The Centennial Pageant for Indiana; Suggestions for Its Performance

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[The writer has tried to avoid what seems obviously plain to him, the vagueness and indefiniteness of much that has been written on the pageant. Especially has the effort been made in this article to say something that may be of help to the workers in the Indiana Centennial of 1916.]

I. THE PAGEANT

Definition and Aims of the Modern Pageant—According to Ralph Davol, a writer of considerable experience in pageantry, "The true pageant is an idealized community epic, conceived and presented dramatically and simply in the open fields and sunshine by the co-operative effort of creative local townspeople." Or, the pageant is drama in which the place is the hero and the development of the community is the plot.

These two definitions are sufficient to convey the true meaning of the good pageant. Pageantry in short is an expression of the community soul and should not be simply a sensational show or exhibition.

*For further information on the subject of pageantry in the United States, the reader is referred to the following books and articles: Davol, Ralph, A Handbook of American Pageantry, Taunton, Massachusetts, 1914; Bates, Esther Willard and Orr, William, Pageants and Pageantry, Chicago and New York, 1912; Withington, Dr. Robert, A Manual of Pageantry, Bloomington, 1915; Current Opinion, September, 1914; Review of Reviews, Vol. 48, 1913; Pageant and Masque of Saint Louis, Bulletin No. 2; and Bulletins of the Indiana Historical Commission, three of which have already been issued.

1 For much of this material I am indebted to Mr. Ralph Davol and to Mr. Robert Withington.

2 Davol, Handbook of Pageantry, page 38.

3 American Pageant Association, Bulletin No. 11. (December 1, 1914.)
The distinction should be made at this time between the drama and the pageant. The purpose of the drama is usually the presentation of the career of a single individual, showing clearly and forcibly the rewards of virtue and the wages of sin. Unity of theme is better shown in the drama than in the pageant for the latter takes up the affairs of the community as a whole, showing the development. The drama is an indoor product having unity of time, place and action, but the pageant is or should be an outdoor performance in which the place is the principal character, not the individual.

The primary purpose of the modern pageant is to revive or to maintain the memory of the past and to arouse and promote civic healthfulness; all of this is to be done by the co-operative effort of the entire community. Mr. John A. Gundlack, chairman of the executive committee that arranged the Pageant and Masque of Saint Louis in 1914, gave voice to the civic value of pageantry when he said, "Our one great hope that has moved us to assume the responsibilities and labor involved in this great undertaking is that out of the beauty of art * * * will spring an aroused civic pride and love of home that will develop a sense of community obligation and mutual co-operation of such force as will sweep into being a new era in our municipal life." It is claimed that the public spirit aroused by the Saint Louis pageant was responsible for the adopting by that city of a new charter against which the political powers of corruption and graft had marshalled their strength.

A pageant to be a success should be the work of the entire community. The people in the community must want a pageant and it should be conceived and directed by local talent instead of professional showmen for no group of people from the outside can come in and do the thing successfully. The true pageant will socialize the community and give a cohesiveness to its life because it is an entertainment to which all can contribute. Especially, does it appeal to children.

As an educational and moral agent, the pageant has a strong value. To condense a century into two and one-half hours makes a rich lesson in social and political progress. Pageantry is the cleanest and most wholesome form of drama. The community is given an opportunity for self-expression. The criticisms directed against the theater are lacking against it. Ministers, teachers and others

who oppose the theater from moral conviction, are vitally interested in the cultivation and success of the community drama.

A person who has never gone to school can appreciate this form of drama because it portrays only those things that can be easily understood and that have a permanent value. It is a better teacher than the textbook; to the pupils an incentive to work; to the people in general a kind of laboratory of history.

The pageant is possible for a community of any size. The small town furnishes the best soil for its growth; because in it there are fewer distracting influences. Unity of feeling and action are, therefore, more easily acquired. Pageants are, of course, often given in the large cities and many of these have proved to be successful, but it is impossible to bring about the personal responsibility and interest in the large city as in the village or town.

A discussion of the technique of the pageant leads one on to debatable ground more especially because pageantry as an art has not been fully developed. True it is that the processional pageant and the festival have been used from early times, but the community drama is a relatively modern affair. The American pageant is an epic having a theme, an organic unity and an orderly progress of action.

There is no easy way of producing a pageant. The secret of success in this field depends mainly upon three things: 1, to know what to do; 2, to be full of enthusiasm and determination; 3, to have the ability to execute plans.

Much material for the historical episodes may be found in the town and private archives of the locality, and it is much more desirable to get the material from this source than to call on outside aid. Too much care can not be exercised in the historical accuracy of the details of the material to be used. It will be better to omit from the program all community traditions because there is plenty of material which can be substantiated historically without drawing on unreliable sources. One of the values to be derived from the pageant is educational and nothing in the program should defeat this purpose.

