by a snowstorm. Their wagons full of elaborate sets and costumes are buried in icy drifts. Their fellow actors are stuck at home. Their company must pause their tour of the West, but --as luck would have it-- Jack recently received one of those newfangled motion picture cameras in the mail. The three decide this is their chance to make a motion picture!

While Pascal does the camera work, Jack and Marietta recount Colorado's history in broad strokes and then enact four specific newspaper stories touching on various characteristics of frontier life: surviving nature's challenges, lawlessness, the changing role of women, and newly forming social hierarchies.

What History is in *YESTERADO*?

The stories Jack, Marietta, and Pascal tell are based on real newspaper stories from the late 1800s:

- *FIGHT WITH SHOVELS* about conflict over water and property
- *A GREAT CURSE IS INFLICTED UPON OUR COUNTRY* about bicycles' growing popularity and women's changing role in society
- *SOAPY IN THE SOUP* about the scams of roving con-man Soapy Smith
- *LITTLE JOHNNIE STRIKES GOLD!* (retitled *BROWN FAMILY STRIKES GOLD & MARGARET BROWN HITS DENVER*) about how the quick riches of mining shook up societal rules.

These stories feature real live folks from the 1800's:

- performer and theatre producer Jack Langrishe
- tight-rope walker and dancer Marietta Ravel
- rancher J.C. Downing
- rancher Charles Nicks
- con-man Soapy Smith
- editor of *The Rocky Mountain News* Col. John Arkins
- socialite and philanthropist Margaret (Molly) Brown
- socialite Louise Crawford Hill
- activist Charlotte Smith
- cyclist Dora Rinehart
- doctor A. Shadwell

A lil somethin' about this film's history:

Actor-writers Jessica Robblee and Mitch Slevc wrote *YESTERADO* as a team, researching newspaper stories and events, then assigning themselves sections to write. After they joined the parts together, they took turns going over the script to improve it-- making sure it was clear, lively, and fun. They made changes based on how it felt to perform the show, too.

Jess and Mitch found or made all the stuff for the show and toured it to many places throughout Colorado. This script got its start with the support of Buntport Theater, and the motion-picture version is supported by the Arvada Center's Education program. Jess and Mitch love how the film version shows 1890s Colorado, people, and technology in greater detail.

For 12,000 years people of different cultures have lived and made their homes on the land that we now know as Colorado.

(Look here for more information:

<https://www.uncovercolorado.com/native-american-tribes-in-colorado/>

and for an interactive timeline look here:

<https://coloradoencyclopedia.org/timelines/articles>)

A basic timeline:

AD 550 to 1300 Colorado's natural resources attracted the ancient Pueblo peoples. (GO SEE! Mesa Verde National Park contains more than 4,000 archaeological sites, including around 600 cliff dwellings from the Ancestral Puebloans.)

1300s-1500s (roughly) Ute, Cheyenne, Arapaho, Apache, and Shoshone people settled in Colorado in various ways- the Utes in camps along the front range. Some people of Comanche, Kiowa, and Navajo cultures wandered into Colorado as part of their hunting range. All of these people were semi-nomadic to nomadic buffalo hunters, and needed large territories throughout their year.



Ute Chief Severo and family, circa 1899



Hopkins, circa. 1899.

- Late 1500's Europeans begin exploring Colorado- the Spanish referred to the region as "Colorado" for its red-colored earth.
- 1848 The area was turned over to the United States with the Treaty of Guadalupe Hidalgo that ended the Mexican-American War (1846-48).



- 1858 In 1858, the discovery of gold in Colorado attracted new settlers. Pike's Peak became a landmark to the thousands of fortune hunters who traveled west with the slogan "Pike's Peak or Bust" on their wagons.
- Nov. 29, 1864 Sand Creek Massacre: More than 150 peaceful Cheyenne and Arapaho people believing themselves to be under the protection of the U.S. Government were slaughtered by close to 700 Colorado volunteer soldiers under the command of Colonel John Chivington. The atrocity devastated the tribes and served as a catalyst for years of subsequent warfare between Native American people and the U.S. Army.
- 1860s-80s Colorado's wild frontier was the scene of intense fighting between Native Americans and white settlers.
- 1876 Colorado became a U.S. State.
(lightly edited from <http://www.history.com/topics/colorado>)

★ RESEARCH-WHERE-YOU-LIVE EXERCISE ★

Learn about your neighborhood and find out who lived there before you.

What was the land like before your neighborhood was built there?

How has your neighborhood changed over time? Why has it changed?

Learn whose tribal lands you live on-

enter your address into the website <https://native-land.ca>

New Stuff Happening in the 1800s

(from <http://inventors.about.com/od/timelines/a/Nineteenth.htm>.
and <https://www.womenshistory.org/education-resources/biographies/amelia-bloomer>)

- 1850s Amelia Bloomer supports pantaloons for women-- known as "bloomers".
- 1861 Pierre Michaux invents a bicycle.
- 1867 Christopher Sholes invents the first practical and modern typewriter.
- 1877 Eadweard Muybridge invents the first moving pictures.
- 1881 Edward Leveaux patents the automatic player piano.
- 1893 American, W.L. Judson invents the zipper.

Colorado votes to give women the right to vote!

- 1895 Lumiere Brothers invent a portable motion-picture camera, film processing unit and projector called the Cinematographe. Lumiere Brothers, using their Cinematographe, are the first to present a projected motion picture to an audience of more than one person.



Lumiere Brothers' motion picture camera, called the Cinematographe

https://codymalave.weebly.com/uploads/2/0/5/5/20558192/6832840_orig.jpg?170



*A woman rides her bicycle wearing bloomers
(from Sue Macy's Wheels of Change)*

PEOPLE AND NEWSPAPER STORIES IN *YESTERADO*

Jack Langrishe and Marietta Ravel, the characters in the frame story of *YESTERADO*, were well-known performers who toured during the 1800's. Their paths crossed, but we don't know if they were ever onstage together.



