

Days of Wonder

Sights and Sounds of America's Past, 1913-1933

A Whole-House Exhibit at the Trail End State Historic Site, April 1999 - December 2001

The period 1913 to 1933 was a time of great change in America. The early years were an extension of the staid Victorian era when culture and refinement were eagerly sought and jealously guarded. Tradition and respect were paramount and excess was something to be avoided ... as were excitement, risk, and drama. Sons dutifully followed their fathers into business while daughters were taught that womanly fulfillment could only come through marriage and motherhood.



“Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that’s no matter - tomorrow we will run faster.”

F. Scott Fitzgerald in *The Great Gatsby*, 1925

Things changed dramatically after 1918. Disillusioned by the dark, violent destruction of World War One, America's young people made a choice to forget the past, embrace the present and ignore the future. America lost her inhibitions in the 1920s and entered a period of raucous living. It was a time of Flappers, Jazz Babies and Flaming Youth; of ragtime, silent movies and vaudeville; of Scott & Zelda, Laurel & Hardy, Gin & Tonics. These were America's heady Days of Wonder when almost anything could happen – and very often did!

By the end of the 1920s, America was running on sheer momentum. When that energy gave out, the country entered an



era known as the Great Depression. Although many blame the Depression on the New York Stock Market Crash of 1929, that event was merely one symptom of a worldwide economic instability that had been developing for years. Combined with the Great Plains drought (the “Dust Bowl”) and a host of other events, the economic downturn eventually impacted every segment of American society.

The Great Depression that gripped the nation in the 1930s marked the end of America’s modern age of innocence. It would be many years before the country would again know a time of such youthful exuberance as that experienced between 1913 and 1933. Although no one suspected it at the time, the 1933 appointment of Adolph Hitler as Chancellor of Germany marked the beginning of one of the darkest periods in modern world history.

THE JAZZ AGE

The lifestyles of young men and women in the 1920s were as shocking to their Victorian-era parents as the 1960s “hippie” generation was to Americans who came of age during World War Two and as “Generation Next” is to parents who grew up in the 1970s. Each succeeding generation seems to be no exception. In reaction to uncontrollable forces around them – war, science, society – young people everywhere sought answers in places once considered unthinkable, both morally and physically. Ellen Welles Page, a young woman writing in *Outlook Magazine* in 1922, tried to explain why this was:

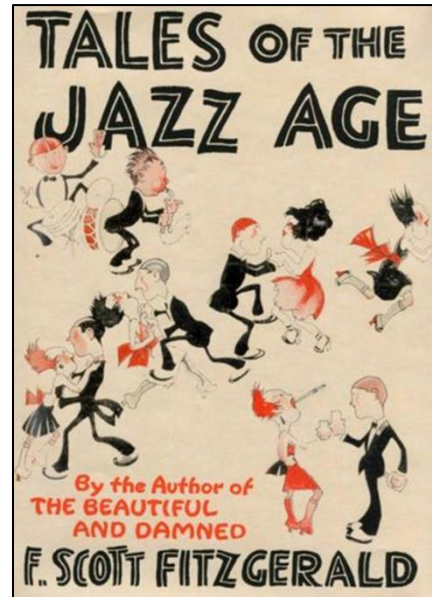
Most of us, under the present system of modern education, are further advanced and more thoroughly developed mentally, physically, and vocationally than were our parents at our age. ... We have learned to take for granted conveniences, and many luxuries, which not so many years ago were as yet undreamed of. [But] the war tore away our spiritual foundations and challenged our faith. We are struggling to regain our equilibrium. ... The emotions are frequently in a state of upheaval, struggling with one another for supremacy.

In their attempt to come to terms with their place in this new world, young people began acting out – trying to test their new boundaries with more and more outrageous forms of behavior. Wilder music, faster cars and shorter skirts were just a few symptoms of this strange postwar era called The Jazz Age. In the words of an unidentified coed, quoted in *Sunset* in 1926,

To me the Jazz Age signifies an age of freedom in thought and action. The average young person of today is not bound by the strict conventions which governed the actions of previous generations.

Flappers & Jazz Babies

In *Flaming Youth*, Walter Fabian's best-selling novel about American young people, readers were introduced to a whole new breed of women: saucy, outspoken bombshells with short skirts, shorter hair and plenty of "It." "It" was nothing more than sex appeal – something women were not supposed to exhibit. In the 1920s, any girl who possessed "It" was called a Flapper. Flappers and Jazz Babies generally disdained convention and did as they pleased. Though many cartoonists portrayed the Flapper as ditzy, empty-headed and shallow, most were educated young women who were dealing with the disillusionment of postwar America and trying to forge their own paths in a new society. As such, cutting or "bobbing" the hair was considered a symbol of freedom as were short skirts and the absence of corsets.



Gradually, the Flapper look entered mainstream America. Single and married women in the cities and the country came to enjoy the comfort and ease of the new styles. The Flapper's signature hairstyle was given even more legitimacy in the late 1920s when First Lady Grace Coolidge cut off her long hair and adopted a short style. Mrs. Coolidge could hardly be called a Flapper, but her willingness to adopt the new styles gave other women the courage to move forward.

Flappers who liked dancing and syncopated music were known as Jazz Babies. In the 1910s, musical theater provided Americans with many of their most popular songs. Written by the denizens of Tin Pan Alley – a district in New York City associated with musicians, composers, and publishers of popular music – such music usually premiered on the stage. Later, traveling theater and vaudeville troupes spread the songs throughout the land. Sheridan's Orpheum, Gem and Lotus theaters had weekly programs where comedic skits and tumbling acts were interspersed with "the Newest Musical Selections."

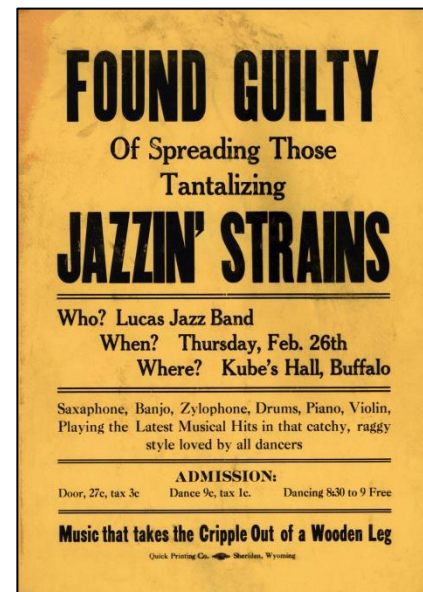
Music

The musical forms that most impacted the 1910s and '20s – ragtime, blues and jazz – rose from the African-American community and are recognized as distinctly original American art forms. Originally played in saloons and bawdy houses, ragtime was a worldwide craze for years. Blues music, much of it from the southern United States, was slower and more introspective. Both were immensely popular, but the music that accompanied the age of the Flapper and the *Flaming Youth* was jazz, Jazz, JAZZ!

Jazz was very different from any music that these young people's parents had ever listened to: loud and syncopated, featuring the sultry sounds of the saxophone. Unlike other popular music of the day, jazz was considered an evil influence on America's young people. With its offbeat rhythms and strange melodies, jazz was blamed for everything from drunkenness and deafness to an increase in unwed mothers. Anne Shaw Faulkner, National Music Chairman of the General Federation of Women's Clubs, wrote an article entitled "Does Jazz Put the Sin In Syncopation?" Published in *Ladies' Home Journal* in 1921, the article soundly condemned jazz music as "an unmitigated cacophony, a combination of disagreeable sounds in complicated discords, a willful ugliness and a deliberate vulgarity." She continued:

America is facing a most serious situation regarding its popular music. Welfare workers tell us that never in the history of our land have there been such immoral conditions among our young people, and in the surveys made by many organizations regarding these conditions, the blame is laid on jazz music ... Never before have such outrageous dances been permitted in private as well as public ballrooms, and never has there been used for the accompaniment of the dance such a strange combination of tone and rhythm as that produced by the dance orchestras of today.

Despite such opinions (or maybe because of them), jazz was immensely popular. Dance bands around the country listened to the latest jazz recordings and bought the sheet music in order to learn the newest tunes for their small town audiences. In the Sheridan area, the Lucas Jazz Band, the Melody Sextette and the Harmony Girls played jazz – along with waltzes, fox trots and two-steps – nearly every night of the week at dance halls in Sheridan, Story and Buffalo. Central Hall, Marriburg Pavilion, the Blue Coat Dancing Palace, the Sheridan Inn, the Acme Amusement Hall, the Lodore Resort and the Peters Pavilion were just a few of the more popular dance halls. Strict rules of conduct were enforced at these halls, with tight embraces and kissing on the floor strictly prohibited.



If a band wasn't available, party planners didn't have to wring their hands in despair. Thanks to Thomas Alva Edison and the folks at the Victor Company, there was a relatively inexpensive source of music available to everyone: the phonograph. The first jazz album was recorded in 1917 by the Original Dixieland Jazz Band. Soon after, all the top jazz and ragtime musicians recorded their music on 78 rpm records. These sold for mere pennies, making them available to all listeners, rich and poor, all across the country.

Dancing

The wild rhythms of the Jazz Age brought dozens of new steps to the dance floors of America, including the Charleston, Black Bottom, Cubanola Glide and Tango Argentino, plus a host of shimmies, toddles and trots. For a while, animal dances were all the rage. While the Fox Trot was the most popular – and the only survivor – it was at one time joined by the Kangaroo Hop, Turkey Trot, Grizzly Bear, Bunny Hug and Horse Trot.

Despite the popularity of the new dances, many people still favored the old standbys: the waltz, polka, two-step, schottische and reel. To accommodate dancers of all ages and tastes, both recording artists and performing groups included a wide variety of music in their repertoires. In many of the nation's smaller communities, where children could be seen dancing with octogenarians, such diversity on the part of the live performer was essential in order to ensure future bookings.

FASHIONABLE FOLK

Prior to the twentieth century, in Victorian days, a person's economic status in the community could almost always be determined by the type of clothing he or she wore. Ladies of leisure wore long flowing dresses of exquisite design, color and manufacture; working class women wore dark homespun clothing made by hand. Gentlemen wore dark three-piece suits with high collars, cravats, spats and fine hats; working men wore trousers and jackets, collarless cotton shirts, work boots and caps. During the 1920s and '30s, however, these class lines were blurred as fashion adopted less structured styles and attitudes.