Symbolism and Allegory—Shall symbolism and allegory be used in the pageant or shall it be wholly realistic and historic? There are two answers to this question. Mr. Davol in speaking of the pageant says, "Pageantry is veneration for past deeds, devotion to present needs and dedication to future ideals,—realism, symbo-
To depict the future, symbolism must necessarily be employed. Symbolism and allegory in the hands of an artistic and effective pageant-master may be used in an impressive manner in driving home the lesson of the pageant. They are the means of presenting a fitting climax to the central theme of the drama and they afford a strong device for dramatizing the hope of the present. If symbolism be employed, the logical method to be followed is to study the present, to anticipate the future, and to connect the present to the past. To illustrate, a pageant-master finds in the community that there is a large foreign element in the population, which has not yet been completely assimilated. He seizes upon this situation; he looks ahead to the time when they shall be Americans. With this idea in mind, he then thinks of the development of the community through its industries in which the foreigner has played a leading role. His central idea in this instance may easily be patriotic, the Americanizing of the foreigners. Symbolism undoubtedly can be made strongly impressive in a pageant in this community.

On the other hand, there are very good reasons for excluding, entirely, symbolism and allegory. First, there is great doubt whether the future could be so realistically treated as to be worth while. It is very difficult to understand the present and the past, let alone speculating in regard to future events. Second, with a few exceptions, pageant-masters (or those who have to assume the duties of such) are not capable of using symbolism and allegory. A third and probably the greatest objection to the futuristic pageant is that in a great many places it would indeed be difficult to discover any theme upon which there could be unanimity of thought and feeling, and unless this condition exists, the effect is lost. To illustrate, the pageant-master in Indianapolis or Fort Wayne would probably find it very hard to discover some idea or theme for which there is a common interest. One constant danger in the larger towns and cities is that of letting the pageant become the property of one class or section. It would seem, therefore, that although the purpose and lesson which the pageant carries with it are stronger by use of symbolism and allegory, the wisest and safest procedure is, in most instances, to subordinate symbolism and to rely mainly on the history and realism of the past.

Time—There are several reasons why it is better to give the
pageant in the daytime instead of the night. First, people can come in from the adjoining districts during the day more easily than in the evening. Second, it is less difficult to handle the crowd in the morning or afternoon than during the evening. Third, by giving the performance sometime during the day, a holiday is made necessary and the declaring of such gives the pageant considerable value in the eyes of the public.

A wonderful effect can often be produced in the larger pageants, where the grounds are near the city, by beginning along in the middle of the afternoon and closing in the evening with a scene in which at the proper time the lights of the city may be flashed on.

The time of the year should be selected when it is neither excessively hot nor cold and when there is reasonable assurance of satisfactory weather. The spring and fall months are surely the best time.

**Site**—The pageant should be given out-of-doors. It should take little argument to convince one of this necessity. One of the principal ideas emphasized in the definition of the pageant was that "the place is the hero." The "hero" is not likely to be present in a closely-stuffed hall or even in a magnificent theater. The "hero" will be found near some water site or in some spot with a hill or plateau covered with forests and foliage as a background. The pageant grounds should be selected with the idea of reproducing as easily and naturally as possible the early life of the community and still be in such a position as to admit modern features in the performance.

Having decided that certain grounds present a distinct character of pioneer life, various other factors must be considered before a final selection is made.

**Accessibility**—Secondary only to artistic attractiveness is that of accessibility. The pageant-grounds should be accessible to both participants and the audience in respect of railroads, automobiles, trolley and wagon roads.

**Size of the Ground**—The grounds should be suited in size and proportions to the best rendering of the different episodes of the pageant. Consideration should be made of both the smallest and largest number in any single scene.

**Wind and Sun**—The direction of the prevailing winds should be studied during the week or month when the performance is to
take place; also the direction of the sun's rays at different times during the hours of the performance.

**Acoustics**—Careful attention should be given the acoustics of a location. If music and dialogue are to be effective they must be heard. It is easy enough to make experiments along this line before beginning to build the grandstand by testing the voices of both men and women on two or three different days.

**Landscaping**—The position and number of trees, of bodies of water and the slopes of the ground, if there are any, should be considered in the size of the grounds and the use which can be made of these factors from a dramatic standpoint.

**Entrances and Exits**—Most of the entrances to the grounds should be long, while the exits for the most part should be short. In some episodes, a splendid effect will be produced by having the players approach from a distance in full view of the audience. Entrances and exits should be sufficient in number for the successful working out of the play.

**Gathering Places**—Back of or near the entrances and out of sight of the audience, there should be provided sufficient gathering places for all those who are to take part in the play. There should be costume tents for those who cannot put on their costumes at home. Property tents, animal and vehicle inclosures must be arranged for, so that no confusion may arise in the smoothness of presenting the pageant. There should be sanitary toilets.

**Grandstand**—Extreme care must be exercised in planning and constructing the grandstand. It must be large enough to accommodate all those who assemble and it should be so constructed that every person can see each player and hear all that is said. This is no easy task. In most places the minimum size of the audience will probably be not less than two thousand. The material to be used in construction must be of sound quality and it should be built by those and only those who are experienced in this kind of work and who are fully trustworthy. One need but reflect a few moments to recall instances near at hand of the collapse of platforms and grandstands with their frightful toll of injury and death. These bitter experiences of the past should certainly drive home the lesson for the future. By all means the grandstand, no matter by whom built, should be examined by a competent building inspector. The building contractor should only be too glad to have his work tested and approved, and the public will feel safe and secure. The approaches
to the grandstand should be so planned as to admit of free and easy
agress and egress. There should be no crowding and pushing either
at the beginning or end of the performance. A blue print, in itself
an advertisement, of the grandstand should be made two or three
months before the day for the performance so that tickets may be
put on sale that far in advance of the date set.