Jack Langrishe



Marietta Ravel

Highlights about Jack Langrishe from Alice Cochran Cowan's master's thesis on Langrishe and Colorado Theatre:

- Jack Langrishe came to Denver in 1860 and spent 35 years presenting plays to Pike's Peak area mining camps and towns. He has been called the Father of Colorado Theater. In various newspapers, he was described with such phrases as: "'the Old Favorite' is in town," "'the great character of the drama," "celebrated and popular comedian," and "an artist by instinct, a gentleman by tradition."
- Jack dressed as miners did... he arrived here in a dust-caked suit and stovepipe hat, and later wore slouch felt hat, dark suit, and boots.

- There were 12 candles used to light the Apollo Theater's stage. (Denver's first theater, where Jack performed.)
- At the theater's entrance, there was a scale for gold dust, veggies, and eggs. One could pay for admission to the theater with these items. ...Audience members might toss gold dust if they liked the show.
- Jack had a house rule against profanity. "Langrishe forbade it." And he donated monthly to a relief fund for the poor. Also, signs dictated the "Use of Tobacco Prohibited, Don't Spit on the Floor."
- Jack refused to perform sensational plays....*unless* low box office receipts demanded it. He often performed melodramas and Shakespeare. Examples of lines from his plays: "Oh, where are thou, my brother?" "Then I am lost indeed!"

But back to Marietta!



"At four years of age **Marietta Ravel** made her first appearance before the public in Boston, Mass., in company with the Ravels, and gave a performance on the tight rope. She continued one of the principal features of the Ravel Family for several years, visiting France, England, and other countries."
-A History of the New York Stage, p. 218

"The Ravel Family was a four-generation clan of French circus/ variety performers. ...Trained in Italy and based out of Paris, the family toured all the major countries of Europe, as well as America starting in 1825, and throughout the next four decades..."

Their large production consisted of pantomime, ballet, tumbling, wirewalking and balancing. When the original troupe had faded from the scene, core troupe member Angelique's children Charles (a clown) and Marietta ...were stars of the late 19th century variety."

(from Trav S.D., author of *No Applause Just Throw Money*)

A review of Marietta's touring performances in 1866:

"During the past week M'lle Marietta Ravel has been delighting the theater-going public of this city with her wonderful and pleasing performances, and this evening will take a benefit. She will appear as captain Vanderdecken in the *Flying Dutchman*, and also in her wonderful performance on the tight-rope. We have seen a number of actresses of the school of M'lle Ravel, but do not recollect having seen such graceful and attractive acting as that for which she has gained such an excellent reputation."

(*Daily Milwaukee News*, Thursday, 22 February 1866)



WOODS MUSEUM
BROADWAY & 30th S.

Two Performances Daily, at 2 and 8 P. M.
ADMISSION - 25 CENTS

MONDAY EVENING, APRIL 27th, 1874.
BENEFIT of the Beautiful & Gifted Artists.
MISS GUSSIE DE FORREST
LADY OF LYONS

FEMALE BLUE BEARD!

TUESDAY EVENING, APRIL 28th, 1874.
BENEFIT of the Talented Young Comedian.
MR. THOS. W. KEENE
MAN OF MYSTERY

THE GYPSEY KING.

Wednesday and Thursday Evenings, April 29th and 30th.
UNCLE TOM'S CABIN

Friday Afternoon and Evening May 1st.
BENEFIT of the Wonderful & Wonderful.
WM. A. LILLIENDAHL

AFTERNOON AT 2 EVENING AT 8
ESCAPED FROM SING-SING **AURORA FLOYD**
MR. C. W. BARRY **ROBERT MACAIRE**

Saturday Afternoon and Evening May 2nd.
JOINT BENEFIT of the Favorite Artists, Messrs.
A. H. SHELDON & JAS BARNES
WHO OWNS THE COAT

WEALTH and CRIME
OR, ESCAPED THE GALLOW.

MATINEE PERFORMANCES at P. M.
MISS SOPHIE MILES,
EAST LYNNE

MARIETTA RAVEL
JARTINE, The Pride of the 14th

Marietta's given name was Josephine Winther, as she was the daughter of Angelique Ravel and Charles Winther. She chose to use the more famous stage name of Marietta Ravel.

(*Dance On The St. Louis Stage: 1850-1870*)

Jartine was advertised in the *Rocky Mountain News* on Feb. 16, 1871.

The 1874 broadside to the left advertises **Jartine,**

the Pride of the 14th

at the bottom and this performance was described as a "grand military drama in four acts."

NEWSPAPER STORY #1 IN YESTERADO

FIGHT WITH SHOVELS

This story happened in Longmont, Colorado, and it centers on two neighbors arguing about water. Because water is limited in this region, throughout history it has been difficult to decide how to best collect and distribute water.

WATER'S ROLE IN EARLY DENVER:

"Long before the city of Denver was established, the South Platte River and Cherry Creek were oases for people who traveled the dry Great Plains. These early travelers could do without many things, but not water.

That's why pioneers, and the American Indians before them, camped along the banks of Cherry Creek and the South Platte River. The first residents of the area drank water directly from the creek and river.



Surface wells and buckets of water sufficed for a while as a delivery system, but they soon proved inadequate. Irrigation ditches were the next step forward. Soon, water companies began offering service to settlers.

(<https://www.denverwater.org/about-us/history/timeline>)

CHANGING VIEWS ON NATURAL RESOURCES

"It had long been believed in the United States that the supply of new lands and natural resources was unlimited.

In 1890, however, the Director of the Census announced that a western frontier no longer existed. ...Unoccupied lands were largely either arid or mountainous...

A bitter debate followed- and continues today- between those who argued that America should exploit its resources to the fullest for as long as they last and those who favored conservation as a means to sustain supply over a longer time and preserve natural beauty.

By the end of the 1800's:

- Forests throughout the country were depleted, some estimates indicated that only about 20 percent of the original woodlands remained in 1900.
- Much of the nation's farmland, particularly in the South and East, had been exhausted by overuse.
- Extractive industries such as oil, gas, and minerals (mining) were proceeding at an unfettered pace.
- Water rights (who controlled water sources) were coming increasingly under the control of private parties, who often operated without concern for flood control or the preservation of natural features."