Etiquette was very important in the 1910s and '20s, especially to the "upwardly mobile" merchant class. One had to know the proper way to call on friends and what to wear while doing so. The type of dress a woman wore to go calling depended on if it was a formal reception or an informal get-together. Some things didn't change, however: whether it was winter, spring, summer or fall, every well-dressed, proper lady wore a hat and gloves when calling, regardless of economic status.

As America's class system became less important, social acceptance was based more on behavior and style than purely on income. As one dressmaker stated in 1917, "It's not so much WHAT we wear that counts, as HOW we wear it!" Fortunately for those not trained to etiquette from infancy, there were many magazines and books available to provide guidance on both dress and behavior.

Women's Wear

Between 1913 and 1933, women's silhouettes shifted from narrow to full and back again, hats grew steadily smaller, and waistlines rose and fell along with hemlines and heels. Arbiters of fashion were a bit confused by all the changes. Fashion writer Cora Moore noted in 1920:

One feels toward the present fashion situation much as one does toward a precocious child or a fractious horse – first indulgent, then tolerant and finally exasperated. We are at the stage of exasperation now. The erstwhile authorities seem to have dropped the reins and lost control. At any rate, there are not adjectives to describe the incorrigible waywardness of La Mode, nor is it possible to so much as conjecture with any assurance the exact direction in which she is tending.

While some style changes can be attributed to the changing nature of society, others were pushed on the public by the fashion industry. After the austerity of the First World War, the 1920s saw a resurgence of the great European fashion designers. Established houses such as Worth, Paquin and Lanvin were joined by a new crop of youngsters including Chanel, Patou and Vionnet.

These couture houses influenced fashions further down the economic line. While some women were lucky enough to be able to afford designer gowns, most were far beyond the means of the housewife, maid or professional woman. For years, these ladies had to either make their own clothes, hire a seamstress to do it for them, or buy ready-to-wear fashions of dubious style and quality from mail-order catalogs. By the mid-20s, with the help of new factories that could turn out clothing in great quantity, retail outlets were opening, selling ready-made, affordable versions of the latest Paris styles. Sheridan had several clothing stores in 1924, most of which placed dual emphasis on both the stylishness and affordability of their wares:

- THE CHICAGO STORE “Reasonably Priced in Popular Styles”
- BLOOM SHOE & CLOTHING “Fine Clothes and Right Prices”
- THE NEW YORK STORE “High-Grade Merchandise, Lowest Possible Price”
- THE TOGGERY SHOP “Everything Priced So Reasonably”
- REED'S SHOP “Elegance Without Extravagance”
- HUB CLOTHING “Seasonable Wear at Reasonable Costs”

Significant changes in women's fashion included the shortening of skirts during and after World War One and the introduction of the bra in the 1920s (replacing the corset for many young women). For a time, it was even fashionable for women to wear men's clothing: suits, trousers and ties. Combined with the new shorter hairstyles, this gave women a very “boyish” look, one that was considered quite sophisticated in some circles.

Hair & Makeup

Prior to the 1920s, the use of make-up was not something “nice girls” did to any great extent. It was reserved for actresses, prostitutes and other unsavory types. Even so, some women’s magazines in the 1910s advertised face powder and rouge along with wigs and wrinkle creams. With the Flapper came wider acceptance of make-up, hair color and nail polish. Some modern young women took things to extremes: jet black “helmet” hair, heavily made-up eyes, beauty marks and deep red “cupid’s bow” lips were not uncommon. As noted in 1925, the intent was “not to imitate nature, but for an altogether artificial effect: pallor mortis, poisonously scarlet lips, richly ringed eyes – the latter looking not so much debauched (which is the intention) as diabetic.”



By the 1930s, platinum blonde hair was in vogue, as were plucked eyebrows and Marcel waves. Actresses Marion Davies and Jean Harlow personified the look of the early 1930s. Oddly, skirt lengths went down again after the Stock Market Crash of 1929, helping to give rise to the “skirt length” theory of economics (when stock prices go up, skirt lengths go up and vice versa).

Eula Kendrick’s Sense of Style

Throughout her life, Trail End’s Eula Kendrick was a great follower of fashion. From the corsets and bustles of the 1890s to the dropped waists and shorter skirts of the 1920s, if styles changed, she changed with them. Writing in *The Delineator* in 1931, author Francis Parkinson Keyes described Eula as:

A slender, sprightly, little lady, whose trim erect figure sets off to perfection frocks which are always the last word in smartness and elegance, and for which every accessory and adornment is always perfect; her soft, prematurely gray hair is always exquisitely dressed; and the perky, close-fitting hats which she affects frame a face that is always fresh, always animated.

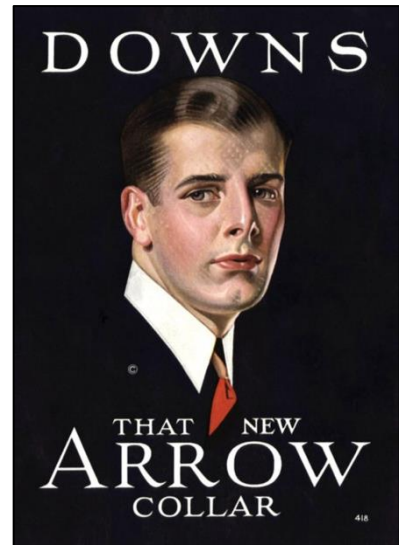
Unfortunately for her, many people seemed to resent both Eula and her sense of style. When John Kendrick was elected Governor in 1914, Eula was falsely accused by newspaper reporters of going to New York and spending \$10,000 for her inaugural gown. Although that particular story was untrue, there is little doubt that Eula loved to shop. She and Rosa-Maye frequently traveled to Chicago or New York to shop at Lord & Taylor, Saks Fifth Avenue and other pricey shops.

Menswear

As for menswear, the 1920s brought a new informality and classlessness. No longer could a man be pegged economically based solely on his clothes. At the same time as it became acceptable for anyone to wear a tuxedo to a formal affair, baggy pants (called “Oxford Bags”), pullover sweaters, suede shoes and soft caps became popular for both “upper crust” and “working class” men.

For the most part, men’s fashions haven’t changed greatly since the introduction of long pants in the early 1800s. Some differences have appeared now and then, mostly in regard to lapels, collars, buttons, cuffs and vests. Two changes occurred in the 1930s, however, that should be noted and appreciated by all men: zippers replaced button flies on trousers, and men’s bathing suits lost their tops. It would be a decade or two before these two alterations would impact the world of feminine fashion.

The Arrow Man, introduced in the 1910s as an advertising device by the Cluett, Peabody Company of Troy, New York, defined the male look of the period. The Arrow Man was square-jawed and clean-shaven, with slicked-back hair, a healthy complexion and impeccable taste. Arrow Men always looked fabulous, whether they were wearing tuxedos (with Arrow Collars, of course), golf clothes or raccoon coats.



POPULAR VICIES

If the last third of the twentieth century was known as an era of “sex, drugs and rock ‘n’ roll,” the first third was known for “sex, drugs and jazz.” Wild youth, wild women, wild parties – all seemed to come together in the 1920s. Just as in later decades, alcohol, drugs and tobacco were used and abused on a widespread basis during these years.

Adults were worried - panicked, actually - by thoughts of how the younger generation would be the Ruination of Society. This was nothing new; as *Flapper Jane* author Bruce Bliven noted in 1925,

I read this book whaddaya-call-it by Rose Macaulay, and she showed where they’d been excited about wild youth for three generations anyhow – since 1870. I have a hunch maybe they’ve always been excited.

Sexual Revolutionaries

After the twin horrors of World War One and the 1918 influenza pandemic – events which combined to kill nearly fifty million people worldwide – American men and women went into the 1920s fearing their own mortality. This primal fear of death, which was no longer something abstract and far away but real and unpredictable, prompted attitudes of impatience (“Do it now, the End is coming!”) and carelessness (“It doesn’t matter what we do; the End is inevitable!”). This was true of women as well as men. As Zelda Fitzgerald stated in 1922, a young woman had “the right to experiment with herself as a transient, poignant figure who will be dead tomorrow.”



The new Freudian psychology, sensual Hollywood movies showing plenty of female skin, boldly explicit plays and novels, and lurid magazines helped demystify sex, a trend fueled by the 1920s’ widespread consumerism (which encouraged self-gratification). A veritable “contraceptive revolution” in the early twentieth century likewise bolstered the country’s openness about sexual matters. In short, the “new woman” of the 1920s had increasing freedom to determine the course of her own life. Bruce Blevin noted in *Flapper Jane*:

Women have highly resolved that they are just as good as men, and intend to be treated so. They don't mean to have any more unwanted children. They don't intend to be debarred from any profession or occupation which they choose to enter. They clearly mean (even though not all of them yet realize it) that in the great game of sexual selection they shall no longer be forced to play the role, simulated or real, of helpless quarry.

During the 1920s, women pursued men (and men pursued women, of course) with alacrity. Some even threw “petting parties” where sex was the main attraction. In short, they acted as if they might die at any moment, or worse still, get old. Add alcohol to the mix and things really got dicey!

Alcohol

In 1919, a law went into effect that turned otherwise law-abiding citizens into criminals. At the same time, men and women who were already living on the edge of society became part of a powerful new criminal underground. Known as Prohibition, the Eighteenth Amendment prohibited the manufacture or sale of alcoholic beverages. While many felt that Demon Rum was the cause of society's ills, the cure turned out to be almost worse than the sickness. When Americans couldn't get their beer, wine and gin legally, they began producing it on their own. Some distilled bathtub gin while others operated secret distilleries (called stills) on the outskirts of town. Private clubs sprang up everywhere. In Sheridan, upwards of twenty speakeasies and beer flats could be found operating at any one time and the police were kept very busy putting these small operations out of business.

Try as they might, the authorities couldn't control the growth of the illegal liquor trade. Realizing the amount of money that could be made, mobsters and hoodlums began smuggling liquor in from Canada. They divided the country up into territories, each controlled by a "family" that became rich on the proceeds. Al Capone and Lucky Luciano were just two of the many gangsters that began their careers as bootleggers or rumrunners.

Drugs

After Prohibition was repealed in 1933, organized crime did not disappear. Instead, it reorganized itself and moved more heavily into the lucrative drug trade. The main drugs handled by organized crime during the teens, twenties and thirties were cocaine and opiates. Marijuana was not criminalized until 1937, and most of the other drugs used recreationally today were either legal (i.e., amphetamines) or not invented yet. Until 1914, cocaine use was legal in the United States. It was used in popular tonics as a stimulant and until 1903 was one of the main ingredients of Coca-Cola.