Presentation of the Play—The day for the performance is a
busy one for the pageant-master. The pageant must be presented
with action, life and snap. Nothing disconcerts an audience quite so
much as to wait an unnecessary length of time between acts or to
sit through a performance which drags. The pageant must be well-
grouped and must not be too rigid and formal. Mass movements
are especially impressive and effect by contrast should often be
used.

First impressions go a long way with an audience. The best
pageants begin "doubtfully or far away" with a fairy dance of the
spirits of nature that precede man's occupation on the earth, or the
pageant may open with the cry and war whoop of Indians rushing in
from all sides. It would be pretty hard to present a pageant in
America and leave the red man out of it. A flash of colors, accom-
panied by proper music, should accompany the opening of the per-
formance. This is the point: the time to capture the audience is the
first two or three minutes of the play. Make them forget their
popcorn, candy, and chewing gum. If their attention is riveted on
the play during the first few minutes, the rest is easy.

The number and length of the various episodes in the com-

munity pageant depend upon the amount and nature of the material
to be used. The number of episodes may vary from three to ten
and the length of time of each from ten to thirty minutes. The
time of the entire performance should not exceed three hours and
in most cases it is even better to limit the time to two hours. Mr.
Davol thinks that the standard pageant consists of a cast of two
hundred people, an audience of two thousand and a time limit of
two hours.

The historical episodes are usually linked together by some sort
of music or chorus that prepares for the next scene. The music,
which should convey the finer aspirations of the pageant, should be
of both kinds, vocal and instrumental. Many favorite songs may be
used such as "Home Sweet Home," "Auld Lang Syne," "Star
Spangled Banner," and "America." The instrumental music, of
which the only satisfactory kind is that of the orchestra, should in
part at least be composed for the occasion. The orchestra should be
concealed from the audience by means of a screen of green foliage
of some kind. The music must be there but, in order to produce the
best effect, the source should be invisible.

Some writers hold that the pageant should be without dialogue;
that the strongest effects can be produced by choral song, pantomimic
action and group-dancing. Others maintain that speech is absolutely
essential in a successful presentation of the drama. The best idea
seems to be that dialogue should be used, otherwise the historical
scenes would be deprived of their educational value. Caution should
be exercised by using the dialogue sparingly. It should be terse
and distinct and should mark the culmination of some action.

All incidents should end in a grand \textit{finale} when all the various
players with the portable properties appear in a procession and dis-
perse in order and decorum. Often the players kneel and chant the
last stanza of "America." At other times the pageant is closed by
the singing of the "Star Spangled Banner" by the entire cast and
audience, accompanied by the orchestra. This usually makes a
patriotic and inspiring closing.

\textbf{Organization of the Pageant—}The success of a pageant de-
pends to a large degree upon careful organization. After a com-
munity has decided to enter into the civic enterprise, a represent-
tive committee must begin preparations for the coming event.\footnote{In the largest places it, no doubt, is advisable for the committee to form a corporation under the laws of the State because of the amount of expenses of management, and in order to make the corporation as a whole responsible.} The committee should be composed of representatives of all the various
wholesome and progressive interests of the community as e. g., the
different trades, churches, schools, religious, educational, commer-
cial and social bodies in the locality. The committee should begin
its work six months or more before the time of the performance.

\textbf{The Pageant-master—}The most important part in the
pageant-machine is the pageant-master. He, it is, who must direct
the whole movement. His tasks are many and arduous. He, alone,
will be held chiefly responsible for failure. His authority, therefore,
should be supreme. The pageant-master should be selected early by
the representative committee and it is better that the committee
select someone from the outside so that he may be free always to
use his best judgment and not be tied down to any local interests and
prejudices. If conditions are such that some person in the community must act, extreme care should be exercised to choose one who is broad and liberal in his sympathies and interests. His selection should be a unanimous one. The pageant-master must have a strong and inspiring personality because the modern pageant depends to a great extent upon his own personal imagination. He should have a capacity for hard work and an enthusiasm which can be drawn upon for disappointments, indifferences, and discouragements, even opposition at times.

The pageant-master must pick from the mass of historic material that part which is available for his own purpose. His great handicap will be culling out material which he knows would be interesting to present. Some pageant-masters prefer to write the pageant themselves; but others turn this work over to local writers who compose the different episodes. In the latter case, however, he must edit the manuscripts, cut down the episodes to the proper length, and unify the entire composition by means of interludes. He must pick his assistants with great care for they will not only lighten his burdens but insure a greater success for the performance.

The Historian—The historian is the right-hand man to the pageant-master, for it is the historian who must know all the details of the community’s history. Not only that, but he must be able to criticise and pick those historical events that have been most important in the development of the community. He must see clearly the relation of these events to the history of the State and Nation. In working up the material, he must be accurate in description as well as in narrative. Emphasis should not be laid wholly on political affairs, but the economic, social, religious and educational phases should have a place. Upon the historian, the pageant-master will depend for ideas concerning the dress, manners, customs, and weapons of the early settlers. In getting together the materials, the historian should use whenever possible the exact words of the principal speakers on certain important occasions. A visit to some of the old men of the community will be not only interesting, but invaluable in the collection of materials.