(above is lightly edited from <http://www.u-s-history.com/pages/h937.html>)

VISIT

Mesa Verde

National Park to see archaeological ruins of irrigation structures and reservoirs created by Ancestral Puebloans.



★DIY WATER-MOVING EXPERIENCE★

Hold an 8' x 8' sheet of heavy plastic between a group of people, waist-height. Pour a couple gallons of water onto the plastic. Decide where the team wants/needs the water to go, and work as a team to guide it to those different locations (e.g., farms-carefully water a potted plant; cleaning-pour just enough to clean a dirty dish; drinking water- pour small amounts off the edge into small glasses for everyone, perhaps even try pouring water into two small glasses at once from opposite sides of the plastic). When you have used all your water, cut a small hole in the middle of the plastic and try your experiments again. How can you avoid losing the water through the hole? Scale down the materials for a smaller group.

(Watch a Denver Water video about how snowmelt gets cleaned before we drink it: <https://www.denverwater.org/education/youth-education-program/classroom-lessons-resources>)

NEWSPAPER STORY #2 in *YESTERADO*

A GREAT CURSE IS INFLICTED UPON OUR COUNTRY

The Bicycle!

This story begins with famed activist Charlotte Smith speaking against women riding bicycles.



According to Smith,
"Bicycling by young women has helped to swell the ranks of reckless girls who finally drift into the standing army of outcast women of the United States. The bicycle is the devil's advance agent morally and physically in thousands of instances."

Some other folks thought women bicycling was a wonderful idea:

"Of course I do not believe that bicycling is immoral. A girl who rides a wheel is lifted out of herself and her surroundings. She is made to breathe purer air, see fresher and more beautiful scenes, and get an amount of exercise she would not otherwise get. All this is highly beneficial."

- Ellen B. Parkhurst, New York minister's wife

"I am delighted with my wheel. I am equally as fond of it as my horse."

- Annie Oakley, sharpshooter in Buffalo Bill's Wild West Show

Doctors disagreed on the matter. Some doctors (including A. Shadwell, MD "The Hidden Dangers of Cycling" *National Review*, Feb. 1897) believed bicycling could harm women's health and even impact their ability to have children.

The second part of this story imagines Dora Rinehart- who set a national record of 17,195 miles ridden on a bicycle in one year- going to see Dr. Shadwell for a check-up.

DORA RINEHART,
 "AMERICA'S
 GREATEST
 CYCLIENNE"

From Sue Macy's
Wheels of Change:

"Dora Rinehart loved her husband,
 but said,

'I don't like to go on a
 hard run when my husband
 is with me. For you know
 it does take so much
 starch out of a man to
 ride a century,
 especially if he be not
 in the best of shape.'



...
 Few people could keep up with Rinehart on the bicycle...her "'long rides
 through rain, darkness, mud, snow and slush,' her battles against
 sandstorms, sleet, and 'rain blizzards'" and her constant desire to go
 faster and farther than she had before.

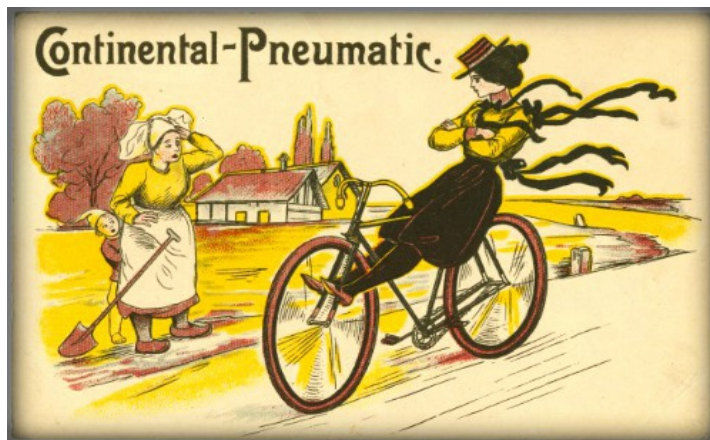
...
 She testified before the Colorado State Medical society about the
 benefits of the divided skirt for female cyclists.

"'It is almost impossible for a lady to ride any
 distance... with the ordinary skirt,' she told the mostly
 male audience. 'You get too much of the dress on the one
 side of the wheel, and you do not get enough of the
 dress on the other side.'

...
 Rinehart's success brought her a number of product endorsements,
 including Stearns bicycles, Samson tires, and the Rinehart skirt, a
 divided skirt designed in her honor by a seamstress in Denver.

The following list of 41 don'ts for female cyclists was published in 1895 in the newspaper *New York World* by an author of unknown gender.

- Don't be a fright.
- Don't faint on the road.
- Don't wear a man's cap.
- Don't wear tight garters.
- Don't forget your toolbag
- Don't attempt a "century."
- Don't coast. It is dangerous.
- Don't boast of your long rides.
- Don't criticize people's "legs."
- Don't wear loud hued leggings.
- Don't cultivate a "bicycle face."
- Don't refuse assistance up a hill.
- Don't wear clothes that don't fit.
- Don't neglect a "light's out" cry.
- Don't wear jewelry while on a tour.
- Don't race. Leave that to the scorchers.
- Don't wear laced boots. They are tiresome.
- Don't imagine everybody is looking at you.
- Don't go to church in your bicycle costume.
- Don't wear a garden party hat with bloomers.
- Don't contest the right of way with cable cars.
- Don't chew gum. Exercise your jaws in private.
- Don't wear white kid gloves. Silk is the thing.
- Don't ask, "What do you think of my bloomers?"
- Don't use bicycle slang. Leave that to the boys.
- Don't go out after dark without a male escort.
- Don't ride without a needle, thread and thimble.
- Don't try to have every article of your attire 'match.'
- Don't let your golden hair be hanging down your back.
- Don't allow dear little Fido to accompany you.
- Don't scratch a match on the seat of your bloomers.
- Don't discuss bloomers with every man you know.
- Don't appear in public until you have learned to ride well.
- Don't overdo things. Let cycling be a recreation, not a labor.
- Don't ignore the laws of the road because you are a woman.
- Don't try to ride in your brother's clothes 'to see how it feels.'
- Don't scream if you meet a cow. If she sees you first, she will run.
- Don't cultivate everything that is up to date because you ride a wheel.
- Don't emulate your brother's attitude if he rides parallel with the ground.
- Don't undertake a long ride if you are not confident of performing it easily.
- Don't appear to be up on 'records' and 'record smashing.' That is sporty.