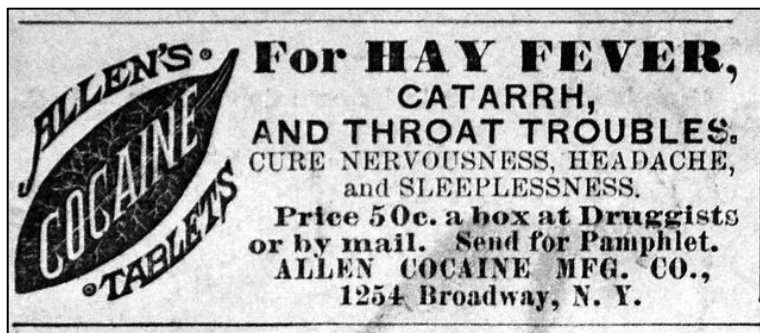
Throughout the late 1800s and early 1900s, major pharmaceutical companies such as Merck and Parke-Davis manufactured hundreds of thousands of pounds of refined cocaine per year. Even after the drug was banned due to an increase in drug-related fatalities, it remained immensely popular; in 1931, the U.S. was second only to Japan in cocaine production, and most of the cocaine distribution was handled by a network of well-organized underworld dealers.

These same dealers also handled the opium trade. Because it could not be produced in quantity in the United States, opium – and its derivative heroin – were favorites of smugglers. In the 1920s, organized crime groups in the United States were supplied with plenty of opium by powerful Chinese syndicates in Shanghai, and all of it had to be smuggled past customs inspectors, postal inspectors and other law enforcement agents. Because of the risks they ran,

drug dealers and smugglers felt free to charge a great deal for their product. Once they were hooked, users would spend everything they had to feed their habits. Fortunes were lost, careers destroyed and families torn apart in the process. Drug users also ran the risk of serious legal and health complications. Even so, many were willing to risk everything in order to experience the sensations offered them by concoctions that would either relax them, stimulate them, or make them forget.

Over-the-Counter & Homemade Remedies

Many of those abusing drugs in the first third of the 20th Century were women who didn't always realize what they were doing. Unlabeled over-the-counter tonics and pills were full of relaxing opiates, stimulating cocaine, refreshing alcohol and other drugs of



questionable purpose. Before the days of the Food and Drug Administration, over-the-counter drugs were unregulated. They could contain whatever ingredients the manufacturer wanted – whether they worked or not. While most of the ingredients were fairly harmless, others were highly addictive and/or dangerous: Warner's Safe Tonic Bitters was 35.7 percent alcohol; Dover's Powder contained ipecac and opium; Jayne's Carminative contained both alcohol (23 percent) and opium. Others were known to contain heroin and cocaine.

Perhaps the best known and best marketed of these elixirs was Lydia Pinkham's Vegetable Compound. Introduced in the late 1870s by Lydia Estes Pinkham of Lynn, Massachusetts, the tonic was advertised as a cure for "all those painful Complaints and Weaknesses so common to our best female population." It contained Vitamin B-1, Gentian, Black Cohosh, True and False Unicorn, Life Root Plant, Dandelion, Chamomile, Pleurisy Root and Licorice. It also contained a fair amount of alcohol. Although she'd been active in the temperance movement, Lydia's compound contained between fifteen and twenty percent alcohol. According to the package, the alcohol was used solely as a solvent and preservative. It comes as no surprise, however, to note that during Prohibition, sales of Lydia Pinkham's tonic skyrocketed.

For those interested in making their own medicines, Sears Roebuck and other mail-order catalogs sold medical cases full of cures. One could buy "anything in the line of homeopathic supplies," including such poisonous ingredients as belladonna, arsenic, antimony, mercury and nitric acid. It is no coincidence that in one early Sears catalog, home remedies and fly killers were sold on the same page! Many of these remedies were outlandish, others dangerous and

still others quite effective. It was up to the consumer to figure out the difference. Take, for example, these three cough remedies:

- Indian turnip and whiskey
- Camphorated tincture of opium mixed with sulphuric ether and tree resin
- Lemon juice and strained honey combined with Jamaica rum

Later, when effective over-the-counter cures became readily available, many of them contained the same natural ingredients found in the better home remedies: menthol, lemon and honey are still used in cough medicines today.

Smoking

Some of those coughs may have been caused by smoking. For hundreds of years, tobacco use has been viewed as both a horrible vice and an acceptable icebreaker. On the one hand, tobacco has been condemned for its adverse impact on the human body. On the other, the use of tobacco has brought together strangers, leveling cultural, social and economic barriers in the process. While today's society may not approve of tobacco, its use was widespread and popular during the first third of the twentieth century.

Following the lead of many tobacco users, Manville Kendrick started smoking cigarettes when he was away at school. It was a habit he kept most of his life and like the cowboys on the Kendrick ranches, he smoked both packaged cigarettes and hand-rolled ones. While his father did not condemn smoking, he did feel that too much of it was a sign of stress. As he told Manville in 1918:

Robert Kirkpatrick called at the house the other evening, just before starting across [to France]. ... During a brief visit of thirty or forty minutes I noticed he smoked one cigar and a hand-full of cigarettes. This is just another way of "burning the candle at both ends" physically, and I think mentally.

Rosa-Maye Kendrick rarely smoked. Before the turn of the century, in fact, smoking was something no self-respecting woman did, either in public or in private. In some locations it was illegal for a woman to smoke in public: in 1904, a woman was arrested in New York City for smoking a cigarette while riding in an open automobile. Even though most cigarette makers featured women in their ads, few if any of the women were actually smoking. That changed by the 1920s, when Marlboro and other cigarette manufacturers began running ads with women holding lit cigarettes (they still weren't shown actually inhaling). Soon, however, social values changed and tobacco marketing efforts were geared more and more towards women. Progressive, modern women, the ad men said, led their own lives and smoked their own cigarettes in the process.

Rather than pushing taste or attitude, the American Tobacco Company actually encouraged women to smoke instead of snack. Newspaper and magazine ads suggested “Try a Lucky, Instead of a Sweet.” The implication was that since cigarettes were nonfattening, they were naturally healthier!

In the late teens and twenties, even though the magazine ads said it was okay, many people still felt that it was inappropriate – sinful even – for women to smoke. The reasons were many: some doctors claimed that smoking was bad for the complexion; others said that smokers would make poor wives because smoking was an indicator of bad character. Indeed, when combined with drinking, smoking was considered proof of coarseness and dishonesty. Such opinions did not, however, stop ever-increasing numbers of women from picking up the habit.



THE SOCIAL LIFE

As John Donne said, “No man is an island.” Except for the occasional hermit, human beings seem to crave association with others. During the 1910s and 1920s, Sheridan and the rest of America had a lot of organizations, many of them formed solely to provide opportunities for social interaction. Others, however, served more noble callings, such as political parties, labor unions, charitable leagues and church groups. Some organizations and clubs were secret, others were fraternal, and still others religious. Many of them were involved in charitable activities benefiting youth camps, needy families and the like. Nearly all sponsored dances, dinners or smokers (men’s nights). While some of these events were open to the public, most were closed affairs for members only.

An Organized Society

Several Masonic orders were represented among Sheridan’s collection of secret organizations: the Free and Accepted Masons, Knights Templar, Kalif Temple (“Shriners”) and Naomi Chapter of the Order of the Eastern Star among them. Many prominent citizens belonged to Masonic organizations, including John B. Kendrick, who was a 32nd degree mason. His father-in-law Charles Wulfjen belonged to one of the oldest orders of Freemasonry, the Knights Templar. Other secret organizations included the Benevolent Protective Order of Elks, the Brotherhood of American Yeoman, the Daughters of Isabelle Queen of Spain, the Fraternal Order of Eagles,

the Independent Order of Odd Fellows, the Knights of Pythias, the Ladies of the Maccabees, the Loyal Order of Moose, the Modern Woodmen of America, the Royal Highlanders, the Royal Neighbors of America and Woodmen of the World

For those with military service, membership in the G. A. R. (Grand Army of the Republic; for Civil War veterans) or American Legion (World War One vetes) was attractive. Businessmen joined the Rotary, Commercial or Kiwanis clubs. People interested in good works were drawn to the Round Table Charity and the Order of True Kindred. Women could choose from the Electa Club, Women's Club, Cecilian Club or Daughters of the American Revolution. Children, of course, could always join Scouts.



Labor unions were also sources of support, both economically and socially. Nearly twenty labor unions were active in Sheridan in the 1910s and '20s. Among the ones listed in city directories of the period were trade unions for the following occupations: barbers, bartenders, brewerymen, carpenters, cooks & waiters, laundry workers, locomotive firemen & engineers, machinists, mine workers, musicians, painters & decorators, plasterers, plumbers, postal clerks, railroad trainmen, railway carmen, railway conductors, retail clerks and typographical workers.

Most of these fraternal organizations and labor unions sponsored regular dances and dinners, as did private clubs, schools and even private citizens. For years, the "Bachelors of Sheridan" hosted a dance at the Sheridan Inn to which they invited the unmarried women of the county. Admission to any of these events could be as low as a dime or as high as a dollar, depending on whether or not it was for fun, for profit or for charity.

Finally, some organizations used family history as a basis for membership rather than job description, military service or religion. Diana Cumming Kendrick, for example, was allowed to join the Daughters of the American Revolution because one of her ancestors served in the military during the Revolutionary War. Because her ancestors landed in Virginia in the 1600s, she was able to join the Colonial Dames of America as well. Eula Kendrick and her daughter Rosa-May were members of another heritage-based organization, the Daughters of the Confederacy. Eula's father, Charles William Wulfjen, had served in the Confederate Army during the War Between the States. Diana could have joined the same organization since her grandfather was an officer with the Confederate Navy.

Entertaining At Home

Even though there were a lot of societies and organizations to belong to, most socializing took place in the home. Every type of social occasion – dance, party, wake or wedding – could be held in the home, and they often were. In addition to large gatherings, there was the custom of calling, a formalized exchange of visits from one house to another. In the days before telephones and email, this was the best way for news to get around. It also promoted a stylized form of face-to-face social interaction that is rarely seen today.