Besides this field of activity, there is still another duty quite as important for the historian. He should urge that a study of the local and State history be made a part of the work of the public and private schools. He should invite co-operation on the part of the pupils in securing new material for often there are locked up in
boxes and trunks or thrown into attics of the pupils' homes, documents of inestimable value. If once an enthusiasm is aroused in the pupils for local history, they will vie with one another in digging up old songs, manuscripts, clothing, tools, guns, and the like.

Committees—From the committee representative of all the various religious, commercial, industrial, educational and social organizations, there should be chosen an executive committee of three. These three will have to do most of the work, meeting frequently and reporting to the larger committee once every three or four weeks. This executive body must consist of those individuals who are enthusiastic, industrious, and intelligent. They must be citizens who have a partiotic regard for the past and a vision of better things for the future.

This executive committee may and probably must appoint other committees such as those on grounds, publicity, music, costume, and finance. These committees should not exceed three to each one and should consist of local people. They should be appointed four to six months previous to the day of the pageant. Over and above all is the pageant-master who is commander-in-chief and court of last appeal.

Finance—The finance committee should be composed of solid business citizens whose aim should be to make the pageant pay for itself and thereby avoid future sore spots. Very few people object to paying a reasonable sum to witness an entertainment. In fact, people in the United States generally look upon free performances as valueless and have more respect for a thing when an admission is charged. As long as Americans are willing to pay from twenty-five cents to two dollars and more to see a baseball or football game, one need not fear to charge for a pageant. With efficient management and proper advertisement the pageant will draw the crowds.

It is best to have from the beginning a guarantee fund to cover all expenses such as advertisement, office hire, rent, etc. This fund should be raised by popular subscription which should be limited to an amount not to exceed ten dollars by any one person. This limit will prevent individual and firm advertising and will make the laborer and small wage-earner feel that this is their pageant in common with all others who contribute. Everyone will work harder and be more interested because each will feel that he is a stockholder in this community enterprise. This fund will also enable the management to meet bills as they are presented by drawing
checks upon the bank where the money is on deposit. When the banks and business firms find that the finance committee "pays as it goes," a better feeling exists for the undertaking. Everyone feels that the pageant is going to be a success.

Publicity—One can not begin to advertise too early, but there must be a systematic plan pursued with the one definite purpose in mind of putting the community on the map. The publicity committee must be composed of persons who have some artistic sense and who also know something about human psychology.

After the time and place of the pageant have been determined, good small-sized circulars, which will fit nicely inside the ordinary envelope, should be printed. In the larger communities, thousands of these should be distributed. See that every business house and professional man are supplied and request that they kindly insert these circulars in their outgoing mail. They will only be too glad to help advertise their community in this fashion.

Artistically designed posters should be made to place in the windows of commercial houses, banks, railway and traction stations, etc. These posters should not be cheap and made of poor material for you are not advertising a show or circus. A person of unusual artistic temperament should design the poster. In some of the larger pageants of the country, the posters, alone, have cost hundreds of dollars, but often a profit has been derived from them by their sale after the pageant has been given. The poster with a picture of the life-saver, made for the Cape Cod Pageant, is a splendid work of art and hundreds of them were sold.

Six or eight months before the day of the pageant, articles on local and State history should begin to appear in the newspapers. The entire press of the city should be solicited for space in order that good feeling may exist and in order that these articles may be read as widely as possible. Paid advertisement should be divided proportionately among all the newspapers of the community. On the opening day of the ticket sale it is a good plan to have several of the newspaper reporters around to take notice of the large sale of tickets, for a report that a large number of tickets have been purchased the first day makes good advertisement.

It is not presumed that all the money subscribed will be paid in advance but enough will probably be advanced to meet some of the expenses as they are made.

In order that business men may not object to the display of them in their windows, the size should be limited to 20x14 or approximately that.
Before the opening day of the ticket sale, several tickets should have been
In addition to the circulars, posters and newspapers as publicity mediums, various other devices may be utilized such as banners stretched across the street, arrows pointing to the grounds, special pennants, watch fobs, and special stationery for the committees, envelopes, stamps, postals, etc.

A fine plan to use on the day of the pageant is to have those players that can, to dress at home and go in costume to the pageant-grounds. Bands of Indians roving here and there on the streets, soldiers dressed in the Civil War uniforms, Quaker mothers riding in street cars, the pioneer in his buckskin suit, furnish the finest means for advertising on the day of the performance.

The declaring of a holiday or half-holiday impresses the people with the value of the pageant. It is hard to conceive of any community, where the proper management has been carried on, whose business men will not be glad to give their employees a holiday and in a great number of cases they will do this with full pay for the workmen.

Costumes—There are three things necessary to handle successfully the matter of costumes: first, a knowledge of color; second, skill in the use of materials; third, ability to buy.

The pageant should illuminate the landscape with a sort of barbaric, oriental splendor. Use related colors—blue and green, yellow and green, blue and gold, red and green, violet and orange, brown and yellow. Black should be used sparingly, and, whenever deep effects are wanted, use dark green or dark blue broadcloth.

The American Indian is easily portrayed with some green paint, turkey feathers, brown fleshings, painted canvas moccasins, and bow and arrow. The costumes of friendly Indians should be made of leather or leather-colored Canton flannel in the manner of long trousers, and shirts adorned with leather cut in strips and bead work, feathers, lines of paint and fringe. Indian girls may wear short skirts and jackets similarly trimmed. Indians on the war path must wear brown fleshings, the loin cloth and the war bonnet. The more blue and yellow paint on their faces, the better it is. Do not dispatch Indians to fight with blankets on their shoulders. The pioneer frontiersman must have his coon-skin cap, fringed buckskin coat sold to those who are very much interested in the success of the pageant and it should be arranged for them to purchase their tickets, seemingly, on the first day.