(<http://www.brainpickings.org/index.php/2012/01/03/donts-for-women-on-bicycles-1895/>)

★1895-RULES-to-SCENES EXERCISE★

1. In partners or small groups, **create short scenes (or draw comic strips)** illustrating the 1895 cycling don'ts that interest you most. Film your scenes with a black n white filter if you want to get real 1890's about it.
2. After sharing your scenes, discuss:
 - why you think people came up with the featured rule
 - if you see anything of value in the rule
 - why people make rules for each other

NOW...chase your look at those 1895 cycling rules with a look at today's rules:

★21st-CENTURY-RULES-to-SCENES EXERCISE★

1. **Brainstorm 21st century trends** that are changing how people do things (e.g. Twitter, commuter scooters, TikTok sea shanty collaborations, social media in general).
2. As a group, **create a list of don'ts** related to one of these trending practices. (Extra points if you can reach 41.)
3. **Create short scenes or comic strips** for these modern-day don'ts. Film your scene and add bells and whistles, if you want to get all 21st century about it.
4. After sharing your scenes, **revisit your discussion of rule-making and why we do it.** When are rules helpful? When aren't they?

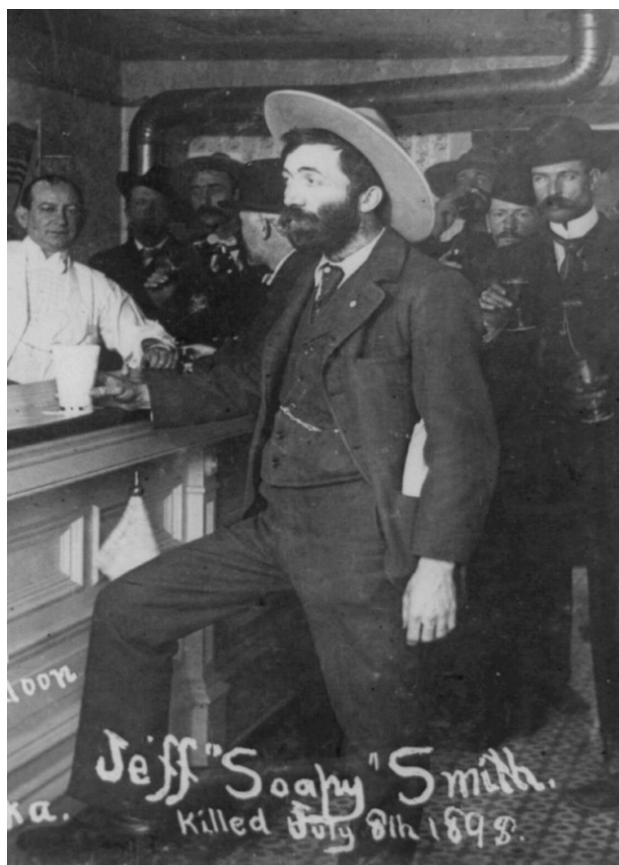
NEWSPAPER STORY #3 FROM *YESTERADO*

SOAPY IN THE SOUP

This story is about Jeff R. Smith a.k.a. Soapy Smith- a notorious scam artist of the old West. He cheated people out of money frequently- most famously with his soap scams that were "not quite illegal." Ultimately a campaign led by Col. John Arkins, the editor of the Rocky Mountain News- drove Soapy out of Denver.

Congressman and District Attorney Lafayette Pence described Soapy as:

"One of the greatest characters of the West...You never knew anyone to have such power."



Headlines like the ones on the right, filled with dramatic language, told Soapy's story for years.

THE NEWS

July 30, 1889.—TEN PAGES.

ar. There and mur- dertified the the perpe-	SOAPY, THE ASSASSIN	of is a char reported to while all classes of been ordere permitted to cation. Ho: Parker. H him and an and singe, out, and a lives on Ch and Twent will weigh light cloth once last in promoted lay insensi with his o pared to w who might
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Written by Soapy's great-grandson Jeff Smith,
Alias Soapy Smith: The Life and Death of a Scoundrel tells all about
 Soapy and his exploits:

"[Soapy] never missed an opportunity to separate the gullible from ready cash. Neither did he ever miss an opportunity to preach and practice the gospel of kindness and compassion."



Another description of Soapy
 from Denver Police Detective Sam Howe:

"Smith was **bright, intelligent,**
fearless, desperate and there was nothing
 he could not do in terms of shell games, dice, cards or
 sure-thing propositions. And, say, he could play havoc
 with a gun, too." (p. 72)

SOAPY'S OWN WORDS:

"I consider bunco steering more honorable than the
 life led by the average politician."

(NOTE- In Soapy's day, a bunco-steerer was a con man or a cheat.)