Wherever the Kendrick family was living – whether it was Sheridan, Cheyenne or Washington – the local papers always announced when the family would arrive and when they would start receiving guests. This worked for both the Kendricks and those wanting to visit. The family had a few days to get unpacked before the doorbell started ringing, and visitors didn't have to worry about being turned away because they had stopped by too soon. Sometimes, instead of sending out formal invitations, Eula Kendrick would put a notice in the newspaper that she and her daughter were “at home” to callers during certain hours on a specific day. This worked particularly well after her husband was elected to public office:

Governor and Mrs. John B. Kendrick were “At Home” last night at the executive mansion to upwards of seven hundred people who called upon the chief executive and his gracious wife in response to the invitation extended through the press. From eight until eleven there was a constant procession of arrivals and departures.

Be they friends or strangers, most visitors would not come calling until the afternoon. It was assumed that mornings were to be reserved for sleeping, bathing, letter-writing, housekeeping or other personal tasks. If someone did call before the family was ready to receive, the housekeeper would politely turn them away or make them wait in the foyer. This probably happened quite often, as casual acquaintances and business associates would drop in unannounced to pay their respects to Mr. Kendrick and ask for advice or a favor.

Many of the visitors used calling cards to identify themselves. Whether they were salesmen or old family friends, this was considered the polite way to let the hostess know who was wanting to see them. Calling cards were also used as gift enclosures upon which the recipient could write a brief description of the gift. If there had been a death in the family, special calling cards were ordered with black edging to indicate that the person using the card was in mourning.

Dining In

When entertaining at home, the Kendrick family could dine either casually or formally. It depended on their mood, whether or not they had guests, and how well they knew the guests. For casual dinners they might have a small buffet set up on the sideboard and allow guests to

help themselves to whatever they wanted. On more formal occasions, the table would be set with the best china, crystal and silver. The Kendricks had several different sets of china. The “Rose” pattern by Minton was Eula Kendrick’s good set. She had twenty-four place settings plus all the serving pieces. Limoges china from France was also used.



Until fairly recently, setting the table for a formal dinner meant laying out great numbers of dishes and tableware for each person. In a truly wealthy household, it was not unusual for a single place setting to include over twenty pieces of silver and eight glasses – in addition to all the plates, bowls, cups and saucers that would be needed. Of course, as income levels dropped, so did the importance paid to which bowl was used for which kind of soup. In a household such as Trail End, diners would use a few less pieces of tableware, while those in the lowest economic brackets would be lucky to have a single plate and spoon for each family member.

For nearly all occasions it was the housekeeper who brought the food in from the kitchen, after placing it on platters or in bowls. She was generally dressed appropriately for the occasion, which at Trail End (and most other homes) meant a black dress, with or without a white apron. According to the Derry Linen Company,

One of the most important considerations in giving a formal dinner is the question of efficient help for service. The cook should have nothing to think of but “cooking.” ... If the table is served by a maid she should be dressed in a tailored uniform of black with a tiny cap and apron and high cuffs of plain white, hemstitched lawn or organdie.

Dining Out

Dining out was something the Kendricks and their friends did regularly in the 1910s and 20s. There were no fast food burger joints in Sheridan at that time, though at least one man, Pakistani immigrant “Louie” Khan, sold tamales and other foods from a street cart while Japanese-born immigrant Sam Munesato operated a waffle cart.

Some local restaurants, like the Sheridan Inn, offered fairly formal dining. Others such as the Lotus, Grand, Idlewild and Palace offered solid home-style cooking at an affordable price. Regular dinners started at a nickel and holiday meals – complete with soup and dessert – could

be had for twenty-five cents. People could buy discount cards which, after all the holes had been punched, were worth an additional ten percent or more.

The fancier the restaurant, the more extensive the menu. When the Kendricks attended a New Year's Eve dinner at the Plains Hotel in Cheyenne in 1915, the menu featured everything from soup to nuts (actually it started with the nuts and ended with cheese, coffee and mints). In between were fish and meat dishes, salads and desserts. If a diner sampled just one taste of each item on the menu, he or she would experience over thirty dishes – all for the low price of one dollar.

By the 1910s and 20s, many of the Victorian era's rigid rules had relaxed. Even so, good manners were still essential. One of the main arenas for testing one's knowledge of etiquette was at the dinner table. Whether one was dining out or eating in, one was expected to act according to certain rules. All the instructions we learned from our mothers as children were based on what was – and is – considered polite: Don't talk with your mouth full! Don't chew with your mouth open! Don't reach! Don't eat with your fingers! These are the hallmarks of well-bred individuals.

FUN & GAMES

From baseball to boxing, golf to polo, Sheridan has long been a sports-oriented community. With the enthusiastic backing of local businesses, newspapermen and community leaders, all types of sports were offered regularly to Sheridan residents during the first third of the century.

Baseball

One of the most prominent sports in Sheridan - indeed, around the nation - was America's Pastime: baseball. While games resembling it had been played in America since the early 1800s, legend maintains that modern baseball was invented by Army officer Abner Doubleday in 1839. It quickly became all the rage. By the middle of the Civil War, nearly 100 amateur clubs belonged to the National Association of Baseball Players. In 1869, the first professional team was formed – the Cincinnati Red Stockings. By the 1910s and '20s, baseball was firmly seated as America's favorite summer pastime. In newspapers across the country, front page stories were as likely to be about baseball as they were politics. It didn't matter who was President as long as Babe Ruth was King!

In Sheridan County, baseball was a major part of summer. Every community had a team as did many of the fraternal organizations. Competition for the local championship crown was keen. William S. Sopris, sports editor of *The Sheridan Post* from the late 1910s through the 1920s,

filled the paper with detailed stories on almost every game. With an exceptional command of sports vocabulary, he brought the game of baseball to life for his small-town audience:

Pot luck, a couple of bobbles, two costly umpire's decisions, and the inability of the Fort Mackenzie offense to come to the point in time of need and proffer the solitary bingle, brought the Fort contingent the short end of a fast-played 4-2 contest with the Knights of Pythias at Kleenburn field Friday evening. Ten visitors died on the paths. Twice two men waited on the sacks for the redeeming bingle, and once a full house saw a government player whiff.

Writers like Sopris made newspaper readers want to go to the games – if only to see if they were as good as he made them sound! If there was any kind of special event in Sheridan, there was almost always an exhibition baseball game scheduled to go along with it. On Registration Day 1918, when men of age were required to sign up for the draft during World War One, the occasion was marked by a parade down Main Street, a solemn ceremony at the steps of the courthouse - and a baseball game. Not ones to sit by the sidelines, the cowboys working for the Kendrick Cattle Company managed to get together a team of their own. The K Ranch team played against Arvada and other small teams in eastern Sheridan County.



Boxing & Wrestling

With Sopris' energetic backing, boxing and wrestling were all the rage in Sheridan County during the 1920s. Along with fight manager Cy Mitchell, Sopris worked hard to bring touring athletes to Sheridan to battle local stars, many of them immigrant miners from the Acme and Monarch coal towns. Once again, Sopris' colorful writing made the boxing matches sound like world-class bouts:

It is four days until the leather flinging satellites of local and imported fight talent are welcomed by the June third bout on the cards for the Orpheum theater next Tuesday. Thirty fast rounds of mitt heaving are slated for the bugs' entertainment, and the Forces of Fistiania this time will include such knowns as "Bob" Arndt of Buffalo, Ted "Kid" Brown of Sheridan, the two Woodhead brothers Billy and Clarence; Martin the Billings middleweight, and "Terrible Terry" Mitchell of Sheridan. For preliminary whetting of the appetite for thuds and claret there'll be Barbula of the mines and Jack Sollars of our fair city.

Most bouts were held at the Orpheum and Lotus theaters; others were held on the second floor of the old city hall. Women were sometimes invited to attend, especially at theaters where one-reel movies were shown between fights. Such was the case at the Lotus on New Year's Eve 1924:

Many are planning on the 10:30 "dollar a seat" event, to be the means of assisting Sir '24 out and Hon. '25 in. A feature picture of regular length, appropriate music, a novelty act, the feature handicap wrestling affair, the film comedy, the "eats" and carnival stunt, and last but not least the innovation for dance lovers, dancing on the stage, will prove the "biggest hit of the season for everyone."

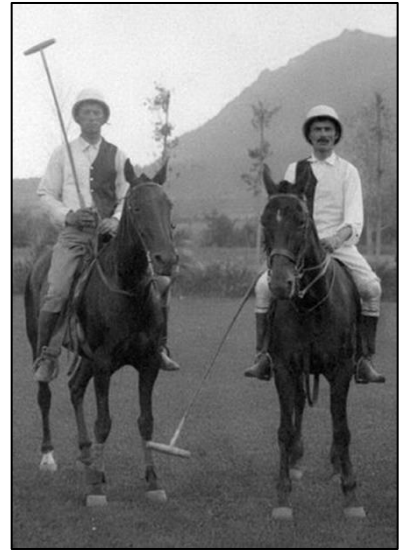
Sopris, a frequent contributor to *Wrestling News*, also brought professional wrestling to Sheridan. Throughout the twenties, he was a proponent of nationally-ranked wrestlers such as John "The Swedish Heavyweight Champion of the World" Freberg, light heavyweight champion Clarence Eklund (a Wyoming resident), Chicago wrestlers George D. Kotsonaros and Marin Plestina, and Canadian heavyweight Jack Taylor. To entice world-class wrestlers to visit Sheridan, Sopris used his many business and sports contacts to come up with large purses to be split between the contestants. To boost interest and attendance, he promoted the matches at no cost in his daily newspaper column, as this 1925 series of headlines indicates:

- June 21 – Taylor Ready for Plestina
- July 1 – Jack Taylor and Marin Plestina May Meet
- July 2 – Taylor Won't Agree to Meet Plestina Here
- July 3 – Marin Plestina Now in Sheridan
- July 8 – Taylor Meets Plestina Here Friday, July 17
- July 9 – Taylor Expected to Arrive in Next Day or Two
- July 12 – When Grappling Behemoths Meet
- July 12 – Taylor Opines Marin Plestina Rather Heavy
- July 13 – Plestina Sure of Match Here
- July 14 – Chicago Heavy Claims Jack Taylor Has Chance to Throw Plestina
- July 15 – Wrestlers are Grueling for Friday's Match

The Equestrian Arts

Even though Henry Ford was churning out his Model T automobiles as fast as he could, most people in the western United States relied heavily on the horse as their principal means of personal transport. Even after they purchased their first automobiles, most ranching families in Wyoming kept horses both at the ranch and in town.