10 Water colors should be used in preference to those of oil.
and long hunting rifle. The Quaker should appear in a broad-brimmed hat and dim-colored clothes of simple trimming.

With the Revolution (1776) came more color, redcoats, bright colored nankin waistcoats, white stockings, buckled shoes, and the three-cornered hats. The women wore their brocades, China silks and wide skirts. Their hair was dressed high and powdered. Beginning about 1840, the tight pantaloons strapped under a calfskin boot, the top-heavy beaver hat and the swallow-tailed coat make their appearance. The Civil War gives us the faded blue uniform. Women wear mantles and poke bonnets. The wide hoop skirts disappear.

Fairies emerging from the woods may be clad in costumes shading from Naples yellow to umber. Violet and lilac drapings with green caps make pretty colors for children. Gauze wings for butterflies may be stretched upon wire frames and attached to the shoulders of the children.

Costly materials are unnecessary. Cheese cloth from six to ten cents per yard; silkaline, ten to twelve cents; crepe cloth, fifteen cents; muslins and cambrics, six cents, and canton flannel, twelve cents up, are the main goods to use in making the costumes.

The following list of books give valuable suggestions for costuming a pageant: Alice Morse Earle’s *Two Centuries of Costumes in America*, Macmillan; Elizabeth McClellan’s, *Historic Dress in America, Jacobs*; *Modes and Manners of the Nineteenth Century*, by M. Edwardes and Grace Rhys; *Dress Design*, by Talbot Hughes, Macmillan Company, should be in the hands of the costume makers.

Indispensable to the successful staging of a pageant is a dependable and energetic man to take charge of all the properties. The property man should be given a copy of the play and a typewritten or printed list of all the necessary properties except the costumes. The list should be divided into as many acts and scenes as the play has. Every possession should be catalogued as soon as it arrives and to this identification should be added the name of the donor or lender.

**Conclusion**—There is no better way in which a community can observe an anniversary than by means of the pageant in which participants of the play are citizens of that locality. True, the community-drama is young and there is not a well-defined technique yet for it, but this much seems sure, the success of the pageant de-
pends upon the relation of the individual to it, upon the hearty co-operation and entire support of the community.

II. INDIANA PAGEANT IN 1916

The year 1916 will witness the celebration of Indiana’s one hundredth anniversary of statehood. These have been eventful years in which Indiana has grown from a condition of insignificance to one of great importance in the life of the Nation. In 1816, Indians occupied most of the territory of the State; the number of white settlers approximating 65,000. Today a look at the map shows that the Indians have been dispossessed and that approximately 3,000,000 inhabitants, engaged in farming, manufacturing, mining, and the various other industries, occupy the territory within the boundaries of the State. With this increase in population together with the development of its industries has come many of the perplexing political, social and economic problems. Certain it is, that the citizens of this commonwealth can well afford in the year, 1916, to take a look backward, frankly acknowledge the mistakes of the past, but, receiving inspiration from the good achieved through important historical events and through the lives of Indiana’s noble men and women, look resolutely forward to a bigger and better future.

Already steps have been taken in the organization and promotion of the Indiana Centennial. The State Legislature very wisely appropriated a sum of $25,000 to be used in this work. The Indiana Historical Commission with Governor Samuel M. Ralston, president; Frank B. Wynn, vice-president, and Harlow Lindley, secretary, has been appointed. This committee, with headquarters at the State House, Indianapolis, stands ready to give assistance in every way possible. Besides this body, advice and valuable suggestions will be rendered gladly to anyone asking for the same by the history departments of the different colleges and universities, and by the State Librarian.

It is one thing to write and to urge that the citizens of Indiana observe her centennial next year, but it is quite another and more difficult task to tell how the work is to be planned; to be really helpful by being specific in advice and suggestion. An attempt, therefore, will be made in this section of the article, even at the risk of
being thought arbitrary, to show in a definite way how the work should be organized.

The unit of organization which the writer has in mind in this section is that of the County. No objections to the smaller units, such as the township, town or village, are interposed, and a State Pageant at Indianapolis is especially to be desired; but for the sake of brevity and to prevent confusion, it has been thought best to illustrate an organization with the County as a unit.\textsuperscript{12}

The public school must be the nucleus of the pageant work. Whether the school officials want to do the work or not their duty is plain. They should be the promoters of this celebration, for the success of the Indiana Centennial in 1916 will depend largely upon the enthusiasm, hard work and intelligence of the school men of the State. This statement is not made with the idea that patriotism and intelligence are peculiar characteristics of school officials, alone, but the argument for this is that there is no institution in a community that more nearly represents the common interests, sympathies, and ideals of its citizens than does the public school. The school heads do not represent any church, fraternity, lodge, commercial club or labor organization, but they do represent the entire community and should be above petty quarrels, factions and jealous rivalries. How would the school authorities feel to sit back and to permit this work to be undertaken by some social club or church? The result in all probability would be failure and the responsibility for such could justly be placed at the door of the school officials.