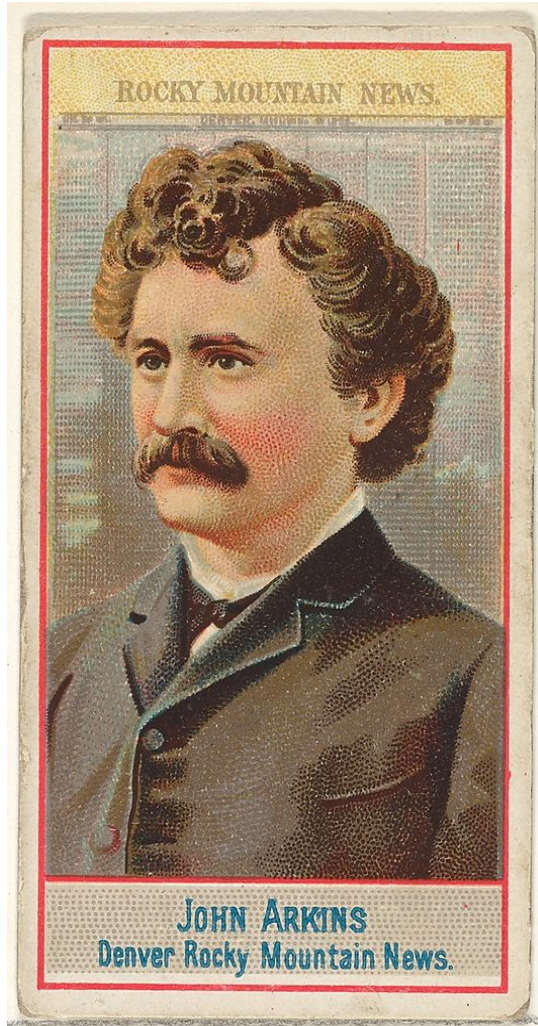
★WRITING WITH DRAMA EXERCISE★

Notice how the article on page 18 doesn't say the streetlights were "on." It says they "shone brilliantly." It doesn't just tell you what happened, it sets the scene with colorful details and declares hyper-dramatically "Never did ruffian commit a more utterly brutal deed."

Write a dramatically worded story about something that happened to you-maybe a time you were cheated, or a time that you thought you were cheated, or even a time that you had a dramatic face-off over the last potato chip. Give your story high stakes and a strong beginning, middle, and end.

COLONEL JOHN ARKINS,

Editor of the *Rocky Mountain News*



John Arkins wrote in his newspaper about how Soapy's assaulted him and scammed people. This reveal of Soapy's unkind, dangerous doings sent Soapy packing, because newspapers and the people who ran them were a BIG DEAL during the 1890's. In fact...

"Members of the journalism profession were so revered 120 years ago that they were actually featured on their very own trading cards.

Trading cards as in, "I'll give you two James Gordon Bennetts for your Joseph Pulitzer." Bennett and Pulitzer, lions of nineteenth century New York journalism, were among 50 newspapermen from across the country who were featured in a set of collectible "American Editors" cards issued in 1887 by the Allen & Ginter tobacco company of Richmond, VA.

...Popular sets included Native American chiefs, world monarchs, pirates, and athletes. Among swashbucklers and baseball

heroes, editors might seem, at first blush, an unlikely subject for a card set. But ...according to Robert Forbes, co-author of *American Tobacco Cards*...

"You've got to think like the time,...You've got to block TV, radio and national magazines out of your head. When you do that, what do you have left as your primary means of communication? Newspapers. So editors were the big power brokers. They influenced popular opinion. They controlled the news."

Forbes' co-author Terry Mitchell adds:

"Editors of that era were famous.

They were well known."

(<http://www.american-journalism.org/2012/09/13/when-editors-were-trading-card-heroes/>)

NEWSPAPER STORY #4 FROM *YESTERADO*

BROWN FAMILY STRIKES GOLD & MARGARET BROWN HITS DENVER!

(we created this headline, inspired by the actual headlines "Little Johnny Strike to Revive Leadville!")

This story focused on the newly-rich Margaret Brown finding her way among Denver high society. It was especially difficult for Margaret to form relationships with the women of Denver, like the prominent Mrs. Louise Crawford Hill, since she did not have the family or connections that wealthy people respected.

Mining (digging deep into the ground to extract valuable minerals) made a huge impact on Colorado history. People flooded the West in hopes of digging in the right spot and striking it rich. In truth, only a few people experienced such good luck.

MARGARET BROWN AND MINING

The Browns had a mine in Leadville, CO called the Little Johnny that struck gold. It was reported that "the Little Johnny is shipping 135 tons of gold ore per day" and that "it is practically a lake of ore...\$60 to the pound in gold" (Iverson 103). The Browns were suddenly rich.

MARGARET BROWN AND LUNCHEONS

Denver society did not accept Margaret for a while.

"Denver Times reported that 'Mrs. J.J. Brown is giving a series of luncheons in the country. No invitation received by any one of her friends is more eagerly anticipated than an invitation from this charming entertainer...' Margaret was always fashionable but didn't necessarily follow fashion rules. One story claims that after a party, a friend of Margaret's pointed out another woman and remarked that it 'wasn't proper to wear diamonds in the daytime.' Margaret retorted, "I didn't think so either, until I had some!" (Iverson 118).

★ JOURNAL WRITING EXERCISE ★

Write about a time you were left out.

Write about a time you left someone out.

Why do you think people leave each other out?

Margaret Brown, a.k.a. Molly Brown



- Born in Missouri to an Irish-Catholic family with 6 kids
- Went to work in a factory at age 13 and later fought for the rights of workers, women, and young people.
- Followed 2 siblings to Colorado, seeking opportunity with the silver mines there, moving to Leadville in 1886.
- Ran for a state Senate seat in 1901
- Survived the sinking of *The Titanic*

"Money can't make a man or woman . . . It isn't who you are, nor what you have, but what you are that counts."

—Margaret Brown, quoted in *The Denver Post*, April 1912

MARGARET BROWN AND THE TITANIC

In April 1912, after hearing that her grandson was ill, Brown took the first ship back to the United States— the Titanic. The Titanic struck an iceberg ...and sank in only a few hours. Brown was able to get on one of the ship's few lifeboats and was later rescued by the Carpathia. Aboard the Carpathia, she did whatever she could to help the other survivors. Her acts of heroism, which made news, earned her the nickname "the unsinkable Mrs. Brown." (from <http://www.biography.com/people/molly-brown-20638583>)

MARGARET BROWN AND SOCIAL JUSTICE

With her newfound fame, Brown spoke out for many causes, including children, women's suffrage (the right to vote) and workers' rights. (also from <http://www.biography.com/people/molly-brown-20638583>)

Louise Crawford Hill



(from Iverson's *Unraveling the Myth*)

- from North Carolina
- married to Crawford Hill, who was rich because of his dad's mining-related business (smelting)
- lived in a grand mansion on Sherman Street
- believed Denver society "although bound by its own 'natural prejudices against certain ethnic and economic types- was entirely too egalitarian'"
- said there were only 68 people in all of Denver whom she dared invite to her own parties and then narrowed the list even further by establishing the 'Sacred Thirty-six'
- "Her first step was to 'captivate all of Denver with her charm, wit, and beauty.' Then she announced the order of necessary requirements for social standing:

'First, you have to have money. Then you must have the knowledge to give people a good time.'"