In Sheridan, horseback riding was not just a means of transport, but a significant source of entertainment as well. Wild horse races and chariot races were featured at the annual County Fair and Rodeo, while polo was a very popular sport with the wealthy set residing south of Sheridan in the community of Big Horn. According to local author Bucky King, "The period from 1900 through the end of World War I saw a great deal of activity on the Moncreiffe Field and in surrounding states for the team from Big Horn." In her book *Big Horn Polo: The History of Polo in the Big Horn, Wyoming Area*, King states that the breeding of polo ponies was also a big part of the local scene, particularly on ranches in Big Horn and Beckton, Wyoming, as well as nearby Birney, Montana.



Perhaps the "equestrian art" most identified with Sheridan is rodeo. Although the Sheridan-Wyo Rodeo itself wasn't organized until 1931, plenty of rodeo action could be found in earlier years. Just about every ranch worth its salt had a cowboy or two on the payroll that could ride, rope or race well enough to take part in the ranch rodeos that took place throughout the spring, summer and fall. Most local rodeos were low-key events that drew in folks from the neighboring ranches, but didn't cause much of a ripple otherwise. One event, however, far exceeded expectations in terms of attendance. The 1929 incarnation of the PK Ranch rodeo, held on a ranch west of Sheridan, drew a crowd of 20,000 from every state in the union, plus a few foreign countries.

Outdoor Games

Tennis, croquet, swimming and golf were among the favorite outdoor activities during the first third of the century. Rosa-Maye and Manville Kendrick often invited friends to play tennis on the grass court located next to Trail End's carriage house. Croquet was popular, too, even on the ranches. When the Kendricks visited their friends at the Quarter Circle U Guest Ranch in Birney, Montana, croquet was nearly always on the list of activities.

As for golf, Rosa-Maye practiced her swing on Trail End's south lawn. She was occasionally joined there by her mother and father. Senator Kendrick golfed when he had time and even donated the land for the Sheridan Municipal Golf Course (now called the Kendrick Golf Course). When the gift was made in 1930, *The Sheridan Press* noted, "With a plentiful supply of water, it is expected that the new golf course will have grass greens, which, added to its beautiful location, will make it one of the finest courses in the west."

Manville, too, enjoyed golf. In 1932, he spoke with his father about the success of the new Sheridan course. In his usual way, the Senator responded with his suggestions as to why Manville's use of the public course would be a good thing:

I was rather pleased to note your interest in the municipal golf course. Personally, I would much prefer to have you take an interest in this golf course, which is for any respectable person to use. In this way you would be in contact with the people of the town, which I would prefer rather than to have you identify yourself more closely with the Country Club.

More than golf, Manville and his wife Diana excelled at shooting sports. Diana was a crack shot on her high school rifle team, and both enjoyed target practice, pheasant shooting and reloading activities. The Sheridan Sportsmen's Club offered a safe environment for the Kendricks and other Sheridan residents who wanted to participate in target shooting.

Indoor Games

If Manville and Rosa-Maye Kendrick were having friends over during periods of bad weather when it wasn't possible to entertain outdoors, they might work on jigsaw puzzles or play games such as checkers, Mah Jongg, charades or cards. When they were younger, the card games might have been Old Maid or Hearts. By the time they were teenagers, Bridge had become the most popular card game.



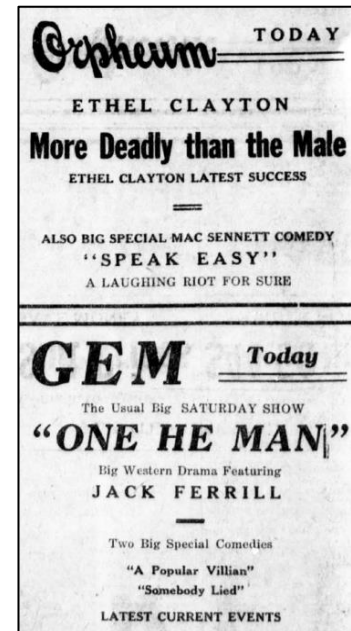
Though the younger Kendricks were very good Bridge players, their mother preferred not to play at all. Eula Kendrick once remarked that she only liked to do the things that she excelled at and since she was only a mediocre Bridge player, she felt it best to avoid the game altogether.

Another popular pastime was the crossword puzzle. These puzzles had been around since 1913, appearing in magazines and newspapers. But when Simon & Schuster published their first book of puzzles in 1924, it sold nearly a million copies. Each book came with a sharpened pencil, making it the perfect portable brain teaser.

THE THEATER

Long before television, VCRs and DVD movies came along, live theater and motion pictures fulfilled the entertainment needs for millions of Americans. Stage plays written hundreds of years ago entertained the masses, both on stage and, later, in the flickering images shown on the Big Screen.

Estimates vary about how many theaters were operating in America during the 1910s and '20s, but there were at least two to five thousand. That number jumps to as many as 10,000 if one takes into account the outdoor tents, grange halls and storefronts that were converted for one-night stands by traveling troupes. During this time, Sheridan had seven theaters: the Grand, Lotus, Orpheum, Pastime, Gem, Reel and Star (there was at least one opera house as well, the Kirby). The mining towns of Kleenburn and Monarch also had small theaters.



Offerings in these theaters ranged from one-man shows by such entertainment luminaries as Will Rogers to locally produced amateur plays and musicales. Some of the local shows were quite ambitious: over sixty performers were featured in Sheridan's 1925 amateur production of *The Whirl O' The' Town*. Most entertainment, however, was provided by traveling vaudeville acts and stock theater companies.

Stage Productions

Theatrical productions were divided into two basic styles: vaudeville (variety shows) and the "legitimate" stage. On the traveling circuit, legitimate theater was represented by stock theater companies. Each company had a dozen or so actors, all of whom played dozens of roles in up to fifty plays a year, from the comedic to the dramatic. With minimal scenery and little music to distract the audience, the actors had to be especially good – and versatile! One day an actor might be playing a bit part in Charley's Aunt; the next he might have the lead in Hamlet.

The presence of a stock theater company could mean a lot to a small town, as *The American Magazine* noted in 1915:

[Patrons] will see both farce and serious drama, and even a musical comedy or two, sung as well as usual, and five times better acted! In other words, they have a real theatre in the town at last, which is part of the community life, and is preserving and making

available the drama there, as the public library preserves and makes available printed literature.

Taken somewhat less seriously was the vaudeville show. In this line of work, performers could be musicians, actors, singers, dancers, tumblers, magicians, jugglers, impersonators, roller skaters, comedians, animal trainers, contortionists and/or orators. Eula Kendrick's older sister, Mattie Wulfjen, went on the stage in the 1890s as an "elocutionist" – a public speaker using a great deal of gesturing and vocal production in her presentation. Oration, elocution and singing weren't the only vocal stylings to be found in vaudeville. Those specializing in vocalized sound effects could also get jobs. The team of John Orren and Lillian Drew performed "A Study In Mimicry" in 1918:

This is not in any sense a burlesque, or a descriptive sketch, but real imitations by two of the cleverest mimics now before the American vaudeville public. Mr. Orren does, in the order named, imitations of the following: Train Whistle, Orchestra Tuning Up, Sawmill, Three Different Tones Produced at Once, Chick, Rooster, etc. ... Then Miss Drew whistles a bird imitation with piano accompaniment. The [act] closes with Mr. Orren's imitation of five dogs in an argument.

Though most vaudeville performers faded into obscurity, a few went on to fortune and fame. Al Jolson, James Cagney, Harry Houdini, George Burns & Gracie Allen, Milton Berle, The Marx Brothers, Donald O'Connor and Bob Hope all got their start in vaudeville and later become even more famous in movies, radio and television.

Moving Pictures

When moving pictures were first introduced to vaudeville theater audiences in 1896, they were an immediate hit. Within a few years, nearly 10,000 movie houses dotted the country. In Sheridan during the 1910s and 1920s, several theaters showed short films between vaudeville shows, including the Orpheum, the Pastime and the Lotus.

Like musical comedies and minstrel shows, movies were escapist fare, something people could use to take their minds off their troubles. With ticket prices starting at a nickel, it was affordable entertainment for most Americans. Although some conservative matrons felt it was improper for women to attend movies with men, films soon became popular entertainment for couples going out on their first dates.

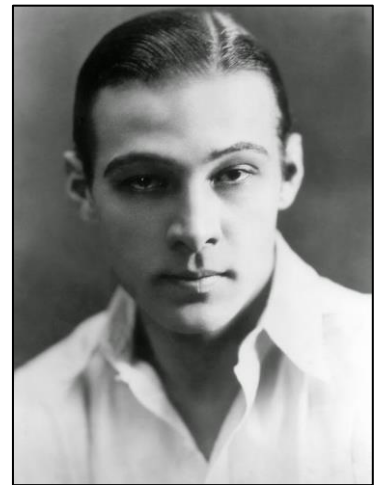
Most early motion pictures were shot in New York City using small studios with painted backdrops and artificial light. In 1913, California's even climate and wide open spaces enabled Hollywood to eclipse New York as the motion picture capitol of America. Elaborate sound stages and backlots were built where producers, directors, actors and technicians created

entire fantasy worlds. Whether the movie was a western, a war movie or a small-town drama, there was a movie set available to use as a backdrop.

Early movies were filmed without sound. Before talkies were introduced in 1927, dialogue appeared on the screen in written format. Most of the storyline, therefore, was conveyed by the movements and expressions of the actors. Music also helped move the story along. In most theaters, music was provided by live pianists who improvised melodies to go along with the on-screen action. If they couldn't come up with a tune on their own, the pianists played classical music or even popular tunes. With some films the pianist provided sound effects such as gunshots, whistles and bells. Still others came with complete scores for use by a small orchestra or band.

Movie Stars

Almost as soon as there were movies, there were movie stars. Men and women alike would flock to the theaters just to catch a glimpse of the faces that appeared – most of them larger, prettier, and more interesting than any they could hope to meet in real life. The biggest heart-throb of the silent era was Rudolph Valentino, alias “The Great Lover.” Born in Italy in 1895, Rodolpho Alfonzo Rafaelo Pierre Filibert Guglielmi di Valentina d’Antonguolla struggled to make it big until 1921, when he was cast in *Four Horsemen of the Apocalypse*. Although his was not the lead role, he proved to be so popular that the studio gave him top billing (much to the dismay of his costars).