The writer recalls a celebration of the one hundredth anniversary of a certain locality in the State, in which a street carnival was the main attraction and centennial features were a slight affair. The carnival was a disgrace to the community and during the centennial week, ministers, school teachers, and religionists of all kinds were busy in denouncing the committee, but in reality they were condemning themselves. The management was undertaken by a group of young men who, it seems, were enthusiastic for a celebration of the city's one hundredth birthday, but they were inexperienced as to how the thing should be done. Meeting with scant encouragement, anywhere, and seeing financial loss in sight, they en-

\textsuperscript{12} The smaller pageants should precede, if possible, the county pageant. In most cases, these can not be very elaborate and should probably be in the nature of a home-coming. In most instances, the county seat will be the center of the organization. There may be in a few cases, places where better sites could be selected than one near the chief city in the county.
gaged a carnival company to come for a week and from the money thus derived from the management of the show company, they aimed to meet all expenses. There could be one result only: the centennial was a failure. Criticism was directed against the committee, but the greater fault was in those who criticized. In this instance, the school should have seized the opportunity and placed itself in readiness to serve the community by becoming the center of activity in the management of the centennial.

Too much emphasis can not be put on the fact that the centennial celebration is not to be the work of a club, a church, a fraternity, or any such organization; for failure in most instances is sure to follow. The school must be the center with all these other interests represented. Much has been written about the “school as a social center” and here is a grand opportunity to put into practice this educational idea.

After school has started in the fall of 1915, the school superintendent should call a meeting of all his principals and teachers and put the matter of a centennial before them. He should explain the purpose of such a work and ask for co-operation and loyalty from them. Any literature in pageantry which the superintendent may have should be distributed at this time.

One of the first moves that should be made by the school head is the organization of a teachers’ club for the study of the history of the community, and of the State. Teachers who know little or nothing about the history of their locality and commonwealth, can do little in arousing interest in pupils.

After a study of the growth of the community and the State has been completed, and after the outline of the most important historical events has been made, the next step should be the teaching of these facts in the public schools of the State. The school law of Indiana provides for the teaching of both State and United States civics. Why not devote at least the first half of the year 1915-16 to a study of Indiana history and civics? The teacher who now knows the main facts of local and State history will find it delightful to teach these things to the pupils. Have the pupils draw and make things illustrative of pioneer life such as the log hut, the white top canvas

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33 The city superintendent. The county superintendent is not the one to lead in the work because his field of activity is too wide and his duties too many, to assume such a responsibility. He is not in constant touch with a certain definite group of teachers like the city superintendent. To be sure there should be cooperation between the two and the county school head should encourage the study of local and State history in his schools.
wagon, and the old-fashioned baby cradle and crib. Pictures of historic places such as those at Vincennes, Corydon and Indianapolis can be shown to advantage. A teacher need not go out of the State to get material for biography study when there have been so many illustrious men and women in Indiana.

From the very beginning a place in the school building should be provided to serve as a museum or exhibit of articles which may be brought to school by the pupils. They should be encouraged to bring with them anything of historical importance such as old documents, songs, guns, tools, weapons and rare articles of clothing, with the assurance that all these things will be labeled and catalogued with the name of the donor or lender. In order to avoid loss of any kind, some competent person—preferably a teacher—should be appointed to look after these properties. There is no doubt but that the historical literature of Indiana will be greatly enriched by the new material brought to light during the centennial year.

In addition to the active cooperation of the pupils, invitations should be extended to the pioneers of the community to visit the schools and, in some cases, to ask them to tell about things as they used to be. Veterans there are in every place who can tell interestingly of Civil War service. Where, because of infirmities, the old people can not come to the school building, it would be, besides an act of courtesy, a valuable thing for the teachers to pay them a visit.

The history department of the high school will doubtlessly be called upon to select the material for the episodes of the pageant. This they should do with the purpose of picking out only those events which have historical significance. While in most cases, the opening scene in the first episode will portray the first settlers of the community, emphasis should be put upon those historical facts in local history, which have State and National importance. The head of the history department should be ready at any time to assist the pageant-master in regard to suggestions as to the dress, manners, customs, religion and education of the early settlers. Another duty of the history department will be to furnish the local papers with brief and accurate articles on the history of the community.

After the material is collected for the episodes, a genuine opportunity is then furnished for a real piece of composition work on the part of the English teachers who should study the material and dramatize it, i.e., write the pageant. English teachers who have advanced students might profitably spend two or three weeks in
working over the material in order to get the assistance of the pupils. This plan would afford both teachers and pupils a chance to do creative work, a thing much desired in all teaching.

After the entire school system is at work and when the school pupils have dug into old trunks, boxes, the attic, etc., and are asking questions at home concerning this man and that event, and are telling many interesting things themselves, the time is ripe for the superintendent to begin his work outside the school. His first move to make is to lay his plans for a pageant before the school trustees and enlist their support. They are usually a fine group of men and influential in the affairs of the locality. He should not make the mistake, now, of announcing a meeting of the citizens to consider plans for the organizing of a pageant because in all probability but a few would be present. His second step is to see a number of the representative men and women of the community who are wide awake and who will be interested in a historical pageant that will do the community credit. Considerable missionary work may be necessary as it will take some little time to educate those few to the rich possibilities of a centennial celebration.