Margaret Brown's heroism during the Titanic disaster was noted nationally. This fame helped her win Mrs. Hill's favor:

"What tireless ambition never brought about for Mrs. J. J. Brown, one night of peril-born heroism in an open sea and a few days of splendid self-sacrifice in the cause of penniless and heartbroken folk has accomplished. Mrs. Crawford Hill rules the social world of Denver with sceptered sway, and it is she who has let down the ice-bound metal bars and admitted Mrs. Brown within the inner sanctum." (Iverson 177)

★PHILANTHROPY EXERCISE★

It's happened. Like Margaret Brown and her husband J.J., you have been working hard out west for years and your mine has struck gold. You are suddenly filthy rich. All of your food, shelter, and warm winter clothes are paid for, and you still have tons more money on your hands. Margaret gave her money to all kinds of causes...

What do YOU do with the money?

1. Write the causes and/or interests that are important to you on the cards (one per card).
2. Spread the cards out and divide up your riches among those causes. (Riches can be defined in a tactile way- dividing up a bowl of beans- OR this can be a mathematical exercise- deciding where to put which millions.)

(To make decisions more challenging, the facilitator can pose financial asks along the way from hypothetical family members or organizations in need.)

★GATEKEEPER GAME★

Louise Crawford Hill was a social gatekeeper who decided who was important and acceptable. To examine this kind of system:

Set two chairs 3 feet apart...forming a "gate."

One person plays the gatekeeper and is given a secret rule by which people may pass through the gate. (For instance, "People with shoelaces may pass." or "People who cross their feet when they ask may pass.")

As different people ask to pass through the gate in different ways, the gatekeeper answers with yes or no. The group observes to figure out the secret rule to gaining admission.

Discuss what it feels like to:

- be the gatekeeper
- try to figure out the secret rule
- ask to pass and be accepted/rejected

Also, what "gates" exist in our world?

Mary Elitch Long

Co-founder of Elitch Gardens



- Loved children, flowers, and animals
- Married at 16, she and John Elitch bought an apple orchard and turned into Elitch Zoological Gardens (Denver's first zoo! P.T. Barnum gave Mary lions and bears. She added kangaroos, deer, and snakes.)
- Earned a reputation as a strong businesswoman-the only woman in the world running an amusement park.
- Elitch's entertained visitors from around the world with bands, vaudeville, symphony concerts- and it was the first place in the American West to show Edison's Warograph (animated pictures that were the precursor to movies).
- In 1897, she created a theatre where stage legends performed: Sarah Bernhardt, Douglas Fairbanks, etc.

Around 1899, Mary and her second husband added a roller-coaster!



(compiled from the Colorado Women's Hall of Fame website,
https://www.coloradovirtuallibrary.org/wp-content/uploads/2015/07/entrance_to_elitchs_gardens_denver.jpg)

Ivy Baldwin

Hot air balloon jumper and Tight-rope walker

From Pettem's *Only in Boulder: The County's Colorful Characters:*

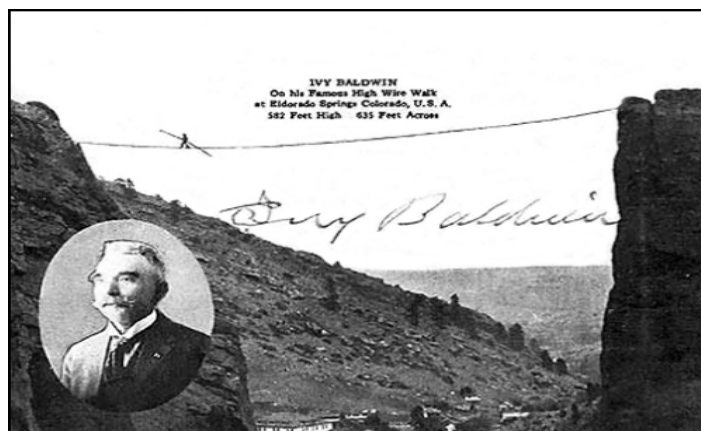


"Ivy Baldwin loved being up in the air. The small, wiry stunt man performed in the United States and in Asia, but in Boulder County he made his home in ...Eldorado Springs, where he awed thousands of spectators for more than forty years with his high wire act over South Boulder Creek. ...

From 1905 to 1948, he walked a 635-foot tightrope 582 feet above South Boulder Creek. There was no net between his wire cable and the rocks and water below. He performed his act eighty-six times. At least once he was temporarily blinded and had to be guided across by the voices of his assistants. On another occasion, wind gusts of a quick-moving storm caught him in the center of his act, and he hung by his knees for half an hour until the storm subsided. Most crossings, however took six and a

half minutes. Baldwin walked the wire for the last time on his eighty-second birthday.

In 1892, Baldwin took up hot air ballooning and thrilled crowds by jumping out with a parachute. He joined the circus and dived off a 150-foot tower in Japan. The emperor was so impressed that he presented Baldwin with a handmade silk kimono with a figure of his performance sewn into the garment."



1800's ATTITUDES TOWARD PERFORMANCE



Curtis Street Theater Row in Denver, circa 1927
 (<http://forum.skyscraperpage.com/showthread.php?t=187061>)

From Cochran's thesis:

"Some people at home think the theater a very wicked institution, here it seems different... it's the most moral place to spend an evening, a perfect oasis in the desert."

-Franklin A. Buck, a merchant from New England visiting the West

"The theater was the dominant cultural form in the early mining towns. The miners, living in unspeakably rough surroundings, sought the respectability and gentility offered by the productions of the pioneer thespians; they found that attending theaters which presented the tragedies, melodramas and comedies popular in Europe and on the American eastern seaboard reassured them they were not becoming barbarians.

...The 1861 audience was almost all of the 'sterner sex.' It is rude and boisterous, and gives vent to its feelings in a most demonstrative way."