Valentino had the type of good looks that were popular with female American moviegoers: tall, dark and handsome. Despite two failed marriages and an arrest for bigamy, Valentino was known as one of Hollywood's most eligible bachelors. He was pictured on the covers of movie fan magazines and reporters dogged his every step. In 1922, he gave a sultry performance in *The Sheik* – a film that would cement his reputation as “The Great Lover.” Valentino took this moniker in stride, stating in 1925, “Women are not in love with me but with the picture of me on the screen. I am merely the canvas on which women paint their dreams.”

In 1926, fans were stunned when Valentino died of peritonitis at the age of thirty-one. There were riots in New York when an estimated 100,000 people – mostly women – clamored to get to the funeral home for one last glimpse of America's first matinee idol. Fellow actor John Gilbert summed up Valentino's brief career with these words:

The death of Valentino is a terrific loss to the screen. He brought it happiness, beauty and art as perhaps no other has. His loss can never be replaced; there was and can be only one Valentino; a great artist and one of the finest gentlemen it has ever been my privilege to term friend.

While Rudolph Valentino was “The Great Lover,” actress Mary Pickford was “America’s Sweetheart.” Born Gladys Louise Smith in Toronto in 1892, Mary’s early life was similar to that of other stars like Charlie Chaplin and Lillian Gish: her father was a hopeless alcoholic who abandoned his family. Her mother, hoping to keep the family from destitution, put her child to work on the stage. After a brief but successful career on Broadway, Gladys – now known as Mary – started acting in flickers, the short moving pictures shown between acts on the vaudeville stage. There she met her lifelong mentor and future business partner, director D. W. Griffith. His skillful directing – combined with her soft good looks, expressive face and legitimate acting talent – soon made the little girl from Toronto an American sensation.



Between 1908 and 1933, Pickford appeared in well-over 200 motion pictures, most of them before 1916. In 1919, at a time when most women didn’t even work outside the home, Pickford showed her business acumen by co-founding the first artist-owned film studio, United Artists. Eventually, she would go on to be the first woman to make over a million dollars a year, a good deal of which she used to support a variety of charitable causes from educational scholarships to war bonds sales in both world wars.

Mary Pickford was one of the most important figures in the first generation of American film stars. One of the most influential of the second generation was Colleen Moore, star of the quintessential Jazz Era movie, *Flaming Youth*. As author F. Scott Fitzgerald said, “I was the spark that lit up *Flaming Youth* and Colleen Moore was the torch. What little things we are to have caused that conflagration!”

Today, the name Colleen Moore is known only to a handful of film historians and silent movie buffs. In 1923, however, she helped change the face of both film and fashion forever. Until then, most actresses – at least the stars – looked like Mary Pickford and Lillian Gish: blond, curly-haired, girl-next-door types that any man would be proud to take home to mother. Their dresses were long and demure, they wore little or no makeup, and they presented themselves with grace, modesty and obedience. Indeed, Colleen Moore started out that way. Between

1917 and 1923, Colleen appeared in more than thirty films, mostly in waif-ingénue roles similar to those played by Pickford.

But Moore had hopes of achieving stardom and was willing to do almost anything to succeed. In 1923, she was up for a part that she felt would help change her image of innocence and thus get her more work. Little did she know that she would help the entire country change its image! The sensational novel *Flaming Youth* was being filmed by First National Studio. Colleen's husband, John McCormick, happened to be head of production at First National, but not even he could help her get the part, saying she just wasn't the type. At her mother's urging, Colleen decided to cut off her hair. She later noted in her autobiography,

[Mother] picked up the scissors and, WHACK, off came the long curls. I felt as if I'd been emancipated. Then she trimmed my hair around with bangs, like a Japanese girl's haircut, or as most people called it, a Dutch bob. It was becoming. More important, it worked. Five days later I had the part.



Moore's effervescent portrayal of the Flapper in *Flaming Youth* and in movies throughout the 1920s struck a chord with young audiences. As Moore noted, "We were coming out of the Victorian era and in my pictures, I danced the Charleston, I smoked in public and I drank cocktails. Nice girls didn't do that before." Several other prominent Jazz Age actresses were known for their portrayals of Flappers, including Clara "The It Girl" Bow, the ultra-talented Louise Brooks, and Joan "Jazz Baby" Crawford.

COMMUNICATIONS

Though some technophiles might think it odd today, Americans in the early part of the twentieth century led rich lives full of information, music and personal interaction. Before radio, people read books, newspapers and magazines for information and entertainment; before television, people listened to music on phonograph records that cost pennies to buy; before email, people sat at their desks and wrote letters to one another ... on paper ... with a pen ... by hand!

Magazines

Aside from newspapers, magazines were the main source of news and information during the 1910s and 1920s. Literally hundreds of titles were available on such diversely specialized topics as golf, needlework, music, and agriculture. While some came out weekly, most were published monthly. Nearly all contained a mixture of articles, advertisements, short stories and illustrations. Some of America's best-known writers were featured in these magazines. While some publications merely reprinted stories from existing sources, others commissioned new works from both emerging and established authors. By the time his novel *The Valley of the Moon* was serialized in *Cosmopolitan* in 1913, for example, Jack London was already a well-known writer.



For the latest information on matinee idols such as Valentino, Pickford and Moore, Americans turned to fan magazines. *Photoplay*, *Screenland*, and *Motion Picture* were just a few of the monthly magazines devoted to Hollywood actors during the teens, twenties and thirties. In them, fans could see their favorite actors and actresses at work and play. Though they sometimes resented these intrusions into their private lives, the actors realized that the magazines were an excellent way to stay in the public eye in between movies. Just like today's stars, silent movie actors used their fame to sell products. Mary Pickford was one early spokesperson: for a price, she lent her name and image to magazine ads and calendars advertising Pompeian Beauty Cream.

By the 1930s, a new form of mass media was becoming popular with audiences: radio. Even so, some of the early publications survived and can still be found on newsstands today. Among them are: *Cosmopolitan*, *Good Housekeeping*, *Golf Digest*, *Harper's Bazaar*, *Ladies' Home Journal*, *McCall's*, *National Geographic*, *The New Yorker*, *Popular Mechanics*, *Sunset*, *Vanity Fair* and *Vogue*.

Radio

Before radio, the newspaper was the farthest-reaching form of mass communication. It carried news from the court of law, the battle zone and the sports arena. It provided a forum for the broadcast of personal opinion; it aided in the buying and selling of personal and commercial goods; it entertained with serialized novellas. Anyone who could read could find out what was going on in the world just by picking up a newspaper.

On November 2, 1920, however, all that changed. Radio station KDKA, operated by Westinghouse, began broadcasting in Pittsburgh, Pennsylvania. Few people heard the broadcast – there weren't that many radios in private homes yet – but that was soon remedied as radio became the latest craze. Between 1923 and 1930, sixty percent of American families purchased a radio for home use. The universal appeal of radio was best summarized by RCA Chairman Owen D. Young, who commented:

Broadcasting has appealed to the imagination as no other scientific development of the time. Its ultimate effect upon the educational, social, political, and religious life of our country and of the world is quite beyond our ability to prophesy. Already it is bringing to the farmer, market, weather and crop reports as well as time signals, which cannot help but be of an economic value. In remote communities, where the country parson is no longer in attendance at Sunday morning services, it is filling a great need in spiritual life. Its educational possibilities are being investigated by our foremost national and state educators. It is taking entertainment from the large centers to individual homes. To the blind and the sick it has unfolded a new and richer life. For the purpose of communication it has destroyed time and space.

The first radio programs were musical: phonograph records played on a turntable near a microphone. Soon, weather reports, news broadcasts and variety shows began to appear. Along with them came advertising. The first radio stations were run on a non-profit basis, with only the sellers of receiving radios making any money. Many felt that municipal governments should subsidize the operation of local radio stations. That idea quickly fell by the wayside, however, and in 1922, AT&T established radio station WEAJ for the purpose of selling commercial radio time. Nearly all radio stations established after that time were operated on a commercial basis.

Radio's "Golden Age" began around 1925 and lasted until the growth of the television industry in the early 1950s. Families gathered around the radio and listened together to news, music, drama and comedy programs. Its appeal to the imagination was boundless. Listeners could be in Yankee Stadium for the World Series; they could laugh at the comedic adventures of George Burns and Gracie Allen; they could shiver in anticipation during the suspense of a Boston Blackie mystery!

Postcards

The American government printed its first postal cards in 1873. Used to send brief, inexpensive messages through the mail, postcards were not seen as anything particularly special until 1893, when Charles Goldsmith was allowed to print illustrated souvenir cards of the World's Columbian Exposition in Chicago. They were an instant success. A countless variety of images

were soon available for collecting. Homes of famous people and well-known landmarks were particularly popular, as were humorous cartoons and works by famous artists and local scenes and landmarks.

By 1906, Americans were buying postcards at the rate of over 700 million a year, storing most of them in special postcard albums or cabinets. Souvenir postcard



companies advertised in national magazines, and the numbers increased to nearly a billion in 1913, the last year of the postcard collecting craze. Up until 1914, the bulk of the postcards available in the U.S. were printed in Germany. When World War One began, shipments of those cards were immediately halted. Soon the craze was over and postcards began to once again be viewed not so much as collectibles but as simple (albeit pretty) message carriers.

Postcards usually sold for a penny and for years they cost only a penny to mail. Depending on what one had to say, writing it on the back of a postcard could be a very economical way to send a letter. Children often sent them as greeting cards and adults used them to impart brief messages, both lighthearted and serious. In 1910, a Sheridan woman sent a postcard every day – each one bearing a different picture of the Sheridan area – to a Texas family, letting the parents know how their son was doing after a serious accident. It would have made no sense to send an entire letter every day, while telephone calls would have been cost prohibitive. But a postcard with just the right words kept the family reassured until their son could communicate for himself.

CONSUMER GOODS

Just like Americans of today, Americans in the 1910s, 20s and 30s wanted the newest and best of everything. From cars to cameras, phonographs to dishwashers - everyone was trying to “keep up with the Joneses”!