Now that a few are interested besides the school officials, a general meeting should be called, to which everybody should be invited and special efforts ought to be made to have representatives present from all the various religious, educational, social, industrial and commercial organizations. A well-arranged program should be given in which short and interesting talks may be made by the superintendent and those who have already been seen in regard to a centennial celebration. Appropriate music should be furnished. This is the idea: this meeting must be carefully planned and executed for much depends upon the outcome. "A bad beginning makes a good ending," is poor logic for this occasion because everyone should go away feeling that a community enterprise is about to be undertaken in which he must do his share.

At this meeting, the Representative Committee should be selected. Extreme care should be exercised in the makeup of this body. The art of the politician may be used here in a justifiable manner by knowing definitely beforehand who should compose the personnel of this committee. With the proper committee selected, the school now becomes only one institution among the many other organizations to promote the work of the pageant. The superintendent should at no time try to make the pageant a school affair. He, himself, should
now retreat to the background, and become a mere private in the ranks of the workers. He should not absolutely refuse to accept the responsible positions of Chairman of the Executive Committee or pageant-master, but he should avoid these, if possible.

The first duty for the Representative Committee will be to select a pageant-master. After this is done, it then becomes the duty of all to obey his commands. The pageant-master will select for the different parts of the performance individuals in the community, all of whom should stand ready to assist in every manner possible. Only under such conditions can success be assured.

III. A Typical Community Pageant of Indiana in 1916

The counterpart of the struggle, accompanied often by great adversities of any single individual for economic independence, may easily be found in the character of any pioneer community in Indiana in its fight for industrial freedom and greatness. In this section of the article, certain episodes and scenes suggestive of the early life of the city of Evansville are given with the hope that the reader may find in these concrete things, something analogous to his own locality.¹⁴

**Episode I—(1795-1805)**

**Scene I**—In 1775, Louis Viviat, an agent of the Wabash Land Company, purchases from the Piankeshaw Indians, 37,497,600 acres of land of which Evansville is now a part. This scene may represent Viviat in council with the eleven Piankeshaw chiefs and his obtaining from them a deed¹⁵ of the ceded territory. The exact words of the deed may be quoted, showing how willingly the Indians relinquished their right to this land for certain things such as blankets, ribbons, knives, kettles, gunpowder, lead, tobacco, salt, etc.

**Scene II**—On February 14, 1805, Governor William H. Harrison proclaims on the part of the United States, the treaty which had been made between him and the Delawares on August 27, 1804, whereby these Indians give up their claim to that tract of country of which Evansville is now a part. The land is placed on the market at the land office at Post Vincennes.

¹⁴ Because of certain personal reasons, the writer has selected this place. It is not the purpose at all in this discussion to present a history of Evansville for such material would be both superfluous and irrelevant in an article of this kind. It is believed that the events suggested in the scenes for the Evansville pageant are typical of many other communities in the State.

¹⁵ Congress never confirmed the claim of this company.
Scene I—In 1812, Hugh McGary, a Kentucky pioneer purchases from the government of the United States the land on which the city of Evansville now stands; and leaving his home in Gibson county, Indiana, comes to the north bank of the Ohio and there builds him a log house in which to live.

This scene may represent McGary as a typical frontiersman; dressed in buckskin clothing, coonskin cap, and deerskin moccasins, with his “pea” or “squirrel” flint lock rifle, coming to his new home. With his ax and augur, he sets to work to build him a log house of the spacious dimensions, 38x18 feet.

Scene II—In 1817, Colonel McGary sells 130 acres of land to Gen. Robert M. Evans and James W. Jones, who unite with him in remodeling and enlarging the town. A number of lots are sold this year and attention is called to the fact that this is a convenient landing place for Vincennes and other towns on the Wabash. Realizing that to insure the growth of their town, it must become a county seat, they seek to effect a division of Warrick county. Their success is imperiled by the opposition of Col. Ratliff Boone, who does not wish to see his county divided. A meeting is arranged—probably through the efforts of Gen. Joseph Lane—between McGary and Evans on the one side, and Boone and Daniel Grass on the other, in which an agreement is reached for a division of Warrick. Vanderburg county is thus created, and after a meeting of the commissioners in McGary’s warehouse, it is decided to make Evansville the county seat. In the following year, Evansville becomes an incorporated town with McGary as the first president of the town board. The tax levy is twenty cents on the hundred dollars, and the total taxes for the first year amount to $191.28.

This scene, in the beginning, may represent McGary as discouraged over the prospects of the town, but with an indomitable will, he sets to work to overcome all obstacles. It would be very easy to arrange the meeting where it was decided to divide Warrick county. The meeting of the commissioners in McGary’s warehouse, for the purpose of selecting the “seat of justice” for the new county may be shown. The first session of the board would no doubt be very interesting.

Scene III—(1832) McGary is accused by Mark Wheeler of stealing his horse, a crime in those days as serious as that of murder.
A warrant is issued for the arrest of McGary, whereupon the constable, Samuel Hooker, anticipating resistance from the fighting old colonel, takes with him five men; heavily armed. They find McGary sitting astride Wheeler’s horse. He shows no fight and willingly returns with his captors. He is tried and acquitted, his defense being that he had bought the horse from one Wasson who, after the arrest of McGary, had run away. A majority of the citizens believe in the colonel’s innocence, but he has his enemies who still keep alive the story. The old gentleman, feeling keenly their slanderous attacks on his character, goes on with his business for some time, but at last he becomes broken-hearted and leaves for the South, presumably on a business trip. He never returns.