1800's ATTITUDES toward WOMEN VOTING, WOMEN RIDING BIKES, PANTSDEMONIUM!

WOMEN'S FIGHT FOR THE RIGHT TO VOTE

'Society will never construct a government worthy of the respect of its citizens...until women form a part of its councils.' -Caroline Nichols Churchill

For decades, women organized into groups that marched, wrote, and spoke out in support of their right to vote in elections. This movement for women to vote was called Suffragism.

In 1893, Colorado citizens voted for women to have the right to vote. This was an important step forward for women who had long argued they deserved a voice in their government.

Regrettably, this new measure only gave white women the right to vote, excluding women of color.



WOMEN'S FIGHT FOR THE RIGHT TO RIDE BICYCLES

Bicycles were a brand-new invention in the 1890's, and **YES, they were TRENDING:**

- Songs were based on bicycling, e.g., "Daisy Bell....ped'ling away on the road of life" on a "bicycle built for two."
- *"..To men, the bicycle in the beginning was merely a new toy, another machine added to the long list of devices they knew in their work and play. To women, it was a steed upon which they rode into a new world." Woman and the Wheel, Munsey's Magazine May 1896*

Kittie Knox,

a Black woman from Boston, was an advocate for women bicycling.

People who were excluded by the upper social classes (the working class, people of color) fueled the rise of bicycles' popularity, because they were the first to make use of them- solving their commuting problems without a care for society's rules.



READ ALL ABOUT KITTIE AND THE STORY OF BICYCLING HERE:

<https://joebiel.medium.com/how-kittie-knox-changed-bicycling-forever-c874260c11ef>

"Let me tell you what I think of bicycling. I think it has done more to emancipate women than anything else in the world. I stand and rejoice every time I see a woman ride by on a wheel."

--Susan B. Anthony in *Champion of Her Sex* by Nellie Bly, *New York World*, 2/2/1896

WOMEN'S FIGHT FOR THE RIGHT TO WEAR PANTS

Many women wanted to ride bicycles, especially young women. On a bicycle, a woman could go places on her own.

Confining clothes like corsets and long, heavy skirts got in the way of bicycle-riding, and women spoke out about their desire to get rid of these unwieldy fashions. This was called the Rational Dress Movement.

From the cycling newspaper *The Cycling West*:

"'The subject of cycling costumes,' says Mrs. Mary Sargent Hopkins, 'has become so important that it cannot be sneered at nor lightly put aside; and as cycling is taking the place that it deserves as a factor in physical development and health, so must the dress which is worn upon the wheel have proper and timely consideration.'"

And is not Mrs. Hopkins' word entitled to as much consideration as the prudish notions of a large majority of men and women who have never mounted a wheel and whose only hostility to rational dress is born of a stunted imagination or through ignorance of the virtues of cycling."

Cyclienne Column *Cycling West* Apr. 1897

"The bicycle girl who has been in doubt as to the propriety and modesty of the bloomer garb need have no further quiverings of conscience so far as this matter is concerned, for the Fellowship for Ethical Research has set its stamp of approval on the much-discussed garment which some cycling women wear and others wish to don, but lack the courage. Dr. Isaac Hull Platt in a recent lecture on the 'Moral Influence of the Bicycle,' said the bicycle and the bloomer were all right, so that settles it. So glad.

...

Another lecturer, who was a man, too, says:

"That a reasonable human being should ever adopt a long skirt as an article of daily apparel is incredible. It must have been forced upon woman in some prehistoric age by her lord and master to mark her servitude and to act as a shackle to hamper her movements and prevent her from getting away, as a ball and chain are attached to the ankle of a prisoner. Imagine a man going about his daily avocation in a long skirt.'"

"The wearers of the bloomers are usually young women who have minds of their own and tongues that know how to talk."

-Editorial from the *Chicago Sunday Times-Herald*



Amelia Bloomer was the editor of the first newspaper for women *The Lily*.

She "became interested in dress reform, advocating that women wear the outfit that came to be known as the 'Bloomer costume.'-- a knee-length dress with pants worn by Elizabeth Smith Miller of Geneva, New York.

Although Bloomer refused to take credit for inventing the pants-and-tunic outfit, her name became associated with it because she wrote articles about the unusual dress, printed illustrations in *The Lily*, and wore the costume herself.

"As soon as it became known that I was wearing the new dress, letters came pouring in upon me by the hundreds from women all over the country making inquiries about the dress and asking for patterns showing how ready and anxious women were to throw off the burden of long, heavy skirts."