Motorcars

By the early 1920s, over thirteen million cars were on the road in America. Though nearly ten percent of them were products of the Ford Motor Company, there were many automobile manufacturers, primarily in the Midwest. Although most of these are no longer in business, some of the names are still recognizable: Anderson, Apperson, Auburn, Buick, Cadillac,

Chalmers, Chevrolet, Cole, Dodge, Ford, Franklin, Hupmobile, Jordan, Locomobile, Maxwell, Oldsmobile, Packard, Peerless, Raucher & Lang, REO, Studebaker, Stutz, White and Willy's Overland.

Around 1920, prices for these autos ranged from \$675 for a Studebaker roadster to over \$8,000 for a Locomobile Limousine. Most of the cars were fueled by gasoline, a few by kerosene, while others used steam. Some, like the Anderson and the Raucher & Lang, were powered by electricity.

The Kendricks drove several different types of cars. In 1911, John Kendrick purchased two Cadillacs: one for himself and another for his wife. Manville Kendrick indicated in 1916 that his father drove a 1915 Cadillac roadster – a small, open automobile having a single bench seat in the front and a luggage compartment in the back. Later, the Senator drove a large Buick while his wife had a car which she called “Gold Dust.”

Like all young men, Manville wanted his own set of wheels. He purchased his first car in 1919: a \$400 used Ford (priced new at \$750). His father wasn't really sold on the deal and thought his son was being taken in by a crafty salesman:



I do not know the price of a new Ford car but if it were not in excess of \$600 I do not see how you can afford to buy a second hand one for \$400. You can depend upon it from me that after you use the car awhile, having paid \$400 for it, and attempt to sell, instead of losing \$100 you will be required to take \$100 in order to get rid of it. There are not more shrewd manipulators than the men who are handling automobiles and you find this to be true if you deal with them.

Going out for a ride has long been a pleasant diversion. It was not always, however, without its problems. Although cars were becoming common by the mid-teens, good roads were scarce. The main road from Sheridan to Casper, for instance, was a dirt-and-rock track with few bridges. Directions were given by mileage and landmarks, as in “continue 1.2 miles past the first large white barn after the river crossing.”

One of the Sheridan area's first hard-surfaced roads was the one leading south to Big Horn (Coffeen Avenue/Road 335). Finished in 1919, the sixteen-foot-wide roadway was made of 16' x 9' blocks of concrete which were water-cured in a process called “ponding.” Several new

bridges were built as part of the project, as well as new rights-of-way and fences. Motorists would take “joy rides” on the lane just to experience the smooth ride.

Even with hard-surfaced roads, tire blowouts were to be expected and everyone – men, women and children – had to know how to patch and change a tire. Nevertheless, weekend motor trips were popular with the Kendricks and other Sheridanites. They would pack up a picnic lunch, bring plenty of blankets, and take a tour down whichever country lane struck their fancy.

Food

After the turn of the century, America saw a rapid increase in the availability of packaged foods. Commercially prepared foods had been around for decades, but improved manufacturing techniques were now making them safer, with a more varied content. In addition, improved transportation methods allowed products to be shipped all over the country.

This was the beginning of the era of the national brand. Because their products could be shipped nationwide, manufacturers began advertising in national magazines rather than local newspapers, thus broadening their market. Many of the brands we use today were available to the home cook in the 1910s and 20s: Campbell’s, Coca-Cola, Cream of Wheat, Crisco, Durkee’s, Hershey’s, Jell-O, Karo, Kellogg’s, Kool-Aid, Lea & Perrins, Libby’s, Maxwell House, Mazola, Nabisco, Perrier, Quaker Oats, Schilling, Welch’s and Wrigley’s.

Naturally enough, most of the marketing of these products was aimed toward women. In order to be good wives and mothers, the ads maintained, women had to take advantage of these products as they became available. If not, they might be considered old-fashioned or unconcerned about the quality of their home.



Phonographs

Invented in 1877 by Thomas Alva Edison, the “Talking Machine” was originally used to record speaking voices. Early phonographs preserved the voices of many famous people: Sarah Bernhardt, Queen Victoria, Theodore Roosevelt, Woodrow Wilson and Edison himself. As important as the machine was for preserving voices for posterity, however, it was soon put to use recording music by the great (and not so great) singers and musicians of vaudeville and the legitimate stage.

Also known as the gramophone or Victrola, the phonograph and its cabinet became a part of the American home's furniture. It was available in many different styles, from small portables to Chippendale-style floor models. Early phonographs had a large external horn for amplifying the sound (similar to that being listened to by "Little Nipper" in the Victor ads). These horns were later reduced in size and placed inside the phonograph cabinet.

Although Edison was known for his work with electricity, his earliest phonographs – and those of his competitors Victor and Brunswick – were not powered by it. Until the 1920s, all phonographs were spring-driven. Before each record was played, the spring had to be wound by cranking a handle on the side of the unit.

The flat phonograph disc we know today was introduced in 1900. Thousands of records were produced by dozens of major labels. The most well-known in the early days were Edison, Victor, Pathé, Brunswick and Columbia (ancestor of the 10-CDs-for-a-penny Columbia House Music Club).

Household Technology

Before the Great Depression took hold, consumerism ran rampant in 1920s and 30s America. Gadgets and gizmos, many of them electrified, were manufactured by hundreds of small companies. Vacuum cleaners, refrigerators, dishwashers, pop-up toasters, waffle makers, curling irons, hair dryers and other household appliances were particularly popular. All were designed to make life a little easier for the modern homemaker.

"Automatic" (hand-cranked) dishwashers were in use at least as early as 1914. In that year, the Hershey-Seaton Mfg. Co. sold a machine made of tinned sheet iron with a wooden lever handle and a basket inside to keep the dishes in place. Most housewives and housekeepers, however, did dishes by hand with the help of pot scrapers, soap savers and elbow grease. If they were lucky, they had a child or a maid in the house to help with the drying. If not, they used dish drainers.

Before the days of indoor plumbing, any water that was brought into the house for cleaning purposes had to be taken out again after it was used. If the housewife wanted hot water for washing dishes, she had to bring it in from the well or pump or stream, heat it in a bucket on the stove, and toss it out after she was done. Hence, the introduction of indoor plumbing was one of the most appreciated labor-saving moves.

Cameras

From snapshots and movies to records and radios, the early twentieth century was a time of great strides in the recording of the sights and sounds of American life. Through the efforts of

George Eastman, Thomas Edison and other entrepreneurs, the art of photography was taken out of the studio and into the streets of every village in the country.

Until the last dozen years of the nineteenth century, photography was something almost always done by professionals only. Bulky cameras, fragile glass negatives and expensive developing equipment put photography out of reach of all but the wealthiest or most determined of amateurs. Flexible film produced in the late 1880s brought the price down somewhat, but it wasn't until the introduction of roll film, combined with the appearance of the Kodak box camera, that photography became a popular hobby for the masses.

With the slogan "You push the button, we do the rest," George Eastman's Kodak cameras – both the "Folding Pocket" model (1898) and the "Brownie" (1900) – found their way into countless American homes. A new type of photograph, the "snapshot," was created. The Brownie only cost a dollar, but after all the film was exposed, the camera had to be sent off to a Kodak lab where the film was processed. A replacement roll was inserted into the camera and returned to the owner along with the processed prints. The arrival of the Kodak Developing Machine in 1902 brought the price of the hobby down because amateurs could then process their own film without a darkroom and without sending away the entire camera. Photos could be printed on regular photographic paper or on heavy postcard stock, enabling the photo to be sent through the mail.



Let Kodak Keep the Story

Only a "click" of a second—and the story is yours for the years.

All seasons invite your Kodak—spring is *insistent*.

In 1912, Kodak introduced the Vest Pocket Kodak. Small enough to carry anywhere, the VPK produced eight tiny 1½ x 2½ inch prints per roll of film. Because of its small size and equally small price (\$6.00), these cameras were very popular. Many soldiers, including Kendrick family friend Lt. Harry Henderson, carried them to the front during World War One, making that conflict the first seen through the eyes of the soldiers themselves.

Home Movies

In 1891, only three years after the introduction of flexible film, Thomas Alva Edison developed the motion picture camera. While a vast industry developed in New York and California based on that invention, home movies weren't practical until 1923, when Kodak introduced 16mm

film and the Cine-Kodak motion picture camera. Home movies were instantly popular and became even more so after the introduction of color film (for home use) in 1928. As the Eastman Kodak Company noted in a 1927 brochure,

Movies tell the complete incident in action; personal, thrilling and absorbing. No wonder that amateurs have so enthusiastically accepted this novel pastime, economically and easily achieved with the new Eastman-made motion picture equipments.

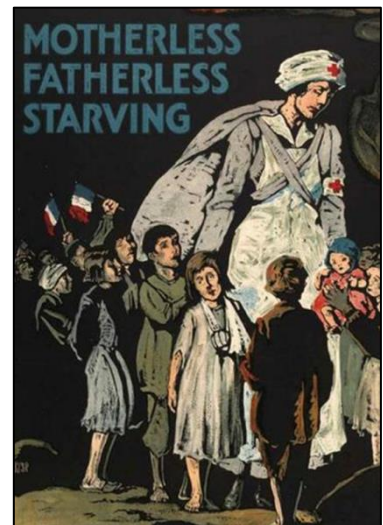
After they were returned from the developing lab, these “thrilling and absorbing” home movies could be shown to friends and family with the aid of a Kodascope projector. “Electrically operated and so equipped that it fits any ordinary house circuit,” the Kodascope could also project commercial films such as travelogues, sporting events, Charlie Chaplin movies and Felix the Cat cartoons – all available from a Kodak catalog.

With their motion picture camera, the Kendricks took photos of their trip to Europe in 1927, as well as a garden party at Trail End in 1932. Rosa-Maye took her camera along on a trip to Egypt in the late 1920s, with resulting images of camel races, pyramids and a trip up the Nile River.

CALAMITOUS TIMES

Though World War One started in 1914, the United States didn’t enter the conflict until April 1917. When it finally joined, however, the nation jumped in with both feet – both soldiers and civilians alike. By the time an armistice was reached in November 1918, over four million American men had been called to service. While time seemed to stand still for the doughboys stuck in the trenches of France and Belgium, life went on in the cities and towns of America.