This scene can be made beautifully impressive. Wheeler can be shown to appear before Squire Jacobs, who issues the warrant for the arrest of McGary. The constable and his five strongly armed men are seen to leave. McGary welcomes them as friends only to learn that he is under arrest for horse stealing. The trial takes place and the colonel is declared innocent. The citizens, generally, rejoice in his acquittal, but his few enemies keep alive the story by telling it to the new settlers as they come here to live. The last part of the scene should represent McGary broken-hearted, riding away from the city that he loved and had done so much for, and just before he gets out of sight of the audience, he stops, and turning around in his saddle he takes his farewell look at the little town. The lesson of this scene, the evil consequences of slanderous attacks upon another’s character, can be made as strongly impressive as the same theme expressed by means of the drama.

**Episode III—(1833-’44)**

**Scene I—(1835-’36)** The State Legislature passes the Internal Improvement Bill and Evansville is made the southern terminus of the Central, Wabash and Erie Canals. This makes Evansville the outlet of two rich valleys, and as a consequence of these commercial prospects, emigration increases greatly and real estate advances to high and speculative rates. This part of the episode, of course, will represent the people rejoicing over the expectant prosperity of their community and their joy is given expression in one of the old time barbecues.

**Scene II—(1837-’38)** The financial crisis comes and Evans-
ville shares with all the other places in the country in its evil results. The work of internal improvement is abandoned; trade in general is stagnant, and population decreases.

This scene is the antithesis of the first in this episode. The people are now gloomy and depressed in spirit; some bringing their produce to market only to be turned away for lack of money, while others may be shown losing their property to the eastern creditors because they have not the money to make their payments.

**Episode IV—(1845-'60)**

**Scene I**—On January 27, 1847, a special charter is granted to Evansville for its incorporation as a city, by the State Legislature. The first meeting of the city council is held April 12th of the same year.

**Scene II**—In March, 1848, the city enters into contract with a private company to grade the river bank and construct a wharf, fronting on five squares, a length of nearly two thousand feet.

This scene represents an important step in the commercial prosperity of the city. Evansville is at this time the center of a great flood of commerce coming from the Ohio and the Wabash Valleys. It might be easy enough to show the old flatboat of those days, especially if the pageant-ground is near the river.

**Scene III**—In 1850, work on the Evansville and Crawfordsville Railroad is begun. Both the city and county aid by the issue of a large amount of bonds while the citizens furnish such individual aid as is possible.

This last part of the episode reveals another great advance in the upbuilding of the city. In this scene, the conflict may be brought out between those who were interested in the canal and those who do not believe that Evansville can ever become great without railroad facilities, a struggle between conservatism and progressivism.

**Episode V—(1861-'65)**

**Scene I**—On April 12, 1861, Fort Sumter is fired upon. April 17, 1861, a call, signed by the leading citizens of Evansville, is issued for a public meeting at the court house in the evening of the same day. Because of the presence of so large a gathering, the meeting is held near the market house, where a stirring address is made by
James E. Blythe. On April 19, Capt. Noah S. Thompson, a veteran of the Mexican War, telegraphs the adjutant general at Indianapolis, "Will you receive a company from this city?" The answer comes back, "Yes, come on immediately." The company is mustered into the United States service, as Company E, Fourteenth Infantry. Before departing for Indianapolis, the company is presented with a beautiful silk flag by the women of Evansville.

This scene may be dramatized effectively in one of several ways. An impressive picture would be that where the troops are presented the flag by the women of the city, Mr. John Shanklin making the presentation speech, the exact words of which could be used to a good effect. The volunteers of Company E then march away to the music of some national air played by the orchestra. Or the scene might be that of a number of immigrants who have just arrived in time to attend the first meeting called after the news of the firing on Fort Sumter, and who take the oath of allegiance administered that evening by Mayor Conrad Baker, and within a short time thereafter volunteer to fight for their new home and country.

Scene II—This is a scene where one of the soldiers of Company E is brought home, wounded. The citizens who have anxiously awaited news from the first company that enlisted in Evansville, are now much excited. In a fit of fever the soldier describes the battle in which he was wounded. While he is describing the conflict between the two armies, off in the front, at a distance where only the outline of the armies may be seen, a battle may be raging between the Blue and the Gray, with the two flags plainly discernible. This scene should be given primarily to bring out a lesson of peace. Towards the close of the soldier's talk he should be made to say to his family standing nearby that they don't understand the War, that the soldiers of the North and South do not hate one another, that the soldiers of the South are just as brave and think they are fighting for principle just the same as the soldiers of the North.

In the foregoing episodes, an effort has been made to select a number of events that were historically significant in the development of the life and character of the city of Evansville, and in a lesser degree of the State of Indiana. At no time has the thought been that all these different scenes should or could be used in a pageant of two or three hours in length, but the idea was simply to show that good material was available. The work of selecting and unifying the material is that of the pageant-master.
For at least two reasons, no suggestions have been offered in regard to the nature of the episodes which should follow the Civil War period. First, some pageant-masters might not care to extend the pageant beyond the period of the Civil War. Second, presuming that the pageant-master should not want to bring the performance down to include the present and to symbolize the future, it has been thought unwise, because of the great number and the complexity of events since 1865, to attempt in an article of this length to select any further events, important as they may have been in local, and in State history.