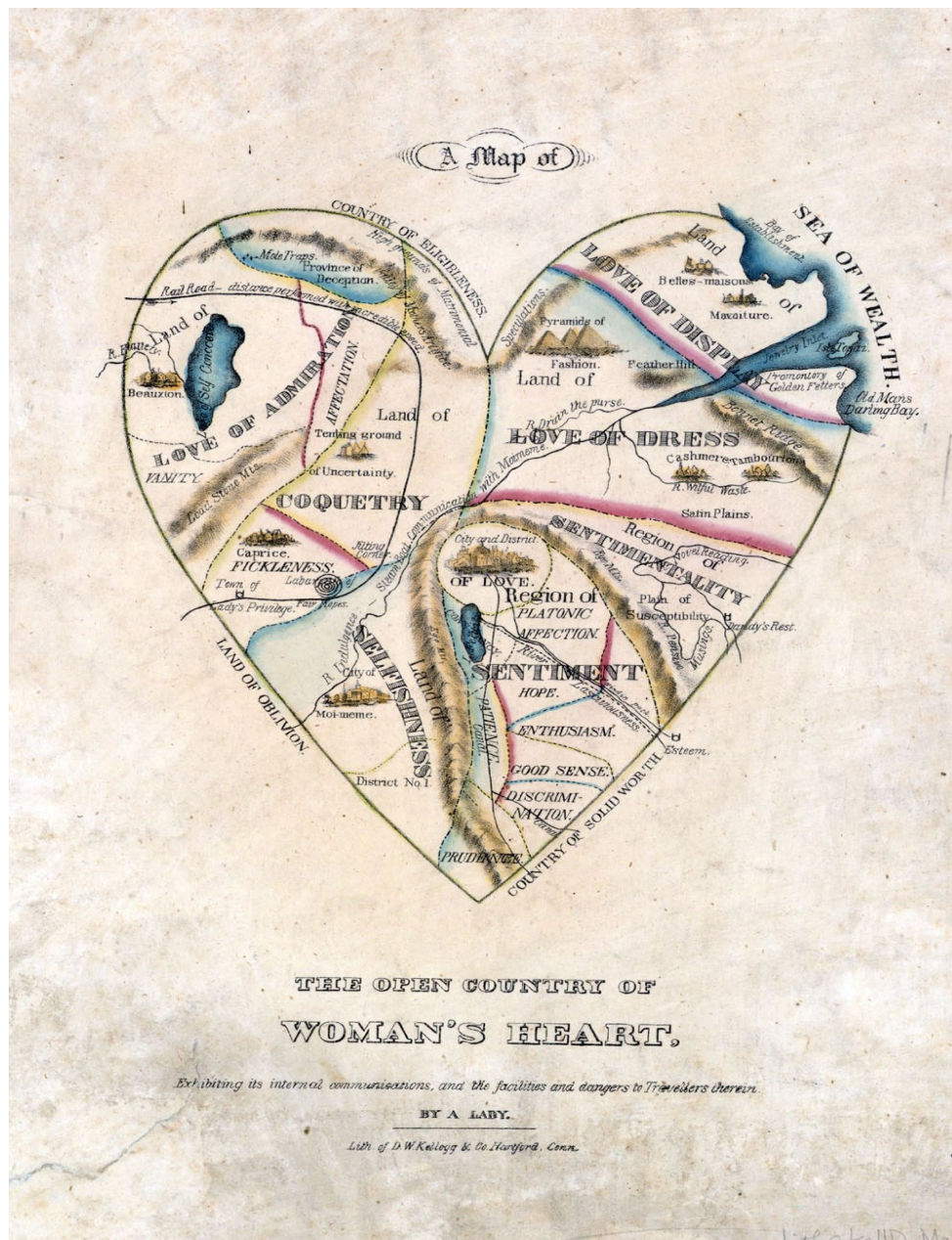
--Amelia Bloomer

(<https://www.nps.gov/wori/learn/historyculture/amelia-bloomer.htm>)

★QUESTIONING-FASHION EXERCISE★

Make a list of fashions that aren't comfortable nor helpful to movement/breathing. Have a fashion show of these inconvenient fashions, if possible. Find out how one of these fashions originated and share what you learn. Discuss the costs/benefits of fashion.

★ HEART MAP EXERCISE ★



This heart map was created around 1833-1842 by D.W. Kellogg, meant to illustrate women's cares.

Which parts make sense to you? Which parts don't?

Make a heart map for a character from *Yesterado*.

THEN make a heart map for yourself.

(from <https://www.brainpickings.org/2011/09/30/map-of-womans-heart/>)

Post-Watching Discussion Questions:

What surprised you about the 1890's?

What groups of Indigenous People lived in your neighborhood during the 1800s? How many people from that group still live in Colorado today?

What clothing do people disagree about these days?

What character/s from the motion picture would you like to meet? Why?

What character/s from the motion picture would you like to be like?

What problems were people dealing with back then?

Do we still deal with any of those problems today?

What did neighbors fight about during the 1890's?

What about now?

Have you ever been cheated by a con-man (or con-woman)? What scams do people run now?

Do people argue about water today?

Margaret Brown was excluded from Denver society for a while. Who gets excluded now? Why?

ACADEMIC STANDARDS SUPPORTED BY THIS GUIDE

THEATER ARTS STANDARDS (K-12)

Standard 1. CREATE

Prepared Graduates:

Create drama and theatre by interpreting and appreciating theatrical works, culture, and experience through scenes and scenarios, improvisation, creating environments, purposeful movement, and research

Standard 2. PERFORM

Prepared Graduates:

Express drama and theatre arts skills in a variety of performances, including plays, monologues, improvisation, purposeful movement, scenes, design, technical craftsmanship, media, ensemble works, and public speaking

Standard 3. CRITICALLY RESPOND

Prepared Graduates:

Demonstrate an understanding and appreciation of theatre history, dramatic structure, dramatic literature, elements of style, genre, artistic theory, script analysis, and roles of theatre practitioners through research and application

Make informed, critical evaluations of theatrical performance from an audience member and a participant point of view, and develop a framework for making informed theatrical choices

Discern and demonstrate appropriate theatre etiquette and content for the audience, self, venue, technician, and performer

SOCIAL STUDIES STANDARDS: HISTORY

Prepared Graduates will:

Develop an understanding of how people view, construct, and interpret history

Analyze key historical periods and patterns of change over time within and across nations and cultures

READING, WRITING, AND COMMUNICATING STANDARDS

Standard 1. ORAL EXPRESSION AND LISTENING

Prepared Graduates:

Deliver organized and effective oral presentations for diverse audiences and varied purposes

Collaborate effectively as group members or leaders who listen actively and respectfully pose thoughtful questions, acknowledge the ideas of others, and contribute ideas to further the group's attainment of an objective

Use language appropriate for purpose and audience

Demonstrate skill in inferential and evaluative listening

Standard 2: READING FOR ALL PURPOSES

Prepared Graduates:

Evaluate how an author uses words to create mental imagery, suggest mood, and set tone

Engage in a wide range of nonfiction and real-life reading experiences to solve problems, judge the quality of ideas, or complete daily tasks

Seek feedback, self-assess, and reflect on personal learning while engaging with increasingly more difficult texts

Read a wide range of literature (American and world literature) to understand important universal themes and the human experience

Standard 3: WRITING AND COMPOSITION

Prepared Graduates:

Effectively use content-specific language, style, tone, and text structure to compose or adapt writing for different audiences and purposes

Apply standard English conventions to effectively communicate with written language

Write with a clear focus, coherent organization, sufficient elaboration, and detail

Implement the writing process successfully to plan, revise, and edit written work

Resources

- note additional internal citations throughout this study guide.

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