Whether one worked directly on the war effort or not, everyone was expected to contribute in some way. Volunteerism became one of the most important duties of American men and women. In Sheridan County, several organizations provided opportunities for volunteering. With a membership of over 4,300, the local Red Cross donated thousands of pounds of medical supplies and bandages. Other groups held knitting bees, conducted Liberty Bond raffles and sponsored food conservation workshops. Americans who stayed home were expected to make whatever sacrifices were needed to win the war. They cut back or did without many things: flour, sugar, meat, vegetables, wool, silk, oil and gasoline. They were also asked to finance the war effort.



Some \$21 billion – over half the cost of the war – was raised through fundraising efforts such as Liberty Loan drives.

World War One impacted American culture in a variety of ways, both superficial and profound. Our sense of style changed as fabric shortages continued and the need for simpler clothing became paramount; physical appearance was altered as shorter hairstyles and more makeup became acceptable for “good girls”; music focused on soldiers overseas and their families waiting back home; books and magazines were filled with war-related stories and articles.

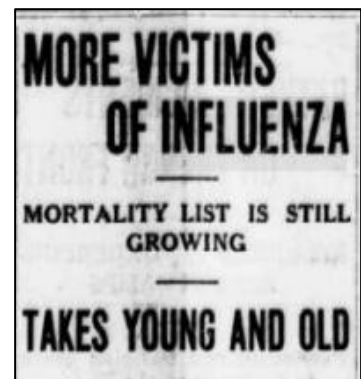
During the war, most literature was upbeat and supportive. After the war however, there arose a “lost generation” of writers and artists whose wartime experiences led them to view the world with hopelessness and cynicism. Their faith in the world was shattered by the horrors of modern warfare and as a result, they saw little redeeming value in conforming to society’s norms. Through their writings, authors Ernest Hemingway, Erich Maria Remarque and F. Scott Fitzgerald influenced an entire generation through such novels as *A Farewell to Arms*, *The Sun Also Rises*, *All Quiet on the Western Front*, *The Great Gatsby* and *The Beautiful and the Damned*.

Spanish Influenza

In late 1918, having already ravaged the rest of the world, the “Spanish Influenza” came to America. Actually, it was making a return engagement. Thought to have originated in Fort Riley, Kansas, earlier in the year, this particularly virulent illness quickly traveled around the world, leaving the U.S. on American troop ships and returning the same way. When it returned to American shores in the fall, the flu began to impact the civilian population.

The flu had some nasty complications. The most common, pneumonia, actually caused most of the deaths attributed to the flu. Of the twenty million flu-related deaths worldwide, 500,000 were Americans and 43,000 were American servicemen. Nearly one-fourth of the U.S. population became ill and, because of the shortage of doctors and nurses, proper medical care was nearly impossible. There were no drugs, no vaccinations and no known cures.

In Sheridan County, the flu struck hardest in mid-October 1918. Within a matter of weeks, several dozen residents died, from miners to ministers to prominent businessmen. In all, over 200 men, women and children in the Sheridan area died of flu or pneumonia. Hardest hit were the mining camps and other rural communities. Ranches were also impacted and the Kendrick properties were no exception, as at least three OW Ranch cowboys perished. As on most issues, John B. Kendrick expressed his opinions on why this was so:



Every case that resulted fatally of which I had any knowledge in the West was due to indiscretion and generally speaking to the action of the patient in arbitrarily insisting upon doing unwise things when on the way to recovery. ... This same experience has applied in every single case of which I have knowledge so it certainly does pay to be a little more patient in getting out and taking chances on a relapse.

On November 25, 1918, Manville Kendrick was in the army hospital in Cambridge, Massachusetts, suffering through a bout with influenza. Naturally, his father was quite distressed:

I am certainly in hopes the officer in charge will insist upon keeping you in the hospital until it is entirely safe for you to leave. I hesitate to criticize you for not taking better care of your health because I know how impossible it is for any of us to understand the danger until it is too late.

To slow down the spread of the disease, schools, churches, theaters and pool halls were ordered closed and all public auctions were suspended until the end of the epidemic. Because no one really knew what caused the flu, there was quite a lot of speculation as to what would prevent it. *The Sheridan Post* in October of 1918 reported the following:

Everybody is now praying for a storm -- preferably snow. While there is a difference of opinion on the part of physicians whether or not cold would kill the germs, it is conceded that a heavy snow fall or a big rain would clarify the air and prevent the germs being carried about with the dust of the streets.

In a building on Grinnell Street, donated for the cause by Sheridan attorney E. E. Lonabaugh, the Red Cross operated a 33-bed emergency hospital. Although it was fully occupied for most of the epidemic, the majority of those who contracted the disease suffered - and sometimes died - in the isolation of their own homes. Local newspapers were filled with names of the dead and dying for weeks in late 1918 and early 1919. Dozens died in the space of one seven-day period in October, with few being given any more mention than their name and place of death.

The Great Depression

Although not the first economic depression in America's history, the one that struck America in the first third of the Twentieth Century was certainly one of the worst. Caused by a complex combination of economic factors and complicated by an unnatural turn of the weather, the Depression was felt by every segment of American society.

The great Stock Market Crash of October 1929 is frequently blamed for the onset of the Depression. Actually, it was just a symptom of the greater economic uncertainty running

rampant in the country. After the crash, no one knew what its consequences would be. Therefore, traders, businessmen and investors did nothing, waiting to see how the situation would shake out. This hesitation caused cutbacks in both manufacturing and purchasing, thus further destabilizing an already fragile economy. At least one scholar has referred to the Depression as a “collective insanity” consisting of an endless cycle of despair. Workers were idle because firms would not hire them; firms would not hire workers because they saw no market for goods; there was no market for goods because workers had no incomes to spend because the firms would not hire them.

Anger was understandably the result. Farmers, homeowners and businessmen were angry at the banks for foreclosing on their property; race riots - in which whites, blacks and Hispanics blamed each other for the lack of jobs - broke out in cities both large and small; veterans of World War One, concerned about their pensions, marched on Washington. In 1931, Tin Pan Alley songwriters Yip Harburg & Jay Gorney captured the anger of the moment in one of the most powerful songs of the Great Depression, *Brother, Can You Spare a Dime*:

*They used to tell me I was building a dream, and so I followed the mob.
When there was earth to plow, or guns to bear, I was always there right on the job.
They used to tell me I was building a dream, with peace and glory ahead.
Why should I be standing in line, just waiting for bread?*

Federal programs such as the Civilian Conservation Corps were established to help workers through the tough times. Even so, there were not enough jobs for everyone. Soup kitchens and flop houses appeared in cities both large and small, and transient wanderers (also called tramps or hobos) hitched rides across the country on railroad cars, looking for work and better times. In Sheridan, the local jail was nicknamed the “Hobo Hotel” because it was frequently filled to capacity with tramps taken from the train yards.



At least 200,000 of these homeless wanderers were children. By the end of 1930, nearly three million children had left school – some because they couldn’t afford to attend, others because their parents had taken to the migrant lifestyle and the children were left with no way to attend class. As a result of the declining enrollment, thousands of schools closed or operated on reduced hours.

The Dust Bowl

The late 1920s and early 30s were very hard on farmers and ranchers as well. Not only did they face a global economic slowdown of historic proportions, but they also faced one of the worst and longest droughts in America's history. People around the world had no money to buy the crops and livestock that farmers produced, and the drought made it almost impossible to plant and harvest the crops in the first place. As a result, many farmers lost their property.

If they didn't lose their property to the mortgage banks, they stood a good chance of losing it to Mother Nature. During the drought, a large swath of the West and Midwest became known as the "Dust Bowl." Huge dust storms were created when hot winds combined with dry, loose soil, much of it too dry to sustain crops. From Texas to North Dakota and Colorado to Iowa, these massive towers of dirt and darkness swept across the prairie, blotting out the sun and covering everything with a layer of grit.

The drought also affected ranchers in the northern plains. Even though they didn't have to worry so much about the dust storms – these appeared mostly in farm country where over-tilled soil was susceptible to being swept away – they did have to worry about the fact that no water meant no hay and grass. Rather than see them die of thirst or sell at a loss, many ranchers destroyed their animals. One government buyout program paid ranchers twelve dollars a head to kill the animals – sheep, horses, cattle and hogs – rather than put them on the glutted marketplace. Like many of his neighbors, rancher John Kendrick took advantage of this program, dumping the dead cattle in ravines near his Wyoming and Montana ranches.

FAMOUS FIRSTS & FINALES

Many of the products, ideas and processes we know and use today were first introduced between 1913 and 1933. You might be surprised that some of these discoveries, inventions and developments have been around so long. With others, however, you might be astonished at how new they really are!

- Electric Refrigerators (1913)
- Color Motion Pictures (1914)
- Taxi Cabs (1915)
- Rose Bowl Game (1916)
- Woman in U.S. Congress (1917)
- Jazz Recordings (1917)
- Daylight Savings Time (1918)

- Municipal Airport (1919)
- Baby Ruth Candy Bars (1920)
- Helicopter Flights (1921)
- Woman in U.S. Senate (1922)
- Sugar-Free Gelatin Desserts (1923)
- Little Orphan Annie Comics (1924)
- Winnie the Pooh Books (1924)
- National Spelling Bee (1925)
- Book-of-the Month Club (1926)
- Kool-Aid (1927)
- Mickey Mouse Cartoons (1928)
- Academy Awards Ceremony (1929)
- Irish Sweepstakes (1930)
- Fiberglass (1931)
- Unemployment Insurance (1932)
- Singing Telegrams (1933)
- King Kong Movie (1933)

Science & Technology

The 1910s, 20s and 30s were also a time of great advancements in science. Among the major discoveries:

- Einstein's Theory of Relativity (1915)
- Vitamin C (1918)
- Split Atoms (1919)
- Insulin (1921)
- Color television (1925)
- Penicillin (1928)
- Pluto the Planet (1930; reclassified as a "dwarf planet" in 2006)
- Antimatter (1932)

So Long!

In addition to seeing the first of some things, Americans also saw the last of others during the 1910s, 20s and early 30s. Here is just a short list of some of the people America lost and some of the events that transpired that helped shape these twenty years.

- Last Passenger Pigeon dies (1914)
- Panama Canal finished (1914)

- Legal sale of alcohol ends (1920)
- “Man O’ War” retires (1920)
- Tenor Enrico Caruso dies (1921)
- Magician Harry Houdini dies (1926)
- Actor Rudolph Valentino dies (1926)
- Model T production stops (1927)
- Stock Market crashes (1929)
- Gangster Al Capone jailed (1931)
- Actress Mary Pickford retires (1933)
- End of Prohibition (1933)



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